Class PN1993

Book .M88

Scanned from the collections of
The Library of Congress

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Vol. 36, No. 1 April 6, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK
TRADE MARK
ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

With wonderful Priscilla Dean in the title Role—Joseph Girard as "The Doctor"—Ashton Dearholt as "The Husband" and Evelyn Selbie as "The Housekeeper."

Based on the amazing novel "THE WHITE CAT" by the celebrated fiction writer, Gelett Burgess—read by thousands all over America.

Produced by

ELMER CLIFTON

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

4

THE MOVING PICTURE WORLD

565
1053

VOLUME XXXVI

April—June, 1918

J. P. CHALMERS
Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York

PN1990
.M88

THE MOVING PICTURE WORLD

VOLUME XXXVI April—June, 1918

INDEX TO CONTENTS

A

Active Work for Film Exporters.....1821
Adding to the Picture.....1406
Adolfi, John G., Joins World Pictures..... 72
Advertising Essentials 74
Advertising for Exhibitors, by Epes Winthrop Sargent.....83, 237, 386, 534, 689, 845, 994, 1133, 1281, 1428, 1560, 1708, 1834
Advertising Men Enter Reissue Controversy 1845
Affiliated Begins Soon, Says Pettijohn.....1696
Affiliated Distributors Are Incorporated.....1003
Affiliated Increases Capitalization.....1295
Affiliated, No Stock Salesmen for.....1440
Affiliated Units, Many, Elect Directors....1850
Aiding the Exhibitor.....1400
Airdomes, Few Will Open in Louisville....1462
Airdomes Find Daylight Saving a Problem.. 424
Airdomes Go Well Near Mother Theater...1751
Alameda, New Theater Opens in..... 890
Alberta Has New Ticket Tax.....1124
All Ready for the Liberty Drive..... 229
Allen, Mr., Joins Universal Staff..... 397
Allen Promoted by Famous Players.....1156
Allens Getting a Long Chain of Theaters...1026
Allens Have Two More Canadian Theaters..1882
Allens' Program Shift, Wide Interest in...1689
Allied Amusement Association Meets.....1843
Allied Is Granted Temporary Injunction.... 374
Allied Theaters Company (New) Started... 577
Always a Steady Demand..... 969
Amateur Afternoons at World Studios.....1125
American Films Kill German Propoganda..1822
American Women, To Hold Up, to China...1553
Amusements Proved to Be War Essential...1547
An Important Disclaimer..... 969
Anderson, Carl, Promises Splendid Plays.. 69
Anderson, Ind., Prepares License Ordinance.1464
Aoki in Hayakawa Picture.....1296
Are Exhibitors Demonstrating Value..... 385
Are We Advancing?.....1262
Arnold, Sylvia, Newcomer..... 230
Arrow Film Corporation Handling "Finger of Justice" 1740
Artcraft Wins in Hart Suit..... 71
Astor Market Becomes Symphony Theater.. 63
Atlantans Attend Chicago Convention.....1404
Atlas Film Entertains Boston Movie Club..1878
Australian Film Distributors Optimistic....1553

B

Back Horstmann for President.....1849
Baggot, King, Gets Ovation in Rochester, N. Y. 373
Bailey, William N.....1585
Ballyhoo, The Expenseless..... 828
Barker, Reginald, at Work.....1829
Barrymore, Jack, Is Again with Paramount.1294
Bassett, Russell, Veteran Actor, Dead.....1126
Betwixt and Between..... 830
Big Days These for Western Theaters..... 683
Binney, Josh, Makes a Find..... 837
Binney to Make Two-Reel Comedies..... 680
Block Visits Goldwyn Studios..... 981
Blumenthal Challenges Critics..... 224
Board of Review Holds Annual Luncheon... 970
Boom O'Donnell at Testimonial Luncheon... 984
Boston Convention Committees Appointed... 974
Boston Exchanges, Girls of, Form Club....1459
Boston Exposition Pushing Plans for..... 65
Boston's Cadman Square Has Premiere.....1266
Boston's Eyes Turns Toward Screen Players. 737
Brady Sends Call for Final Figures..... 676
Brett, Tom, Announces Comedies..... 676
Brooklyn Exhibitors Hold Regular Session.. 66
Brooklyn to Have Noted Screen Theater...1584
Brooklyn's Biggest Picture House Opens May 1 701
Buhler Is Managing Director of Stanley...1586
Business and the Box Office.....1688

C

Call for Screen Players for "Over There"..1582
Call the Game.....699
Calnay, James, Caught in Galveston.....1579
Canada, All Theaters Show Food Films..... 735
Canada, Business Conditions in, Favorable.1178
Canada, New Producing Company in..... 255
Canada, Theaters Reopening All Over..... 684
Canada Watching Use of Light..... 553
Canada's Large Use of Instructive Films... 706
Canadian Exhibitors Choose an Organizer..1694
Canadian Film Business Upset.....1298
Canadian Sabbatarians Active..... 551
Canadians Give Dinner to Richardson..... 707
Canadians Talk of National Organization..1404
Capitol Society Sees "My Own U. S."..... 1003
Capitol Comedies Make Their Debut..... 256
Carolinas Plan Co-operative Booking Agency 64
Catalogue of Educational and Selected Pictures Released Between January 1 and March 31, 1918..... 987
Catalogues Location, How World Film.....1274
Cella, Louis A., Dies in St. Louis..... 976
Censor Ordinance, Proposed Amendment of..1143
Censors, Detroit Police Appoint..... 423
Censors Shy at Native African Costumes... 419
Censorship Begins at Home..... 830
Censorship by Persuasion in New Orleans... 738
Censorship Ordinance in Portland, Ore..... 428
Censorship, Portland Wants Responsible.... 584
Chapin, Benjamin, Dead at Forty-Four....1699
Chaplin Finishes Liberty Bond Tour..... 976
Chaplin Grotesqueries Fit in War Zone.....1276
Chaplin Sees Life in Atlanta..... 839
Chaplin to Advertise with Cartoons..... 864
Chaplin to Don United States Uniform..... 521
Chautard, Emile, Renews Contract.....1440
Cheer Up, Dr. Crane.....1117
Chicago Organizes Branch of Affiliated.....1291
Children, More Shows for, in Canada.....1427
Chillicothe Theaters Found Prospering..... 420
Cincinnati Musicians Want Raise..... 736
Cincinnati Operators Win Increase.....1180
Cincinnati Theaters Feel No Slump..... 122
Clayton, Ethel, Signs Paramount Contract.. 867
Clayton, Miss, in Cohan Support.....1422
Clemmer Advertising Brings 'em In..... 840
Cleveland Company Will Build Theaters....1322
Cleveland Exchanges Move..... 884
Cleveland, Many Theater Combinations in... 708
Closing Hours of Northwest Convention....1264
Cohen Advances Fox as "Favorite Son"...1548
Cohen and Pettijohn May Join Forces..... 375
Cohen Optimistic on Co-operative Idea.....1292
Cohen Talks on Hawaiian Conditions..... 371
College to Teach Scenario Writing..... 699
Comedy Folks 218
Comedy Sense, The..... 829
Commercial Kaiserism 1545
Company Publicity Supreme, Says Cochrane.1580
Compson, Betty, in Pathe Serial..... 839
Conditions as Seen in the Northwest.....1269
Conditions in British Columbia Good.....1155
Congress Providing for Soldiers' Rehabilitation 1579
Conservation Pictures, Screen Stars in..... 361
Construction Work Begun by Titan.....1300
Contest, A New Form of.....1260
Convention Afterthoughts 524
Convention, Dallas Exhibitors Start for.... 522
Convention, Northwest Exhibitors Hold.....1121
Convention, Tennessee, April 9 and 10..... 65
Copyrights to Agents Are Not Valid..... 545
Croffer Establishes "Sterling System" Office 563
Crown of Texas Visiting New York.....1550
Cunningham Heads First National Branch..1461

D

Dallas Theaters Pick Good Shows and Win.. 888
Dalton, Dorothy, Has Her Picture Taken..1860
Daly Appears as Four Minute Man..... 521
David Come to Judgment, A..... 217
David, Harry, on Trip East..... 706
Daylight Saving a Drawback in Villages...1183
Daylight Saving and the Airdome.....1276
Daylight Saving Awkward in Cleveland.280, 420
Detroit Exchanges Join Board of Commerce..1883
DeHoff, of Baltimore, Strong for Newspapers 1551
Denmark, May Export Film to.....1584
Des Moines Rialto Opens to Public..... 840
Detroit's Adams Theater Turns to Films... 123
Diamond Film Company to Begin Production 580
Diando Enlarges Glendale Studio.....1299
Dittmar, L. J., Forming New Company..... 227
Do Exhibitors Undervalue News Weeklies?..1416
Dobs Takes Interest in Palisade Laboratory 521
Dolle, Fred, on Lenten Prohibition..... 227
Loric Opens with Red Cross Benefit.....1608
Drew, Sidney, Now Counted Dead.....1854
Dwyer, Leo, Visits New York..... 371

E

Earl, Edward, Is Guest at Dinner..... 67
Edison Studio and Film Plant Sold..... 837
Educational to Handle International Cartoon Series 257
Educational Navy Picture Nearly Made....1441
El Paso's Fine Theater Ready to Open..... 583
End of the Trail, The.....1575
Enduring Appeal of Good Films..... 274
England Helps Maimed Soldiers, How..... 380
Epstin Handling "Depth of the Sea"..... 259
Essanay Announces Real Novelty.....1411
Essanay Busy on "Young America"..... 863
Essanay Men in State Service..... 553
Essanay to Teach Food Conservation.....1298
Evans, Madge, Stamp Booster..... 378
Exhibitors Annoyed by Slipshod Tax Office..1030
Exhibitors Back Liberty Loan Night..... 362
Exhibitors' Booking Directors Hold Session.1419
Exhibitors are Smiling, Says Goldwyn Man 76
Exhibitors as Critics..... 828
Exhibitors' Co-operative Organizations Meet 523
Exhibitors Drawing the Line.....1261
Exhibitors Now Producers..... 358
Exhibitors Should Watch Income Tax Returns 1692
Exposition Auditorium vs. Theaters.....1855

F

Fairbanks Called Into Court..... 545
Famous Players Announce a Find 1701
Famous Players-Lasky Reaching Out.....1582
Famous Players' Managers Conclude Session 1572
Famous Players Organize Film Hospital... 228
Famous Players to Make Cheerful Pictures.1577
Farnsworth Returns to California..... 836
Feature Comedies, Advises Manufacturer...1859
Federal Trades Commission Looks In..... 518
Ferrandini, Frank 226
F. I. L. M. Club Has Successful Dinner.... 69
F. I. L. M. Club Monthly Meeting..... 973
Film Division in New York..... 99
Film Division Perfects Organization..... 835
Film Exporters to Form Association.....1553
Film Exporters Form an Association.....1698
Film Exports Show Steady Decline.....1823
Film Industry Working for Liberty Loan... 519
Film Studio Projected in San Francisco.....1581
Film Titles 517
Film Trade a Great Help to Loan..... 831
Find Forty Subjects in 3,500 Manuscripts.. 396
Fineman Gets Ready to "Treat 'em Rough"..1857
First Lady of the Land to See "Joan".....1409
First National Gets Pershing's Crusaders...1726
First National Issues Handsome Booklet... 705
First National Opens Oklahoma Office..... 227
First National Takes Larger Quarters.....1153
First National Takes Over Gerard Film... 254
First National's New York Franchise Sold. 69
Foote, Courtenay.....1859
Foran, How He Builds Business..... 839
Forbids Indianapolis to Tax Operators.....1856
Ford, Francis, to Return West..... 255
Ford, Francis, to Produce Six Pictures a Year 1599
Foreign Trade News Conducted by F. G. Ortega.78, 231, 395, 703, 841, 1128, 1412, 1555
Foursquare to Give Bonus to Employees... 104
Foursquare to Handle W. S. Exhibitors Features 258
Fox Defends Costume of Cleopatra..... 832
Fox Film Opens Exchange in Buffalo.....1025
Fox Managers Hold Fourth Convention....1701
Fox Managers on Their Way Home.....1854
Fox Pushing Foreign Business..... 547
Fox to Organize East for War Work.....1858
Fox, William, Entertains Drive Aids.....1554
Francis, Alec B..... 77
Franklin Brings Good Reports on Provinces 862
Frederick, Miss, to Release Through Goldwyn 1153
Freuler Resigns as Mutual's President..... 971
Frisco Hall Owners Hit Out at Music Tax..1468
From the Depths.....1401
Funkhouser Cuts Gerard Film..... 976
Funkhouser Cuts "Hearts of the World".... 982
Funkhouser, Major, Suspended.....1407
Funkhouser, Put Up to President..... 862
Funkhouser Removal Pleases First National.1572
Funniest Thing on Earth, The.....1544

G

Gamble, Sergeant Richard H.....1438
Gathered by the Wayside..... 217
Gates, Mark, Opens Dayton Theater.....1154
Gaumont Will Produce for State Rights... 338
Gaumont Announces a Twenty-Reel Serial.1316
General in Midst of Big Year.....1156
Gerard Film Has Dallas by the Ears.....1695
Gerard Film Starts in San Francisco.....1182
Getting Out of the Well Beaten Track.....1408
Gihbsson, Leif 1154
Gilchrist Hears from Brooklyn Exhibitors... 361
Gilligham and Smith Theaters Change Name 1606
Gilligham Joins United Picture Theaters.... 397
Gillstrom on from the Coast.....1828
Goldfish Finds Exhibitors Optimistic.....1697
Goldfish Praises Review Board's Work.....1578
Goldwyn Again Signs Mabel Normand.....1126
Goldwyn Engages Two Directors.....1418
Goldwyn Exchanges Are a Year Old.....1830
Goldwyn Quartet on Tour..... 381
Goldwyn Takes Horace Greeley's Advice....1439
Goldwyn to Double Its Output.....1266
Goldwyn to Temper the Summer's Heat.....1576
Good Stories Make Monopoly Impossible... 981
Government Film, 128 Reels of, for Coast.. 278
Grant, Lawrence, Bears Likeness to Kaiser..1704
Great Film Drive, The..... 359
Griffith Film to Be State Righted..... 835
Griffith Film, Rights for Many States Disposed of 1598
Griffith Picture Has Impressive Premiere.. 369
Griffith Picture Opens Friday Night..... 228
Grinding the Crank.....1827
Guaranty Trust Not Depository for U. P. T., Inc. 361

H

Hadley Completing a Cinema-Symphony... 699
Hadley Picks Subject for Cinema-Symphony 835
Hart to Aid Liberty Bond Campaign..... 67
Hart, Will, Makes Stirring Wind Up..... 832
Have Sunday Closing—Want Censorship...1299
Hayakawa to Release Through Mutual.....1292
"Hearts of the World" for Sunday Shows...1022
"Hearts of the World" Not for Philadelphia. 986
Held, Anna, Sees "Joan of Plattsburg".....1577
Henry, Hobart, Director.....1409
Hinz Protests Minneapolis Election.....1405
Hodkinson, W. W., Not in New Concern...1702
Hodkinson Optimistic on Return from Trip.1725
Hoffman Outlines Future Activities.....1856
Hoffman Retires from Foursquare.....1700
How Home Pictures Strike Soldiers.....1850
How It Is Done at the Strand, by Harold Edel 73, 226, 553, 708, 1155, 1298, 1570
How Railroad Rate Increase Hits Pictures..1830
Hutchinson Offers Big Money for Scripts...1725

I

Illinois Holds State Convention.....1267
Ince, Ralph, at Head of New Company.....1417
Ince, Ralph, to Direct Ethel Barrymore....1857
Indian Life Pictures..... 370
Indiana Bone Dry..... 422
Indianapolis Exchanges Hit by Ordinance...1126
Indianapolis Lyric Will Be Larger..... 274
Indianapolis Mutual Compelled to Vacate...1885
Indianapolis, New Film Storage Code in... 581
Indianapolis, New Fire Code Protested.....1029
Industrial Committee Heads All Team Scores 1547
Industry in West to Back the Government...1549
Industry Still Has Large Task Before It... 548
Intensive Advertising 1261
Irving, George, Joins Goldwyn.....1700
Is This the Open Market?.....1819

J

Jardon, Dorothy 74
Jensen & Von Herberg Open Strand Theater 127
Jewel to Retitle Adaptations..... 836
Jones a Believer in War Films.....1724
Jose, Edward, Making "Gismonda"..... 547

K

Kaiser, Noise and Enthusiasm at Showing of 740
Kansas City Censor, Sydney S. Baker Becomes 1466
Kansas City Corporation Grows Bigger.....1327
Kansas City Managerial Changes..... 426
Kansas City Theaters Change Hands..... 277
Kansas City Universal Under New Manager 582
Kansas League Meets at McPherson..... 833
Keeney Will Continue Making Pictures....1411
Keep the War Reels Turning.....1401
Kennedy, Madge, Signs Longer Contract....1269
Keystone Owner of "Dough and Dynamite" 861
Know Your Power.....1544

L

Laemmle, Carl, Finishes Coast Trip.....1548
Laemmle Recognizes "Vacuum Pan".....1850
Laemmele to Push Short Subjects..... 838
Lafayette's (Ind.) Luna Theater Opens.....1184
"Lafayette! We Come".....1855
Lang, Phil., and Kalem Part at Last..... 99
Larkin, George, Hurt, Is Recovering.....1858
Lasky Enthusiastic Over Griffith Picture... 71
Lasky Goes to West Coast Studios..... 837
La Voy, Merl, to Visit Battlefronts.....1295
Lawyer Protests Against Absurdities..... 840
Ledermann (Dan) Becomes Brandt's Assistant 1030
Legislators Want Facts, Not Generalities... 220
Lesser Spends $250,000 for Territorial Rights 1598
Liberty Loan, The Third..... 679
Little Christopher Discovers the Show Business 1688
Little Theatricalisms 968
Lloyd, Frank, to Make Grey Stories..... 682
Local 110 I. A. T. S. E. Under Fire..... 95
Logic and Photoplay..... 359
Long Run, In the.....1818
Los Angeles Film Men Alarmed.....1403
Love, Bessie, May Form Own Company.... 251
Lynch Selling Rights on "Carmen of the Klondike" 1020

M

MacMahon Joins Educational Forces..... 706
McCormick, Director of Indianapolis Circle 75
Magner Talks of Conditions in Orient..... 379
Maids of the Millions.....1819
Major and Fox Many Times at Odds.....1572
Make Your Own Movies..... 838
Malitz and Engler Sentenced to Prison.....1123
Managing Editor Takes Up Gage..... 979
Manhattan Exhibitors Get Busy..... 220
Manhattan Social Holds an Active Session.1693
Marion, Frank, Returns to United States...1691
Mark, Mitchell H., Dies in Buffalo..... 68
Marks, Jack, Opens Opera House.....1858
Marsh, Mae, Philosopher.....1726
Maryland's General Assembly Adjourns..... 368
Mastbaum, Memorial to, Planned..... 68
Mayo, Christine 684
Maypole Ordinance Is Referred Back.....1719
Metro Engages Pageant Specialist.....1132
Metro Rents Part of Biograph Studio.....1857
Metro Transplanting Directors..... 547
Metropolitan Not for Rothapfel..... 64
Michigan Begins Prohibition.....1032
Michigan Exhibitors Join Affiliated..... 975
Million in Tax Paid by Theaters.....1405
Minneapolis Exchanges, Another Shift in...1749
Minneapolis Exchange Office Changes..... 425
Minneapolis Film Row Scene of Changes...1609
Modern Picture Director's Problems, A.... 702
Montgomery Reports Titan City Ready..... 255
Montreal Exhibitors Prepare for Action... 834
Montreal Police Catch Film Thief.....1150
Montreal Police Spoil Approved Posters..... 885
Moore, Tom, of Goldwyn.....1146
Moore, Willie, Wins French War Cross..... 66
Motion Picture Educator, The, Conducted by the Rev. W. H. Jackson and Margaret I. MacDonald....80, 233, 384, 531, 686, 843, 987, 1130, 1277, 1426, 1558, 1706, 1832
Motion Picture Exhibitor.....65, 223, 368, 522, 677, 833, 974, 1121, 1264, 1404, 1693, 1824
Motion Picture Industry Boosting Bond Sale 672
Motion Picture Option Bill..... 56
Motion Picture Option Bill Dead..... 526
Motion Picture Photography, Conducted by Carl Louis Gregory, F. R. P. S.....88, 244, 540, 696, 852, 1140, 1288, 1437, 1569, 1715
Motion Picture Subtitles 1415
Motion Pictures Are Essential to Victory...1690
Movie Fans, What Most Interests..... 550
Movies at the Authors' League..... 671
Moving Pictures and the War..... 517
Murray, Harry, Is Wounded..... 980
Music for the Picture, Conducted by George W. Beynon....89, 245, 393, 541, 697, 853, 1001, 1141, 1289, 1435, 1567, 1717, 1841
Mutt, Poor, Struts His Brief Hour on Stage.1153
Mutual Exchange Now in Mecca Bldg..... 70

N

Nashville Church Bell Sounds Prayer Call..1855
Nashville Expects to See New Theater..... 121
Nashville Fights for Sunday Shows.....1696
National Association Chiefs Confer.....1723
National Association Holds Meeting..... 396
National Association to Meet July 19.....1825
National Exposition, Pushing Plans for.....1552
New Big Theaters Must Fill Public Need...1831
New Brunswick Has Graded Tax.....1003
New Canadian Tax Causes Consternation...1124
New Hampshire Exhibitors Meet..... 368
New Haven Exhibitors' Banquet..... 522
Newman, E. M., Goes Abroad.....1144
Newman Hunts Out Remote Spots.....1579
New Producing Company in Canada..... 255
New York Rectifies Delegate List.....1826
No Amalgamation, Says Rembusch.....1546
No Reason for Bitterness Over Publicity...1151
Normand, Mabel, Meets Mrs. Wilson.....1699
North Carolina Ignores Boston Session.....1696
North, Tom, Wins a Real Job.....1154
Northrup, Harry S., Villain.....1149
Northwest Board Effectively Co-operates... 251
Northwest Exhibitors to Meet..... 525
Northwest Convention, Impressions of.....1265
Northwest Election Protested.....1405
Now for the War Saving Stamps.....1820

O

Ochs Issues Call for National Convention... 974
Ochs Issues Supplementary Call.....1404
Ochs Resigns from Trade Review..... 526
Offers Liberty Bonds for Deposits..... 364
Ohio Exhibitors' Film Exchange Started....1179
Oklahoma, Notes on Trade Conditions in... 886
Oklahoma Theaters Praised by McAdoo.....1177
Old Trio Retire from Paralta.....1297
Ontario Also Increases Film Tax.....1274
Ontario, Reviving Exhibitors' Association in 677
Ontario Taxes Occasional Picture Shows.... 227
Ontario's New License Fees Counted Fair..1605
Oregon League Elects Officers.....1404
Oregon Offers a Good State Right Field..... 127
Oregon, Small Towns in, Losing Business.. 891
Orpheum Finds That Film Shows Pay.....1329
Our Weakest Spot.....1116

P.

"P. A." Heads New Rochester Concern.....1125
Packed House Pays Money to Render Verdict 369
Pallette, Gene, Waits for Air Call.....1418
Panama, Business Better Than Usual in..1410
Paralta, Change of Ownership in.....1120
Paralta Changes Due to Army Demands...1416
Paralta Studios, Work on, Progressing..... 256
Paramount Managers Holding Conference...1296
Passing Along the Torch.....1818
Pathe Club Holds Semi-Annual Dinner..... 551
Pathe Exchange Declares a Bonus.....1702
Pathe Plans in Two Broadway Houses.....1420
Pathe to Issue Official War Review.....1858
Pathe's New President Visits Chicago..... 554
Patriotic Film Bureau Formed on Coast... 126
Patriotic Films Enjoying Extended Runs...1328
Pearce, Josiah, Dies in Cleveland..... 835
Pennsylvania, Big Rush for Licenses in..... 120
Penrose Discusses Censorship with Film Men 1126
"Perchers," Get After Them.....1576
Perfect Reviewer, The..... 57
Perret at Work on First Production.....1550
Perret to Make Patriotic Series.....1725
"Pershing's Crusaders" Screened in New York 1120
Petrova Leases New Bacon-Backer Studio.. 404
Petrova to Make National Tour.....1003
Petrova to Make Trip for War Stamp Sale.1016
Pettijohn Gives a Luncheon..... 372
Photoplaywright, The, Conducted by Epes Winthrop Sargent....240, 389, 536, 692, 848, 997, 1136, 1284, 1431, 1563, 1711, 1837
Pickford, Jack, Now a Censor..... 255
Picture Experts Needed in France..... 236
Picture Legislation Fares Poorly at Albany. 678
Picture Measures Up in Maryland..... 221
Picture Stars Shine to Aid War Stamp Sales.1318
Pictures and the Law, The.....1704
Pictures the Big Thing, Says Eugene Levy.1469
Pittsburgh's Olympic Again Brightens.....1024
Plans Ready for New Lasky Building.....1294
Pleasing Small Town with Picture Shows... 734
Portland Censors Arrest on Technicality....1328
Portland, Ore., Operators Ask for Raise... 741
Porto Ricans Protest Against Film Tax..... 684
Portuguese Notes 1414
Press Agents, What's Wrong With?..... 219
Program Building 1402
Projection Department, Conducted by F. H. Richardson....85, 241, 390, 537, 693, 849, 998, 1137, 1285, 1432, 1564, 1712, 1838
Public Responds to Players' Appeal..... 972
Publicity Director Gives and Takes.....1275
Publicity, No Reason for Bitterness Over...1151

R

Ragland Goes to St. Louis for Select.....1702
Rambles 'Round Filmtown With Walter K Hill....91, 247, 398, 558, 709, 855, 1004, 1157, 1301, 1442, 1587, 1727, 1861
Randolph Film Reissues "The Million Dollar Mystery" 880
Raw Film Exports Show Increase.....1279
Receipts from Graduated Tax Decline.....1826
Red Cross Drive Interest Fills Theaters....1610
Red Cross Drive "Over the Top".....1407
Red Cross Film Free to Exhibitors..... 219
Red Cross Founds Operators' School.....1144
Religious Film Concern Formed..... 72
Rembusch Calls a Meeting..... 74
Requisite of a Long Run, The.....1118
Restaurateurs Want to Show Pictures..... 418
Richardson Home After Five Weeks' Trip.1270
Richardson Off on Another Trip..... 858
Richardson Rambles Around Lake States... 977
Richardson Visits Chicago and St. Louis...1147
Ruppert Plans a Film Clearing House.....1822
Roach, Hal, in New York.....1409
Rochester, Motion Picture Engineers Meet in 549
Rock's (Pop) Fortune Was $1,436,677..... 526
Rolfe Severs Active Connection With Metro. 699
Ruben and Finkelstein Get Two More Theaters 1467
Rudolph Goes to West Coast.....1418

S

Sabbatarians Win Battle in Sherbrooke....1152
Sabbath Shows Killed in Birmingham.....1118
Saenger Amusement Company Under Charges 1849
Safety First Relay, A.....1581
St. Helens, Ore., Liberty Theater Opens at.. 279
St. John Exchange Managers Organized....1123
St. Louis Airdomes to Go a Bit Slow at Start 1324
St. Louis Snoopers Are Ousted.....1268
St. Paul and Minneapolis Form Locals.....1693
Salesmen Must Push All Propaganda Films.1441
San Francisco Exchange Catches Thief..... 427
San Francisco, Co-operative Booking Organized in 1752
San Franciscans Give Dinner to Allen..... 861
San Francisco's Patrola Brightens.....1031
Scenario, From, to Screen.....1300
Scrantonia Adds to Activity..... 101
Screen Classics Takes Over Metro Specials. 552
Select to Release Marion Davies Films.....1580

Select Managers Hold First Conference....1860
Select's Eastern Managers to Meet.....1725
Selig to Release Through Capitol.....1275
Sell Foreign Rights to Kellermann Film... 397
Sennott, N. J., Dinner to, a Big Event.....1152
Sense of Values, A.....1117
Sex and Common Sense..... 968
Shea's Hippodrome, Why It Is Famous.....1439
Sheehan Hears Good Reports from England 980
Sheldon Announces Summer Schedules.....1297
Sheldon, James M., in New York.....1152
Sherrill and Noble to Stage Spectacle..... 61
Sherry Exchanges, Fourteen, Are Open....1860
Sherry Opens Headquarters in New York...1418
Sherry Resigns Paramount Position..... 867
Sherry Service Acquiring Exchanges.....1586
Sherry to Distribute De Luxe Pictures.....1724
Sherry to Distribute Keeney Pictures.....1125
Shipman Completes Large Plans.....1267
Shipman, Nell, Australian Favorite.....1831
Shipman to Release Fifty-Two Pictures a Year 1171
Shipping Film, Limits Responsibility in... 585
Short, Florence 73
Short Shift for Meddlesome Teachers.....1694
Show Business and the Screen.....1116
Showmanship Made the Anchor Hold.....1881
Simmonds Speaks About W. H. Reissues... 101
Sinnott to Open Sherry Exchanges.....1724
Small Towns Make and Unmake Stars.....1848
Smith to Distribute War Pictures..... 688
Soldiers at Camp Sherman Get Good Pictures 529
Soldiers Constitute New Audience Type.....1440
Soldiers, Would Give Free Admission to....1699
Something About Standards..... 669
Something in Reserve..... 360
South American Neighbors, Our.....1545
Spokane Picture Men Disagree..... 551
Spokane Studio Begins Production.....1753
Stage and Screen Unite for Charity.....1263
Stanley Company Under Charges.....1584
State Rights Men Discuss Trade Conditions. 543
State Rights Department, Conducted by C. S. Sewell.....100, 257, 401, 561, 712, 879, 1016, 1171, 1314, 1455, 1598, 1740, 1874
State Rights Still Strong.....1423
Stay Away from Capital Urges Crandall....1578
Stewart, Honor Wright.....1855
Stolen Films, Many, Found in Cleveland...1274
Stone, Fred, Starts for West Coast.....1559
Strand Benefit Gets $20,000..... 373
Strand, Break Ground for New..... 396
Sunday Bill, Live Publicity to Help..... 222
Sunday Bill Passes Assembly, New York's.. 365
Sunday Entertainment, Stop Meddling with. 221
Sunday Issue, Voters Will Decide..... 367
Sunday Law, Court Won't Interfere with...1700
Sunday Move, Buffalo Exhibitors Aid..... 62
Sunday Option Bill, Favorable Outlook for.. 62
Sunday Option Bill Makes Strong Getaway.. 365
Sunday Option Is Not Dead..... 670
Sunday, Schenectady Houses Close on..... 58
Sunday Show, Hattiesburg Editor Arrested for 222
Sunday Shows, Daniel Cauffiel Pleads for...1118
Sunday Shows, Great Need of, in Sharon, Pa. 1747
Sunday Shows in Quebec, Lost Chance for. 77
Symphony Theater Opening a Success.....1848

T

Tallis, of Australia, in New York.....1582
Tally Pleased with First National..... 372
Talmadge, Norma, to Remain with Select... 973
Tax, New Brunswick Proposes Drastic..... 733
Tax (Seat) Theaters Must Let Patrons Pay..1879
Tennessee League Holds Session..... 525
Texas Airdomes Will Be Few This Season..1326
Texas Amusement Managers Convene..... 677
Texas, Business Outlook Improved in..... 124
Texas, Easterners May Build Theaters in... 552
Texas Exhibitors Now Aid Red Cross.....1466
Texas Village Shows Wait on Harvest....1884
Thanhouser to Resume Production..... 707
Theaters Are to Aid in Saving Coal.....1831
Theater Made a Bower of Flowers for Summer 1323
Theatrical Folks Have Own Red Cross Team.1119
Think Trade Should Aid Soldier Film Men..1845
Thompson, Hugh, Supports Miss Whelan..1297
Three Scenario Writers for World..... 73
Tincher, Fay, Becomes World Star..... 557
Toledo Exhibitors Form Association.....1266
Toledo Fourth City in Advertising Efficiency..1828
Too Much of a Good Thing in Stars..... 381
Toronto Exchangemen Uncover Queer Situation 77
Toronto Theater (New) Will Seat 1,000... 579
Toronto Theaters (Two) Change Hands..... 421
Toronto's Allen Starting Week on Saturdays 1551
Tourneur Pays Respect to Star System....1689
Tourneur to Make "Sporting Life"..... 397
Tourneur to Produce Independently 224
Trade Active for Red Cross.....1263
Traverse, Madaline, Forming Company.....1581
Triangle Exchange Managers Meet..... 973
Triangle Exchange Shifts Quarters..... 397
Trimble Engages Players for New Company.1152
Trimble, Larry, Visits Spokane..... 82
Trimont Film Is New Boston Exchange... 273
Trouble with Film Columnists, The..... 701
Truesdell, Frederick.....1823
Truth Pleasantly Told..... 668

U

Unearth Conspiracy to Steal Films.....1150
U. S. Exhibitors Secure First Bacon-Backer Film 561
U. S. Exhibitors Secure "Crucible of Life". 712
Universal Appeals to Newspapers.....1850
Universal Coaching Army Photographers... 973
Universal Hails a Chaplin in Petticoats....1296
Universal Institutes Traveling School.....1149
Universal Makes Safety First Subject..... 72
Universal Photographs Start of Air Mail...1267
Universal Takes Over Branch Offices.....1295
Universal to Make Films for Government...1724
Universal's Footage Tax Runs High.....1405
Unlocking Secret Doors..... 57
Up-to-date Melodrama 216
Ushers Must Be Girls, Decrees Crowder....1584

V.

Vance Joins New Producing Combination...1559
Virginia Holds Convention and Exposition..1825
Votes Approve Sunday Film Shows.....1583

W

Wagner, Bob, Between Coons..... 842
W. H. Productions Will Reissue Chaplin Comedies 714
"War Brides" Film Cannot Enter Maryland.1612
War Film for War Funds, A..... 373
War Stamp Drive by Baltimore Theaters...1745
Warwick, Captain Robert..... 518
Washington Motion Picture Company Elects..1855
Washington Motion Picture Plant Opens May 11 980
Washington, D. C., Operators Demand Raise.1321
Washington Theaters Wait on Local Boards..1880
Webster Producing "Reclaimed"..... 103
Wertz Puts Ban on German Music..... 378
Western Joins with United, Limited.....1723
Western Photoplays Open Offices.....1585
What Goes Into Making of Pictures..... 707
Whartons Make Picture for War Charity....1830
Whartons Make Picture for War Charity...1580
Whelan, C. C., Kleine Manager..... 378
Whiteside to Make Patriotic Picture.....1700
Williams Has Animated Filming List.....1859
Williams Roasts "The Grave Diggers".....1416
Wilson, President, Corrects a Title.....1831
Winchester Joins Shipping Control Committee 1848
Woman's Auxiliary to Boost Exposition.... 974
Women Refuse to Endorse Censorship.....1262
World Crew Sees "A Dog's Life"..... 546
World Film Insures Its Employees.....1829
World Pictures Cuts Out "Friends" in Casting 66
World Pictures Suggests Title Clearing House 1300
World Pictures in Bright New Offices.....1023
World Pictures Rewards Operators..... 547
World Pictures Trying Script Novelty..... 553
World Studio Employees Care for Pals.....1414

Y

Yankees Frolic and Boost Horstmann.....1824
Yankee Exhibitors Discuss Conditions.....1122
Young, James, to Direct Williams.....1299

Z

Zecca, Ferdinand, an Old Timer..... 99
Zukor Gives Plan for Liberty Loan Drive.. 59

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects which have been released during the three months ending June 30, 1918, and u majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is po make it with the information that we have received from the companies whose productions are included. Shou our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. "S" indicates synopsis, publication of which has been discontinued.

A

Accidental Honeymoon, The (5 parts) (Arrow Film-Harry Rapf)—A-597; R-1035; C-1037.
Accusing Toe, The (2 parts) (General Film-Judge Brown)—R-589; C-746.
Ace High (5 parts) (Fox Special)—June 9; A-1192; R-1614; C-1616.
Adventurous Ambrose (2 parts) (Universal-L-Ko)—April 17; C-434.
After the War (5 parts) (Bluebird).
Aides of a Nation (No. 1 of Boy Scouts to the Rescue) (2 parts) (Universal Special)—April 15; C-590.
All Dressed Up (Christie)—R-743; C-746.
All for the Love of a Girl (Vitagraph-Drew Reissue)—April 29.
All Woman (6 parts) (Goldwyn)—June 2; R-1470; C-1475; A-1481.
American Aristocracy (5 parts) (Hiller & Wilk-Fairbanks Reissue).
American Arms and Cartoon Comedy (Pathe-International)—Feb. 10; C-131.
American Buds (6 parts) (Fox Standard) Apr. 21; R-Vol. 35-1701; C-Vol. 35-1706; A-595.
American Rifles and Riflemen; War Garden Hints; Cartoon by Bray Studio (Paramount-Bray)—May 20.
Americano, The (5 parts) (Hiller & Wilk-Douglas Fairbanks Reissue).
America's Sleeping Giants; Ingenious Insects, Cartoon by Wallace Carlson (Paramount-Bray)—May 6.
An Alien Enemy (5 parts) (W. W. Hodkinson-Paralta)—April 1; R-586; C-589; A-750.
An Honest Man (5 parts) (Triangle)—May 5; A-899; R-1033; C-1037.
Animated Weekly No. 14 (Universal)—Mar. 6; S-140.
Animated Weekly No. 15 (Universal)—Mar. 13; C-Vol. 35-1868; S-140.
Animated Weekly No. 16 (Universal)—Mar. 20; S-444.
Animated Weekly No. 17 (Universal)—Mar. 27; S-446.
Animated Weekly No. 18 (Universal)—Apr. 3; C-434; S-446.
Animated Weekly No. 19 (Universal)—Apr. 10; C-590; S-600.
Animated Weekly No. 20 (Universal)—Apr. 17; C-747; S-906.
Animated Weekly No. 21 (Universal)—Apr. 24; C-897; S-1043.
Animated Weekly No. 22 (Universal)—May 1; C-1037; S-1044.
Animated Weekly No. 23 (Universal)—May 8; S-1196; C-1334.
Animated Weekly No. 24 (Universal)—May 15; S-1342.
Animated Weekly No. 25 (Universal)—May 22; C-1475.
Animated Weekly No. 26 (Universal)—May 29.
Animated Weekly No. 27 (Universal)—June 5; C-1758.
Animated Weekly No. 28 (Universal)—June 12; C-1892.
Animated Weekly No. 29 (Universal)—June 19.
Animated Weekly No. 30 (Universal)—June 26.
Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention; War Garden Hints No. 2; Animated Technical Cartoon by E. Dean Parmalee (Paramount-Bray)—June 24.
Apostle of Vengeance (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Are Crooks Dishonest? (Pathe-Rolin)—June 23 C-1758.
Are Wives Unreasonable? (2 parts) (Triangle-Keystone)—May 26; C-1475.
Are Working Girls Safe? (General Film-Ebony).
Art Bug, The (Girls You Know Series) (Kleine-Edison-Flagg)—Apr. 10; R-433; C-590.
Art of Animal Training; Lumbering for War Time; Cartoon by Earl Hurd (Paramount-Bray)—May 13.
At the Mercy of Men (5 parts) (Select)—Apr. R-744; R-894; C-747; A-753.
Atop the Alps and Wild Animals of Yellowstone (Finley Nature Studies No. 14) (Univers Special)—Apr. 20.

B

Bachelor's Children, A (5 parts) (Vitagraph-Blue Ribbon)—Apr. 22; A-596; R-742; C-746.
Back to the Balkans (Fox-Mutt and Jeff Cartoon)—Mar. 31.
Bandit and the Preacher (5 parts) (W. H. Productions Reissue)—A-592; R-1036; C-1037.
Baree, The Son of Kayan (5 parts) (Vitagraph)—May 27; A-1336; R-1470; C-1475.
Bath House Scandal, The (Universal-Nestor)—May 20; C-1892.
Battle Royal (2 parts) (Paramount-Mack Sennett)—May 20; C-1188.
Beasts of the Jungle (No. 2 of The Lion's Claws) (2 parts) (Universal Special)—Apr. 13; R-430; C-434.
Beautiful, The; Women in the World of Work; Hawaii; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15.
Beautiful Thoughts (Vitagraph-Drew Reissue)—Apr. 22.
Beauty to Order; Scenic Gems of America; Women in the World of Work; Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Believe Me, Xantippe (5 parts) (Famous Players-Lasky)—May 27; R-1332; C-1333; A-1337.
Berlin via America (6 parts) (Shipman-Francis Ford)—R-896; A-1042.
Berth Control (Universal-Star)—June 29.
Beware of Blonds (Mutual-Strand)—June 18; C-1892.
Betty's Adventure (Christie)—R-743; C-746.
Biggest Show on Earth, The (5 parts) (Famous Players-Lasky)—May 6; R-896; C-1037.
Billie in Society (2 parts) (Highgrade Film Enterprises, Inc.).
Bill's Baby (2 parts) (Goldwyn-Capitol)—R-283; C-434.
Bill's Predicament (2 parts) (Goldwyn-Capitol).
Billy in Harness (2 parts) (Highgrade Film Enterprises, Inc.).
Birds of a Feather (2 parts) (Goldwyn-Capitol).
Bit of Jade, A (5 parts) (Mutual-Star-American)—Apr. 1; A-136; R-282; C-284.
Black Sherlock Holmes, A (General Film-Ebony)—R-745; C-896.
Blackmailers, The (American Standard-Tom Brett).
Blind Pig, A (2 parts) (Universal-L-Ko)—June 12; C-1758.
Blindfolded (5 parts) (W. W. Hodkinson)—Apr. 15; R-894; C-897; A-901.
Blindness of Divorce, The (7 parts) (Fox)—Apr. 7; R-587; C-589; A-596.
Bluebird, The (6 parts) (Famous Players-Artcraft-Paramount)—Mar. 31; A-134; R-283; C-433.
Blue Blood (6 parts) (Goldwyn-Selexart)—A-436; R-742; C-746.
Blue-Eyed Mary (5 parts) (Fox Special)—June 2; A-1194; R-1471; C-1475.
Bo'sman, The (Fox Reissue)—R-1756; C-1757.
odle and Bandits (Vitagraph-Big V)—June 24.
rrowed Baby, The (Universal-Nestor)—June 24.
s of Lazy "Y," The (5 parts) (Triangle)—Apr. 7; A-285; R-430; C-435.
Scouts to the Rescue (No. 1, Aides of a Nation) (2 parts) (Universal Special)—pr. 15; C-590.
outs to the Rescue (No. 2, On the Trail) (2 parts) (Universal Special)—Apr. 22; C-590.
Boy Scouts to the Rescue (No. 3, The Great Mine Disaster) (2 parts) (Universal Special)—Apr. 29.
Boy Scouts to the Rescue (No. 4, The Spies' Nest) (2 parts) (Universal Special)—May 10.
Boy Scouts to the Rescue (No. 5, Treachery at Sea) (2 parts) (Universal Special)—May 18.
Brave and Bold (5 parts) (Fox Special)—May 5; A-898; R-1034; C-1037.
Bravest Way, The (5 parts) (Paramount)—June 16; R-1615; A-1759.
Breakers Ahead (5 parts) (Metro)—Apr. 1; A-Vol. 35-1869; R-284; C-434.
Bride of Fear, The (5 parts) (Fox Special)—Apr. 7; R-429; C-434; A-435.
Bride of Hate (5 parts) (Hiller & Wilk-Frank Keenan Reissue).
Bride's Awakening, The (6 parts) (Universal Special)—May 25; R-895; C-897; A-1191.
Brief Debut of Tildy (One of the O. Henry Stories) (2 parts) (General Film-Broadway Star).
Bright and Early (2 parts) (King Bee)—June 1.
Britain's Bulwarks (No. 1, Women Mountaineers of England) (Pathe)—May 12; C-897.
Britain's Bulwarks (No. 2, Messines and Its Irish Captors) (Pathe)—May 19; C-1188.
Britain's Bulwarks (No. 3, Hardships of the British Army on Its Way to Bagdad) (Pathe)—May 26; C-1334.
Britain's Bulwarks (No. 4, How England Treats Her Prisoners) (Pathe)—June 2; C-1474; R-1558.
Britain's Bulwarks (No. 5, With the Drifters and Mine Sweepers in the Danger Zone) (Pathe)—June 9; C-1616.
Britain's Bulwarks (No. 6, Destroyers' Raid on Zeebrugge) (Pathe)—June 16; C-1758.
Britain's Bulwarks (No. 7, Fighting the Hun at St. Quentin (Pathe)—June 23; C-1892.
Britain's Bulwarks (No. 8, Destruction Wrought by the Hun at St. Quentin (Pathe)—June 30.
British Cavalry on Western Front (Pathe)—May 12; C-897.
Broadway Scandal, A (5 parts) (Bluebird)—A-1338; R-1613; C-1616.
Broncho Billy, a Friend in Need (General Film-Essanay)—Apr. 5.
Broncho Billy and the Rustler's Child (General Film-Essanay)—Apr. 26.
Broncho Billy's First Arrest (General Film-Essanay)—Apr. 19.
Broncho Billy's Indian Romance (General Film-Essanay)—Mar. 29.
Broncho Billy's Last Deed (General Film-Essanay)—May 3.
Brown Port Folio (No. 7 of the Eagle's Eye) (2 parts) (Foursquare-Wharton).
Building the Liberty Hospitals; War Garden Hints (Paramount-Bray)—June 3; R-1558.
Bull's Eye, The (No. 9, The Flaming Crisis) (2 parts) (Universal Special)—Apr. 6; C-131.
Bull's Eye, The (No. 10, Coyotes of the Desert) (2 parts) (Universal Special)—Apr. 13; C-434.
Bull's Eye, The (No. 11, Fired) (2 parts) (Universal Special)—Apr. 20; C-434.
Bull's Eye, The (No. 12, Burning Sands) (2 parts) (Universal Special)—Apr. 27; C-590.
Bull's Eye, The (No. 13, Sold at Auction) (2 parts) (Universal Special)—May 3; C-747.
Bull's Eye, The (No. 14, The Firing Squad) (2 parts) (Universal Special)—May 11; C-897.
Bull's Eye, The (No. 15, The Stained Face) (2 parts) (Universal Special)—May 18.
Bull's Eye, The (No. 16, Running Wild) (2 parts) (Universal Special)—May 25; C-1037.
Bull's Eye, The (No. 17, In Irons) (2 parts) (Universal Special)—May 27; C-1334.
Bull's Eye, The (No. 18, The Runaway) (2 parts) (Universal Special)—June 8; C-1475.
Bully, The (General Film-Ebony)—C-1474.
Bunco Billy (2 parts) (Highgrade Film Enterprises, Inc.).
Burning Sands (No. 12 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 27; C-590.
Business of Life, The (5 parts) (Vitagraph)—Apr. 8; A-289; R-431; C-434.
Busted Romance (General Film-Ebony).
Busy Inn, The (5 parts) (Pathe-Russian Art)—Apr. 14; A-438; R-587; C-590.
Butter Again (Universal-Nestor)—June 10; C-1892.
Buyer from Cactus City, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1036; C-1188.
By Heck, I'll Save Her (General Film-Clover).
By Fowl Means (Mutual-Strand)—June 11; C-1616.
By Orange Aid (Christie)—R-743; C-746.

C

Cabaret, The (5 parts) (World)—June 10; R-1613; C-1616; A-1617.
Caillaux Case, The (6 parts) (Fox Standard)—May 19; A-1336.
Camouflage Kiss, A (5 parts) (Fox Special)—Mar. 31; R-282; C-284; A-286.
Carmen of the Klondike (7 parts) (State Right Distributors-Selexart)—R-Vol. 35-1137; C-Vol. 35-1139; A-593.
Case of Bennie, The (2 parts) (General Film-Judge Brown).
Case of Eugenics, A (Vitagraph-Drew Reissue)—June 10.
Caught in the Toils (No. 11 of The Lion's Claws) (2 parts) (Universal-Special)—June 15; C-1758.
Caught in the Web (No. 1 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 8; R-282.
Caviar, The Making of Russian (Educational)—R-80.
Cecilia of the Pink Roses (6 parts) (Select-Marion Davies Film Co)—R-1473; C-1475; A-1620.
Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd (Paramount-Bray)—June 10.
Charting the Sky; Scenic Gems of America; Cartoon by Wallace Carlson (Paramount-Bray)—May 27.
Chase Me, Charlie (6 parts) (Kleine-Chaplin Reissue)—Apr. 8; R-284; C-434; A-591.
Cheerful Liars (Goldberg-Scrantonia).
Chinese Musketeer (Goldberg-Scrantonia).
City Slicker, The (Pathe-Rolin)—June 2; C-1334.
Claim, The (5 parts) (Metro)—Mar. 18; A-Vol. 35-1712; R-130; C-284.
Claw, The (5 parts) (Select)—R-1756.
Cleopatsy (2 parts) (Pathe-Rolin)—June 23.
Clients of Aaron Green, The (2 parts) (General Film-Broadway Star)—R-1332; C-1333.
Closin' In (5 parts) (Triangle)—June 23; A-1898.
Clutch of Terror, The (No. 4 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 29.
Colombia, Part I (Lincoln-Parker World Travelogue)—Feb. 15.
Colombia, Part II (Lincoln-Parker World Travelogue)—Feb. 22.
Coming of Faro Nell, The (2 parts) (General Film-Broadway Star).
Confession, The (5 parts) (Fox Special)—May 19; R-1186; C-1188; A-1194.
Conquered Hearts (5 parts) (Ivan Film Productions)—R-586; C-589; A-750.
Counts and No Accounts (Vitagraph-Big V)—Apr. 15.
Coyotes of the Desert (No. 10 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 13; C-434.
Crab, The (5 parts) (Hiller & Wilk-Frank Keenan Reissue).
Crater of Death, The (No. 7 of The Woman in the Web) (2 parts) (Vitagraph)—May 20.
Crimea, The—Strange Animals from Many Climes (Pathe)—May 12.
Cruise of the Quickern 'eil, The (Educational Films Corp.)—Apr. 24.
Cupid and the Cop (2 parts) (Triangle-Keystone)—June 16.
Curse of Iku, The (6 parts) (Kleine-Essanay)—Apr. 1; R-Vol. 35-1865; C-Vol. 35-1867; A-133.
Cuzco, the City of the Sun (Kleine-Lincoln & Parker)—R-234.
Cyclone Higgins, D. D. (5 parts) (Metro)—May 13; A-1039; R-1332; C-1333.
Cynthian (2 parts) (General Film-Broadway Star)—R-1332; C-1333.

D

Dagger Woman, The (5 parts) (Pathe-Russian Art Films)—May 12; R-1034; C-1037; A-1038.
Danger Game, The (5 parts) (Goldwyn)—Apr. 7; A-288; R-431; C-434.
Danger Within (5 parts) (Bluebird)—May 11; R-743; C-746; A-1040.
Daughter of France, A (5 parts) (Fox Special)—Mar. 24; A-Vol. 35-1869; R-128; C-130.
Daughter of the West, A (5 parts) (Pathe-Diando)—May 26; R-1331; A-1337.
Death Switch, The (No. 17 of The House of Hate) (2 parts) (Pathe-Astra)—June 30.
Deceivers, The (Vitagraph-Drew Reissue)—Apr. 15.
Decoy, The (Fox-Mutt and Jeff Animated Cartoon)—Mar. 24.
De Luxe Annie (7 parts) (Select Pictures)—May; R-1471; C-1475; A-1478.
Denny from Ireland (No. 1 of the Shorty Hamilton Series) (5 parts) (E. Shipman-W. H. Clifford Photoplays Co.)—R-896; A-1042.
Depths of the Sea, The (in a series of 4 parts) (M. S. Epstein).
Der Black Mitt (Educational-Katzenjammer Kids Cartoon)—May 20.
Desert Man, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Desert Wooing, A— (5 parts) (Famous Players-Lasky)—June 23; C-1891; R-1890; A-1895.
Desperate Love, A (Universal-Hy. Mayer)—C-590.
Destiny (5 parts) (Metro Reissue)—A-1896.
Destroyers' Raid on Zeebrugge (No. 6 of Britain's Bulwarks) (Pathe)—June 16; C-1758.
Devil's Double, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Devil's Playground, The (7 parts) (Atlantic Distributing Corp.)—Jan.; A-1335; C-Vol. 35-530; R-Vol. 35-527).
Dismissal of Silver Phil (2 parts) (General Film-Broadway Star).
Doctor and the Woman, The (6 parts) (Jewel)—R-745; A-Vol. 35-869.
Dodgers, The (Universal-Star)—May 18.
Dog. vs. Dog (2 parts) (General Film-Judge Brown).
Dog's Life, A (3 parts) (First National-Charlie Chaplin)—R-546; A-751.
Doing His Bit (Educational Films Corp.)—C-896.
Doll's House, A (5 parts) (Famous Players-Lasky)—June 2; R-1473; A-1480.
Dolly Does Her Bit (5 parts) (Pathe-Diando)—Apr. 28; R-743; C-747; A-749.
Double Crossed (No. 10 of The House of Hate) (2 parts) (Pathe)—May 12; C-897.
Down the River (No. 8 of Son of Democracy, The) (2 parts) (Paramount-Benjamin Chapin) Apr. 1.
Down the Yukon (Paramount-Burton Holmes)—Apr. 1.
Dungeon of Terror, The (No. 6 of The Lion's Claws) (2 parts) (Universal Special)—May 10; C-897.

E

Eagle, The (5 parts) (Bluebird)—A-1900.
Eagle's Eye, The (No. 4, Von Rintelen, The Destroyer) (2 parts) (Foursquare).
Eagle's Eye, The (No. 5, The Strike Breeders) (2 parts) (Foursquare).
Eagle's Eye, The (No. 6, The Plot Against Organized Labor) (2 parts) (Foursquare).
Eagle's Eye, The (No. 7, Brown Port Folio) (2 parts) (Foursquare).
Eagle's Eye, The (No. 8, The Kaiser's Death Messenger) (2 parts) (Foursquare).
Eagle's Eye, The (No. 9, The Munition's Campaign) (2 parts) (Foursquare).

Eagle's Eye, The (No. 10, The Invasion of Canada) (2 parts) (Foursquare).
Eleventh Commandment, The (5 parts) (Advanced M. P. Corp.)—R-1754; C-1757.
Enchanted Profile, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1473; C-1474.
Enemy Aliens (No. 13 of The House of Hate) (2 parts) (Pathe-Astra)—June 2; C-1334.
England—Beautiful Devon—the Land of Romance and A Day at Yellowstone Park (Finley Nature Studies No. 12) (Universal Special)—Apr. 6.
England, Picture Spots in (Pathe)—Apr. 28; C-590.
England, Picture Spots in—and Picturesque Wales—Langollen (Pathe)—Apr. 28; R-687.
England, Women Mountaineers of (Britain's Bulwarks No. 1) (Pathe)—May 12.
Escape Through the Flames, The (No. 10 of The Lion's Claws) (2 parts) (Universal Special)—June 8; C-1475.
Ex-Cannibal Carnival (Mutual-Outing Chester)—June 30.

F

Fabulous Fortune Fumblers (Shipman-Florida Film Corp.)—R-896.
Face in the Dark, The (6 parts) (Goldwyn)—Apr. 21; A-597.
Fair Pretender, The (6 parts) (Goldwyn)—May 19; A-1189; R-1615; C-1757.
False Signal, The (No. 15 of The House of Hate) (2 parts) (Pathe-Astra)—June 16; C-1758.
Faro Nell, Lookout (General Film-Broadway Star) (2 parts).
Fast Company (5 parts) (Bluebird)—Apr. 8; R-128; C-131; A-286.
Fate and Fortune (Goldberg-Scrantonia).
Fathers, Sons and Chorus Girls (2 parts) (Universal-L-Ko)—May 1; C-747.
Feet and Defeat (Goldberg-Scrantonia).
Fighting the Hun at St. Quentin (No. 7 of Britain's Bulwarks) (Pathe)—June 23.
Filipino National Guard, The (Paramount-Burton Holmes)—May 6.
Find the Woman (5 parts) (Vitagraph)—June 10; A-1618; R-1754.
Finger Print, The (5 parts) (Triangle)—Apr. 21.
Finley Nature Studies No. 12 (A Day at Yellowstone Park and Beautiful Devon—the Land of Romance—England) (Universal Special)—Apr. 6.
Finley Nature Studies No. 13 (Sea Birds and Animals and The Land of Long Ago) (Universal Special)—Apr. 13; R-234.
Finley Nature Studies No. 14 (Wild Animals at Yellowstone and Atop the Alps) (Universal Special)—Apr. 20.
Finley Nature Studies No. 15 (Wild Bird Pets and In and Around Key West, Florida) (Universal Special)—Apr. 27; R-531.
Fire Trap, The (No. 9 of The Woman in the Web) (2 parts) (Vitagraph)—June 3.
Firebrand, The (5 parts) (Fox Special)—May 26; A-1040; R-1332; C-1333.
Fired (No. 11 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 20; C-434.
Fired (2 parts) (World)—June 10; C-1616.
Firefly of France, The (Paramount)—R-1756; A-1894.
Fireman, Save My Child! (Pathe-Rolin)—May 26; C-1188.
Firing Squad, The (No. 14 of The Bull's Eye) (2 parts) (Universal Special)—May 11; C-897.
First Aid (Triangle-Keystone)—Apr. 14.
Fisherless Cartoon, A (Fox-Mutt and Jeff)—May 5; R-1331; C-1333.
Fisherman's Luck (Educational Films Corp.)—C-1474.
$5,000 Reward (5 parts) (Bluebird)—R-1185; C-1188; A-1340.
Flaming Crisis, The (No. 9 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 6; C-131.
Flapjacks (2 parts) (Triangle-Keystone)—June 2.
Flashes in the Dark (No. 12 of The House of Hate) (2 parts) (Pathe-Astra)—May 26; C-1188.
Flirts and Fakers (Vitagraph-Big V)—Apr. 29.
Florida, In and Around Key West, and Wild Bird Pets (No. 15 of Finley Nature Studies) (Universal Special)—Apr. 27.
Fly God, The (5 parts) (Triangle)—June 30.
Follow the Crowd (Pathe-Rolin)—Apr. 7; C-285.
Following the Course of the Cayuse (Educational Films Corp)—May 22.
Following the Scent (Vitagraph-Drew Reissue)—Apr. 1.
Fool There Was, A (Fox Reissue)—R-1756; C-1757.
For Art's Sake (Mutual-Strand)—Apr. 9; C-434.
For Sale (5 parts) (Pathe-Astra)—June 9; R-1614; C-1616; A-1620.
Fox Trot Finesse (Vitagraph-Drew)—May 13.
France, St. Flour and Aurillac, and Timber Transportation, Sweden (Pathe)—Apr. 7; R-234; C-285.
France—Valley of the Dordogne and The Horse in Action—Part 2—Analysis of Motion (Pathe)—Mar. 31; R-80; C-131.
Freda's Fighting Father (Shipman-Florida Film Corp.).
Fred's Fictitious Foundling (Shipman-Florida Film Corp.)—R-896.
Freight Investigation, The (Fox-Mutt and Jeff)—Apr. 7; C-746.
Friend Husband (2 parts) (Paramount-Mack Sennett)—Apr. 8; C-284.
Friendly Bee, the (Educational Films Corp.-Ditmar's)—May 20.
Fringe of Society, The (7 parts) (Foursquare-George Backer)—A-1039; C-Vol. 34-1191; R-Vol. 34-1186.
From Caterpillar to Butterfly (General Film-Clover).
Frozen Warning (6 parts) (Commonwealth Pictures)—A-748.
Full Speed Ahead (No. 6 of The Woman in the Web) (2 parts) (Vitagraph)—May 13.
Furniture Movers, The (Pathe-Rolin)—June 30; C-1892.

G

Game With Fate, A (5 parts) (Vitagraph)—June 3; R-1613; C-1616; A-1619.
Gas Logic (Metro-Drew)—Apr. 1.
Gaumont Graphic No. 1 (Gaumont Co.)—S-290.
Gaumont Graphic No. 2 (Gaumont Co.)—Mar. 22; S-598.
Gaumont Graphic No. 3 (Gaumont Co.)—Apr. 5; S-754.
Gaumont Graphic No. 4 (Gaumont Co.)—Apr. 12.
Gaumont Graphic No. 5 (Gaumont Co.)—Apr. 19; S-904.
Gaumont Graphic No. 6 (Gaumont Co.)—Apr. 26; S-1046.
Gaumont Graphic No. 7 (Gaumont Co.)—May 3; S-1196.
Gaumont Graphic No. 8 (Gaumont Co.)—May May 10; S-1342.
Gaumont News No. 1 (Gaumont Co.)—Mar. 26; S-291.
Gaumont News No. 2 (Gaumont Co.)—Apr. 2; S-444.
Gaumont News No. 3 (Gaumont Co.)—Apr. 9; S-598.
Gaumont News No. 4 (Gaumont Co.)—Apr. 16; S-754.
Gaumont News No. 5 (Gaumont Co.)—Apr. 23; S-904.
Gaumont News No. 6 (Gaumont Co.)—Apr. 30; S-1046.
Gaumont News No. 7 (Gaumont Co.)—May 6; S-1197.
Gaumont News No. 8 (Gaumont Co.)—May 14; S-1342.
Germ Menace, The (No. 7 of The House of Hate) (2 parts) (Pathe-Astra) Apr. 21; C-434.
Girl and the Graft, The (One of the O. Henry Series) (2 parts) General Film-Broadway Star).
Girl in His House, The (5 parts) (Vitagraph)—June 24; A-1897.
Girl from Beyond, The (5 parts) (Vitagraph-Blue Ribbon)—Apr. 15; A-436; R-587; C-589.
Girl Who Wouldn't Quit, The (5 parts) (Universal)—Mar. 25; A-Vol. 35-1874; R-129; C-131.
Girls You Know Series (The Art Bug) (Kleine-Edison-Flagg)—Apr. 10; R-433; C-590.
Girls You Know (The Spoiled Girl) (Kleine-Edison-Flagg)—Mar. 13; R-1757; C-1758.
Glass, The Manufacture of Window (James Ramsey)—R-80.
Golden Goal, The (5 parts) (Vitagraph)-Blue Ribbon)—May 20; A-1190; R-1330; C-1333.
Good Night Paul (Select)—June 20; R-1891; C-1892.
Gowns and Girls (2 parts) (Universal-L-Ko)—Apr. 3.
Grand Passion, The (7 parts) (Bluebird-Dorothy Phillips)—C-Vol. 35-245; R-Vol. 35-241; A-290.
Great Mine Disaster, The (No. 3 of Boy Scouts to the Rescue) (2 parts) (Universal Special)—Apr. 29.
Greatest Show on Earth, The (Paramount-Ince)—May 6; A-899.
Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson (Paramount-Bray)—Apr. 8; R-384.
Guadeloupe (Pathe-Post Film Co.)—June 30.
Guilt of Silence, The (5 parts) (Bluebird)—A-1193; R-1331; C-1333.
Guilty Egg, The (Universal Star)—Apr. 27; C-1892.
Gunfighter, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Hand at the Window, The (5 parts) (Triangle)—Apr. 21; A-593; R-746; C-747.
Hand of Mystery, The (No. 5 of The Woman in the Web) (2 parts) (Vitagraph)—May 6.

H

Handy Man, The (2 parts) (King Bee)—May 15.
Hardships of the British Army on Its Way to Bagdad (No. 3 of Britain's Bulwarks) (Pathe)—May 26; C-1334.
Haunts of Evil (No. 11 of The House of Hate) (2 parts) (Pathe-Astra)—May 19; C-1037.
Hawaii; Women in the World of Work; The Beautiful; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15; R-531.
He Couldn't Fool His Wife (General Film-Clover).
Hearst-Pathe News No. 22 (Pathe-International)—Mar. 10; S-138.
Hearst-Pathe News No. 23 (Pathe-International)—Mar. 10; S-138.
Hearst-Pathe News No. 24 (Pathe-International)—Mar. 17; S-138.
Hearst-Pathe News No. 25 (Pathe-International)—Mar 17.
Hearst-Pathe News No. 26 (Pathe-International—Mar. 24; S-291.
Hearst-Pathe News No. 27 (Pathe-International)—Mar 24; S-439.
Hearst-Pathe News No. 28 (Pathe-International)—Mar. 31; S-440.
Hearst-Pathe News No. 29 (Pathe-International)—Mar. 31; S-600.
Hearst-Pathe News No. 30 (Pathe-International)—Apr. 7; S-754.
Hearst-Pathe News No. 31 (Pathe-International)—Apr. 7; S-756.
Hearst-Pathe News No. 32 (Pathe-International)—Apr. 14; S-756.
Hearst-Pathe News No. 33 (Pathe-International)—Apr. 14; S-906.
Hearst-Pathe News No. 34 (Pathe-International)—Apr. 21; S-906.
Hearst-Pathe News No. 35 (Pathe-International)—Apr. 21.
Hearst-Pathe News No. 36 (Pathe-International)—Apr. 28; S-1045.
Hearst-Pathe News No. 37 (Pathe-International)—Apr. 28; S-1195.
Hearst-Pathe News No. 38 (Pathe-International)—May 5.
Hearst-Pathe News No. 39 (Pathe-International)—May 5; S-1340.
Hearst-Pathe News No. 40 (Pathe-International)—May 12; S-1340.
Hearst-Pathe News No. 41 (Pathe-International)—May 12.
Hearst-Pathe News No. 42 (Pathe-International)—May 19.
Hearst-Pathe News No. 43 (Pathe-International)—May 19.
Hearst-Pathe News No. 44 (Pathe-International)—May 26.
Hearst-Pathe News No. 45 (Pathe-International)—May 26.
Hearst-Pathe News No. 46 (Pathe-International)—June 2.
Hearst-Pathe News No. 47 (Pathe-International)—June 2.
Hearst-Pathe News No. 48 (Pathe-International)—June 9.
Hearst-Pathe News No. 49 (Pathe-International)—June 9.
Hearst-Pathe News No. 50 (Pathe-International).
Hearst-Pathe News No. 51 (Pathe-Intednational).
Hearst-Pathe News No. 52 (Pathe-International).
Hearst-Pathe News No. 53 (Pathe-International).
Hearst-Pathe News No. 54 (Pathe-International).
Hearst-Pathe News No. 55 (Pathe-International).
Heart of a Girl (5 parts) (World)—R-1891.
Heart of the Sunset (7 parts) (Goldwyn Special)—R-432; A-435; C-589.
Hearts of the World (Griffith)—R-369; C-434.
Hearts or Diamonds (5 parts) (Mutual-Star)—Apr. 29; R-893; C-897; A-902.
Hell Hound of Alaska (W. H. Productions Reissue)—A-752; R-1187.
Helping McAdoo (Fox-Mutt and Jeff Cartoon)—Apr. 28.
Her Ambitious Ambition (General Film-Diamond).
Her Decision (5 parts) (Triangle)—May 12; A-1038; R-1186; C-1188.
Her Final Reckoning (5 parts) (Famous Players-Lasky)—June 9; A-1622; R-1755; C-1757.
Her Helping Hand (Mutual-Strand)—Apr. 16; C-590.
Her Mistake (Julius Steger)—R-745.
Her Movie Madness (2 parts) (Universal-L-Ko)—May 8; C-897.
Her Neckless and His Hoodoo Day (Crystal Film Co.).
Her One Mistake (5 parts) (Fox Special)—Apr. 28; A-749; R-895; C-897.
Her Rustic Romeo (Mutual-Strand)—May 28; C-1334.
Her Spooney Affair (Mutual-Strand)—June 25.
Her Screen Idol (2 parts) (Paramount-Sennett)—R-1890.
Her Terrible Time (Mutual-Strand)—May 14; C-1334.
Her Unmarried Life (2 parts) (Universal-Century)—May 29.
Here Comes the Groom (Christie)—Apr. 22; R-1473; C-1474.
Hey There! (Pathe-Rolin)—Apr. 28; C-590.
Hickory Hiram (Universal-Nestor)—Apr. 8; C-434.
High Spots of Hawaii (Paramount-Burton Holmes)—Apr. 22.
High Stakes (5 parts) (Triangle)—May 26; A-1338; R-1471; C-1475.
Hillcrest Mystery, The (5 parts) (Pathe-Astra)—Mar. 24; A-Vol. 35-1870; R-129; C-130.
His Busy Day (2 parts) (Pathe-Rolin)—Apr. 28; C-747.

His Daughter Pays (Piedmont Pictures Corp.).
His Enemy, the Law (5 parts) Triangle)—June 16; A-1763; C-1892; R-1889.
Hit Fatal Fate (General Film-Diamond)—R-1616.
His Last Will (Eduactional Films Corp.-Katzenjammer Kids)—May 13.
His Majesty, Bunker Bean (5 parts) (Famous Players-Lasky)—Apr. 8; A-286; R-432; C-433.
His Matrimonial Moans (General Film-Diamond).
His New Job (2 parts) (General Film-Essanay-Chaplin Reissue)—C-433.
His Own Home Town (5 parts) (Famous Players-Lasky)—May 27; R-1333; A-1335; C-1474.
His Smothered Love (2 parts) (Paramount-Mack Sennett)—May 6; R-896; C-1037.
Hit-the-Trail Holliday (5 parts) (Famous Players-Lasky)—June 16; R-1756; C-1757; A-1760.
Home Cure, The (Vitagraph-Drew)—Apr. 8.
"Home, James" (Universal-Nestor)—June 3; C-1892.
Home Trail, The (5 parts) (Vitagraph)—Mar. 25; A-Vol. 35-1870; R-129; C-130.
Honor of His House, The (5 parts) (Famous Players-Lasky-Paramount)—Apr. 1; A-135; R-430; C-433.
Honor's Cross (6 parts) (Goldwyn Special)—A-592; R-893; C-897.
Horse in Action, The—Part 2—Analysis of Motion and Valley of the Dordogne—France (Pathe)—Mar. 31; R-80; C-131.
Horse Training by Experts; Microscopic Revelations; Scientific Rose Culture; Cartoon (Paramount-Bray)—Apr. 22; R-687.
Hospital Orderlies (Fox-Mutt and Jeff)—June 9; C-1892; R-1889.
Hot Time in Snakeville, A (General Film-Essaney Reissue).
House of Gold, The (5 parts) (Metro)—June 17; A-1764.
House of Hate, The (No. 4, The Man from Java) (2 parts) (Pathe-Astra)—Mar. 31; C-131.
House of Hate, The (No. 5, Spies Within) (2 parts) (Pathe-Astra)—Apr. 7; C-285.
House of Hate, The (No. 6, A Living Target) (2 parts) (Pathe-Astra)—Apr. 14; R-282.
House of Hate, The (No. 7, The Germ Menace) (2 parts) (Pathe-Astra)—Apr. 21; C-434.
House of Hate, The (No. 8, The Untold Secret) (2 parts) (Pathe-Astra)—Apr. 28; C- 590.
House of Hate, The (No. 9, Poisoned Darts) (2 parts) (Pathe-Astra)—May 5; C-747.
House of Hate, The (No. 10, Double Crossed) (2 parts) (Pathe-Astra)—May 12; C-897.
House of Hate, The (No. 11, Haunts of Evil) (2 parts) (Pathe-Astra)—May 19; C-1037.
House of Hate, The (No. 12, Flashes in the Dark) (2 parts) (Pathe-Astra)—May 26; C-1188.
House of Hate, The (No. 13, Enemy Aliens) (2 parts) (Pathe-Astra)—June 2; C-1334.
House of Hate, The (No. 14, Under-World Allies) (2 parts) (Pathe-Astra)—June 9; C-1475.
House of Hate, The (No. 15, The False Signal) (2 parts) (Pathe-Astra)—June 16; C-1758.
House of Hate, The (No. 16, The Vial of Death) (2 parts) (Pathe-Astra)—June 23.
House of Hate, The (No. 17, The Death Switch) (2 parts) (Pathe-Astra)—June 30.
House of Silence, The (5 parts) (Famous Players-Lasky)—Apr. 8; A-287; R-432; C-433.
House That Jack Built, The (Christie).
How Could You, Caroline? (5 parts) (Pathe)—May 5; R-894; C-897; A-900.
How Could You Jean? (5 parts) (Famous Players-Lasky)—June 23; C-1891; R-1888; A-1899.
How England Treats Her Prisoners (No. 4 of Britain's Bulwarks) (Pathe)—June 2; C-1475.
Hula Hula Dance (2 parts) (W. H. Productions-Chaplin Reissue)—R-1187.
Human Pendulum, The (No. 9 of The Lion's Claws) (2 parts) (Universal Special)—May 27; C-1334.
Hundrum Brown (5 parts) (W. W. Hodkinson-Paralta)—Mar. 15; A-134; R-432; C-434.
Hurled to Destruction (No. 12 of The Woman in the Web) (2 parts) (Vitagraph)—June 24.
Hypocrites, The (Cosmofotofilm Co., Inc.)—R-1186; C-1188; A-1617.

I

I Love Charles Albert (2 parts) (Triangle-Keystone)—May 5.
I'm a Man (2 parts) (General Film-Judge Brown)—R-1187; C-1188.
Ignorance (American Standard M. P. Corp.).
In and Out (Christie Film Corp.).
In Dutch (2 parts) (Universal-Century)—June 26; C-1892.
In Happy Honolulu (Paramount-Burton Holmes)—Apr. 8.
In Irons (No. 17 of The Bull's Eye) (2 parts) (Universal Special)—May 27; C-1334.
In the Desert's Grip (No. 11 of The Woman in the Web) (2 parts) (Vitagraph)—June 17.
In the Shadow of the Rockies (2 parts) (General Film-Rancho).
In Southernmost Russia (Pathe)—June 2; C-1334; R-1426.
Ingenious Insects; America's Sleeping Giants; Cartoon by Wallace Carlson (Paramount-Bray)—May 6; R-1132.
Innocent's Progress (5 parts) (Triangle)—Mar. 31; A-Vol. 35-1869; R-129; C-131.
Interloper, The (5 parts) (World)—June 3; R-1471; C-1475; A-1477.
Into the Harem (No. 8 of The Lion's Claws) (2 parts) (Universal Special)—May 20; C-1334.
Invasion of Canada, The (No. 10 of The Eagle's Eye) (2 parts) (Foursquare).
Isn't It Warm? (2 parts) (Triangle-Keystone)—June 16.

K

It's a Cruel World (Universal-Nestor)—Apr. 29; C-747.
It's a Wild Life (Pathe-Rolin)—Apr. 21; C-434.

J

Janitor, The (General Film-Ebony).
Jerry 8ries Again (Mutual-Cub)—C-284.
Jim's Folks (Vanco Films Co.)—C-1475.
Joan of Plattsburg (6 parts) (Goldwyn)—May 5; A-903; R-1033; C-1037.
Journey's End (5 parts) (World)—May 13; R-1034; C-1037; A-1042.
Junkman, The (2 parts) (Pathe-Rolin)—May 26.
Just a Woman (6 parts) (U. S. Exhibitors' Booking-Steger)—A-133; C-Vol. 35-99; R-Vol. 35-92.

K

Kaiser, The, the Beast of Berlin (7 parts) (Jewel Productions, Inc.)—R-Vol. 35-1704; C-Vol. 35-1867; A-438.
Kaiser's Death Messenger, The (No. 8 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Kicked Out (Pathe-Rolin)—May 5; C-747.
Kid Is Klever, The (5 parts) (Fox Special)—June 30; A-133.
Kid Politics (2 parts) (General Film-Judge Brown).
Kidder & Ko (5 parts) (Pathe)—June 16; R-1755; C-1758; A-1760.
Kitchen Hero, A (Universal-Nestor)—May 6.
Klondike Today, The (Paramount-Burton Holmes)—May 13.
Knockout, The (Universal-Star)—June 22; C-1758.

L

Lady Detective, The, and His Wedding Day (Crystal Film Co.).
Lame Brains and Lunatics (Vitagraph-Big V)—June 17.
Land of Long Ago, The, and Sea Birds (Finley Nature Studies No. 13) (Universal)—Apr. 13.
Landloper, The (5 parts) (Metro-Yorke)—Apr. 1; A-131; R-433; C-590.
Last Raid of Zeppelin L-21 (2 parts) (General Film-Interstate Film Co.).—R-1035; C-1188.
La Tosca (5 parts) (Famous Players-Lasky)—Mar. 25; A-Vol. 35-1869; R-130; C-130.
Law of the Great Northwest, The (5 parts) (Triangle)—Apr. 14; A-436; R-589; C-590.
Laws and Outlaws (Vitagraph-Big V)—May 6.
Leak, The (Fox-Mutt and Jeff Cartoon)—C-130.
Leap to Fame (5 parts) (World)—Apr. 29; R-744; C-747; A-748.
Lend Me Your Name (5 parts) (Metro)—May 27; A-1335; R-1615; C-1616.
Lesson, The (5 parts) (Select Pictures)—May; A-1480.
Let's Get a Divorce (5 parts) (Famous Players-Lasky)—Apr. 29; R-744; A-752; C-897.
Lie, The (5 parts) (Famous Players-Lasky-Artcraft)—Apr. 8; R-283; A-288; C-433.
Life Mask, The (5 parts) (First National-Petrova)—A-Vol. 35-1870; R-283; C-284.
Life or Honor (7 parts) (Ivan Film Productions)—R-129; C-130; A-436.
Life-Savers (Fox—Mutt and Jeff)—June 16.
Lion's Claws, The (No. 1, A Woman's Honor) (2 parts) (Universal Special)—Apr. 6; C-131.
Lion's Claws, The (No. 2, Beasts of the Jungle) (2 parts) (Universal Special)—Apr. 13; R-430; C-434.
Lion's Claws, The (No. 3, The Net of Terror) (2 parts) (Universal Special)—Apr. 15; C-434.
Lion's Claws, The (No. 4, A Woman's Scream) (2 parts) (Universal Special)—Apr. 27; C-590.
Lion's Claws, The (No. 5, The Secret Document) (2 parts) (Universal Special)—May 3.
Lion's Claws, The (No. 6, The Dungeon of Terror (2 parts) Universal Special)—ay 10; C-897.
Lion's Claws, The (No. 7, Quicksand) (2 parts) (Universal Special)—May 17.
Lion's Claws, The (No. 8, Into the Harem) (2 parts) (Universal Special)—May 20; C-1334.
Lion's Claws, The (No. 9, The Human Pendulum) (2 parts) (Universal Special)—May 27; C-1334.
Lion's Claws, The No. 10, The Escape Through the Flames) (2 parts) (Universal Special)—June 8; C-1475.
Lion's Claws, The (No. 11, Caught in the Toils) (2 parts) (Universal Special)—June 15; C-1758.
Lion's Claws, The (No. 12, The Spies' Cave) (2 parts) (Universal Special)—June 22.
Lion's Claws, The (No. 13, In Disguise) (2 parts) (Universal Special)—June 29.
Little Miss No-Account (5 parts) (Vitagraph)—Apr. 1; R-283; C-284; A-290.
Little Runaway, The (5 parts) (Vitagraph)—May 6; A-900; R-1033; C-1037.
Little Sister of Everybody, A (5 parts) (Pathe)—June 30; R-1891.
Living Target, A (No. 6 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 14; R-282.
Lonely Woman, The (5 parts) (Triangle)—Apr. 28; A-749; R-894; C-897.
Last Rebel, The (5 parts) (Triangle)—June 9; A-1618; R-1757; C-1758.
Lost on Dress Parade (one of O. Henry Series) (2 parts) (General Film-Broadway Star)—R-745; C-896.
Love and a Gold Brick (Christie Film Corp.)—R-1473; C-1474.
Love and Lavallieres (Vitagraph-Big V)—May 20.
Love Brokers, The (5 parts) (Triangle)—Mar. 31; R-282; C-285; A-285.
Love Loops the Loop (2 parts) (Paramount-Mack Sennett)—June 3; C-1474.
Love of Bob (2 parts) (General Film-Judge Brown).
Love's Conquest (5 parts) (Famous Players-Lasky)—June 2; A-1478; R-1613; C-1616.
Love's Lucky Day (General Film-Clover).
Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd (Paramount-Bray)—May 13.

M

Madam Sphinx (5 parts) (Triangle)—June 9; A-1623; R-1756; C-1758.
Magic Eye, The (5 parts) (Universal Special)—Apr. 1; A-289; R-431; C-434.
Main 1-2-3 (2 parts) (World-Fay Tincher)—May 27; C-1334.
Mlle. Paulette (5 parts) (Triangle)—May 5; A-899.
Man from Java, The (No. 4 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 31; C-131.
Man from Nowhere, The (2 parts) (General Film-Blue Ridge).
Man Hunt, The (5 parts) (World)—June 17; R-1754; C-1758; A-1759.
Man Who Woke Up, The (5 parts) (Triangle)—June 2; A-1482.
Manhattan Madness (5 parts) (Hiller & Wilk-Douglas Fairbanks Reissue).
Man's World, A (5 parts) (Metro)—June 24; A-1898.
Marriage (W. L. Sherry-Keeney).
Marriage Bubble, The (3 parts), and Unfaithful (2 parts) (Triangle)—Mar. 31; R-Vol. 35-1702; C-Vol. 35-1706; A-132.
Marriage Lie, The (5 parts) (Bluebird)—Apr. 27 R-587; C-589; A-750.
Marvelous Maciste, The (6 parts) (Hanover Film Co.) (A-1041.
Mary's Frame-Up (Mutual-Strand)—Apr. 23; C-746.
Masks and Faces (5 parts) (World)—May 6; R-895; C-897; A-901.
Matching Billy (2 parts) (Goldwyn-Capitol)—June 17.
Mating of Marcella, The (5 parts) (Famous Players-Lasky)—May 20; A-1191; R-1330; C-1333.
Matrimaniac, The (5 parts) (Hiller & Wilk-Douglas Fairbanks Reissue).
Me Und God; or the Crimson God Depicting Kaiser's Attempt to Enslave World (5 parts) (Romayne Super Film Co.).
M'Liss (5 parts) (Famous Players-Lasky-Artcraft)—May 13; R-894; C-897; A-1043.
Melting Pot of the Pacific, The (Paramount-Burton Holmes)—June 3.
Men (6 parts) (Foursquare-U. S. Exhibitors-Bacon-Backer)—R-1187; C-1334; A-1339.
Mercy, the Mummy Mumbled (General Film-Ebony).
Merry Mermaids (2 parts) (Universal-L-Ko)—June 5; C-1475.
Messenger, The (2 parts) (King-Bee Films Corp.)—Apr. 15.
Messines and Its Irish Captors (Britain's Bulwarks No. 2) (Pathe)—May 19; C-1188.
Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon (Paramount-Bray)—Apr. 22; R-531.
Midnight Flyer, The (2 parts) (Universal)—June 29.
Midnight Madness (5 parts) (Bluebird)—June 8; A-1617; C-1891; R-1889.
Mile-a-Minute Kendall (5 parts) (Famous Players-Lasky)—May 13; R-1033; C-1037; A-1039.
Milk-Fed Hero, A (General Film-Ebony).
Million Dollar Dollies, The (5 parts) (Screen Classics, Inc.-Emerald)—A-1190.
Million Dollar Mystery (6 parts) (Arrow Film Corp.-Randolph)—R-1473; C-1474; A-1895.
Missing (5 parts) (Famous Players-Lasky)—June 2; R-1474; A-1478.
Mr. Briggs Closes the House (2 parts) (Triangle-Keystone)—Apr. 7.

Mr. Fix-it (5 parts) (Famous Players-Lasky-Artcraft)—Apr. 22; R-432; C-433; A-592.
Mr. Miller's Economies (2 parts) (Triangle-Keystone)—Apr. 28.
Mr. Miller's Muddles Through (2 parts) (Triangle-Keystone)—May 12.
Mrs. Slacker (5 parts) (Pathe-Astra)—Mar. 31; A-131; R-282; C-285.
Model's Confession, The (6 parts) (Universal-Special)—June 8; A-1483; R-1756; C-1758.
Monster of Fate (Gen. Film-Hanover)—A-1482.
Moonshine (2 parts) (Paramount-Arbuckle)—R-1185; C-1188.
Moral Suicide (7 parts) (Graphic Film Corp.)—A-899.
More Trouble (5 parts) (Pathe)—July 14; R-1615; C-1758.
Mother's Secret, A (5 parts) (Bluebird)—May 4; R-744; C-746; A-900.
Mountain Law (2 parts) (Gen. Film-Blue Ridge); R-1187; C-1188.
Mum's the Word (Mutual-Star)—May 3; C-1892.
Munition's Campaign, The (No. 9 of The Eagle's Eye) (2 parts) (Foursquare).
My Lady Nicotine (Mutual-Strand)—May 21; C-1475.
My Own United States (8 parts) (Screen Classics-Frohman)—Jan.; A-748; R-Vol. 35-685; C-Vol. 35-689.
Mysterious Client, The (5 parts) (Pathe-Astra)—May 19; R-1185; C-1188; A-1189.
Mysterious Mr. Davey, The (Vitagraph-Drew; Reissue)—May 20.

N

Nancy Comes Home (5 parts) (Triangle)—Mar. 24; A-Vol. 35-1868; R-129; C-131.
Native State (No. 7 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Mar. 25; C-433.
Naughty, Naughty (5 parts) (Famous Players-Lasky)—Mar. 25; A-Vol. 35-1868; R-128; C-130.
Neighbor's Keyhole, A (2 parts) (Fox Sunshine)—May 5; R-1331; C-1333.
Nemesis and the Candy Man (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1036; C-1188.
Net of Terror, The (No. 3 of The Lion's Claws) (2 parts) (Universal-Special)—Apr. 15; C-434.
Never Surprise Your Wife (Christie Film Corp.).
Newspaper Clippings (2 parts) (Triangle-Keystone)—May 19.
New York—By Heck (Universal-Nestor)—May 13.
Night Out, A (2 parts) (Gen. Film-Essanay-Chaplin; Reissue).
Nine-Tenths of the Law (6 parts) (Atlantic Distributing Corp.)—R-744; C-746; A-1041.
Non-Stop Kid, The (Pathe-Rolin)—May 12; C-897.
Nugget in the Rough, A (5 parts) (Ernest Shipman).

O

Oblin: the Switzerland of British Columbia (Paramount-Burton Holmes)—May 20.
Occultism (Fox-Mutt and Jeff Cartoon)—May 12; C-1474.
O'Garry Rides Alone (2 parts) (Gen. Film-Blue Ridge).
Oh! the Women (Gen. Film-Clover).
Old Hartwell's Cub (5 parts) (Triangle)—May 19; A-1192; R-1333; C-1334.
Old Love for New (5 parts) (Triangle)—May 26; A-1338.
Old Wives for New (5 parts) (Famous Players-Lasky)—May 20; A-1191; R-1470; C-1474.
Oldest Law, The (5 parts) (World)—May 27; R-1331; C-1334; A-1339.
On a Fox Farm (Gen. Film-Progressive).
On Ice (Fox-Mutt and Jeff)—Apr. 21.
On the Beach at Waikiki (Paramount-Burton Holmes)—May 27.
On the Jump (Pathe-Rolin)—Mar. 31; C-130.
On the Trail (No. 2 of Boy Scouts to the Rescue) (2 parts) (Universal-Special)—Apr. 22; C-590.
One Horse Show, The (Universal-Star)—May 25.
Only Road, The (5 parts) (Metro)—June 3; A-1623; R-1755; C-1758.
Open Switch, The (No. 2 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 15.
Ordeal of Rozetta, The (5 parts) (Select Pictures)—May; A-1479.
Our Egypt of the Southwest (Educational Films Corp.)—Apr. 17.
Our Fighting Ally—The Tank (Pathe)—May 5; C-897.
Our Filipino Fighting Force (Paramount-Burton Holmes)—Apr. 29.
Out of the Dungeon (No. 10 of The Woman in the Web) (2 parts) (Vitagraph)—June 10.
Over the Garden Wall (Mutual-Strand)—May 7; C-1188.
Over the Top (8 parts) (Vitagraph)—R-430; C-434; A-1194.

P

Painted Lily, The (5 parts) (Triangle)—June 30.
Panama Canal, Part 1 (Lincoln-Parker World Travelogue)—Feb. 1.
Panama Canal, Part 2 (Lincoln-Parker World Travelogue)—Feb. 8.
Paper Hanger's Revenge, The (Gen. Film-Clover).
Paramount-Bray Pictograph (Issued Weekly) (Paramount-Bray); No. 112-R-80; No. 113-R-234; No. 114-R-384.
Parson Pepp (Goldberg-Scrantonia).
Passing of the Third Floor Back (6 parts) (First National-Brenon)—R-895; C-897; A-900.
Passing the Bomb (Universal-Nestor)—June 17; C-1892; R-1889.
Patriotism (W. W. Hodkinson Corp.)—June 10; C-1892.
Pay Day (5 parts) (Metro)—May 27; A-1336.
Paying His Debt (5 parts) (Triangle)—Apr. 28; A-749; R-895; C-897.
Pearls Without Price (2 parts) (Triangle-Keystone)—June 30.
Peerless Pineapples of the Pacific (Paramount-Burton Holmes)—Apr. 15.
Peg of the Pirates (5 parts) (Fox)—May 12; A-898; R-1185; C-1188.
Pershing's Crusaders (First National Exhibitors' Circuit).
Peru, the Land of Incas, No. 1 (Lincoln-Parker World Travelogue)—Mar. 1.
Peru, the Land of Incas, No. 2 (Lincoln-Parker World Travelogue)—Mar. 8; R-531.
Peru, the Land of Incas, No. 3 (Lincoln-Parker World Travelogue)—Mar. 15.
Peru, the Land of Incas, No. 4 (Lincoln-Parker World Travelogue)—Mar. 22.
Pigskin Hero, A (Universal-Star)—Apr. 8; C-434.
Pink Pajamas (Universal-Nestor)—Apr. 3; C-131.
Play Straight or Fight (2 parts) (Universal)—June 15— C-1892.
Pipe the Whiskers (Pathe-Rolin)—Apr. 14; C-285.
Playing the Game (5 parts) (Famous Players-Lasky-Ince)—Apr. 22; A-591; R-1186; C-1188.
Plot Against Organized Labor, The (No. 6 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Plunge of Horror, The (No. 8 of The Woman in the Web) (2 parts) (Vitagraph)—May 27.
Poisoned Darts (2 parts) (No. 9 of The House of Hate) (Pathe-Astra)—May 5; C-747.
Poor Fish, The (2 parts) (Triangle-Keystone)
Porters, The (Gen. Film-Ebony)—June 2; C-1616.
Pretty Babies (Universal-L-Ko)—May 15; C-1334.
Primitive Woman, The (5 parts) (Mutual-Star-American)—Apr. 15; A-594; R-743; C-746.
Prunella (5 parts) (Famous Players-Lasky)—May 27; A-Vol. 35-1707; R-1472; C-1474.
Puno, and Scenes Around Lake Titicaca, Bolivia (Lincoln-Parker World Travelogue)—Apr. 29.
Purple Dress, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1757; C-1757.
Purple Lily, The (5 parts) (World)—Apr. 22; R-588; C-590; A-591.

Q

Quick Triggers (2 parts) Universal)—June 22.
Quicksand (No. 7 of The Lion's Claws) (2 parts) (Universal-Special).

R

Raiders of Sunset Gap, The (2 parts) (Gen. Film-Blue Ridge)—C-1616.
Ranger, The (One of the Shorty Hamilton Series) (5 parts) (Ernest Shipman-Clifford).
Reason Why, The (5 parts) (Select)—Apr.; A-751; R-893; C-897.
Rebellion (2 parts) (Gen. Film-Judge Brown)—R-589; C-746.
Reclaimed (7 parts) (Chester Beecroft-Harry McRae Webster)—R-1472; C-1475.
Reckless Rover, The (General Film-Ebony).
Reckoning, The (No. 15 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Apr. 1; C-130.
Red Crossed (Christie)—Apr. 15; R-743; C-746.
Red-Haired Cupid, A (5 parts) (Triangle)—June 2; A-1481; R-1614; C-1616.
Red, Red Heart, The (5 parts) (Bluebird)—Apr. 1; R-281; C-284; A-285.
Regular Patsy, A (Christie Film Corp.)—R-1473; C-1474.
Restitution (10 parts) (Mena Film Co.)—R-1472; C-1475.
Resurrection (5 parts) (Famous Players-Lasky)—May 6; A-898; R-1035; C-1037.
Return of Draw Egan, The (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Return of O'Garry, The (2 parts) (Gen. Film-Blue Ridge)—R-433; C-433; C-589.
Reuben's Romance Crystal Film Co.).
Rich Man, Poor Man (5 parts) (Famous Players-Lasky)—Apr. 22; A-437.
Rich Man's Darling, A (5 parts) (Bluebird)—Apr. 8; A-438; C-896.
Richest Girl, The (5 parts) (Mutual-Star-Frohman)—Apr. 8; R-431; C-434; A-435.
Riders of the Night (5 parts) (Metro)—Apr. 29; A-751; R-1036; C-1188.
Riders of the Purple Sage (Fox)—June 16; A-1761.
Ring and the Ringer, The (Goldberg-Scrantonia).
Rip-Roaring Rivals (Gen. Film-Clover)—R-745; C-896.
Ripping Time, A (Universal-Star)—June 1; C-1892.
Risky Road, The (5 parts) (Universal)—Apr. 8; A-286; R-431; C-434.
Romance and Dynamite (2 parts) (Universal-L-Ko)—June 19; C-1892.
Romance of the Underworld, A (6 parts) (W. L. Sherry-Keeney)—R-429; A-899.
Romans and Rascals (Vitagraph-Big V)—May 27.
Romantic Reggie (Vitagraph-Drew; Reissue)—June 3.
Romeo and Juliet (2 parts) (Crystal Film Co.).
Rooney's Sad Case (Vitagraph-Drew; Reissue)—May 27.
Rose o' Paradise (5 parts) (W. W. Hodkinson-Paralta)—May 20; R-1331; C-1333; A-1338.
Rough and Ready (6 parts) (Fox)—Mar. 24; A-133; R-281; C-284.
Rubaiyat of a Scotch Highball, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1036; C-1037.
Ruler of the Road (5 parts) (Pathe)—Apr. 21; R-587; C-590; A-752.
Rummies and Razors (Vitagraph-Big V)—Apr. 8.
Runaway, The (No. 18 of The Bull's Eye) (2 parts) (Universal-Special)—June 8; C-1475.
Running Wild (No. 16 of The Bull's Eye) (2 parts) (Universal-Special)—May 25; C-1047.
Rural Riot, A (2 parts) (Universal-L-Ko)—Apr. 24; C-590.

S

S. O. S. (American Standard M. P. Corp.).
St. Croix (Pathe-Post Film Co.)—June 23.
St. Thomas (Pathe-Post Film Co.)—June 16; C-1616.
Satan's Pawn (5 parts) (W. H. Productions; Reissue)—R-1187; A-1038.
Saucy Madeline (2 parts) (Paramount-Mack Sennett)—Apr. 22; R-588; C-746.
Saved from a Vamp (2 parts) (Universal-L-Ko)—Apr. 10.
Say! Young Fellow (5 parts) (Famous Players-Lasky)—June 16; A-1763.
Scarlet Drop, The (5 parts) (Universal)—Apr. 22; R-586; C-590; A-591.
Scarlet Road, The (5 parts)(Fox-Special)—June 23; A-1478.
Scenic Gems of America, Beauty to Order, Women in the World of Work, and Cartoon (Paramount-Bray)—June 17.
Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson (Paramount-Bray)—May 27.
Science and Invention, On (Paramount-Bray Pictograph)—June 24.
Scientific Rose Culture; Microscopic Revelations; Horse Training by Experts; Cartoon (Paramount-Bray)—Apr. 22.
Screen Telegram No. 4 (Mutual)—Mar. 13; C-Vol. 35-1867; S-136.
Screen Telegram No. 5 (Mutual)—Mar. 18; S-136.
Screen Telegram No. 6 (Mutual)—Mar. 20.
Screen Telegram No. 7 (Mutual)—Mar. 24; S-136; C-284.
Screen Telegram No. 8 (Mutual)—Mar. 27; C-284; S-440.
Screen Telegram No. 9 (Mutual)—Mar. 31; S-440.
Screen Telegram No. 10 (Mutual)—Apr. 3; C-434; S-442.
Screen Telegram No. 11 (Mutual)—Apr. 7; C-434; S-442.
Screen Telegram No. 12 (Mutual)—Apr. 10; S-753.
Screen Telegram No. 13 (Mutual)—Apr. 14; C-590; S-600.
Screen Telegram No. 14 (Mutual)—Apr. 17; C-746; S-753.
Screen Telegram No. 15 (Mutual)—Apr. 21; C-746; S-754.
Screen Telegram No. 16 (Mutual)—Apr. 24; C-897; S-903.
Screen Telegram No. 17 (Mutual)—Apr. 28; C-897; S-903.
Screen Telegram No. 18 (Mutual)—May 1; S-1046; C-1188.
Screen Telegram No. 19 (Mutual)—May 5; S-1046; C-1188.
Screen Telegram No. 20 (Mutual)—May 8; C-1188; S-1195.
Screen Telegram No. 21 (Mutual)—May 12; C-1188; S-1195.
Screen Telegram No. 22 (Mutual)—May 15; C-1334; S-1341.
Screen Telegram No. 23 (Mutual)—May 19; S-1341.

Screen Telegram No. 24 (Mutual)—May 22; C-1475.
Screen Telegram No. 25 (Mutual)—May 26; C-1475.
Screen Telegram No. 26 (Mutual)—May 29; C-1616.
Screen Telegram No. 27 (Mutual)—June 2; C-1616.
Screen Telegram No. 28 (Mutual)—June 5.
Screen Telegram No. 29 (Mutual)—June 9; C-1758.
Screen Telegram No. 30 (Mutual)—June 12; C-1892.
Screen Telegram No. 31 (Mutual)—June 16; C-1892.
Screen Telegram No. 32 (Mutual)—June 19.
Screen Telegram No. 33 (Mutual)—June 23.
Screen Telegram No. 34 (Mutual)—June 26.
Screen Telegram No. 35 (Mutual)—June 30.
Seal of Silence, The (5 parts) (Vitagraph)—Apr. 29; A-750; R-894; C-897.
Secret Document, The (No. 5 of The Lion's Claws) (2 parts) (Universal-Special)—May 3.
Self Made Lady, A (2 parts) (Fox-Sunshine)—Mar. 15; R-431; C-434.
Selfish Yates (5 parts) (Famous Players-Lasky-Artcraft)—May 20; R-1036; C-1188; A-1193.
Service Star, The (6 parts) (Goldwyn)—June 30.
Scenic Gems of America; Beauty to Order; Women in the World of Work, Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Shackled (5 parts) (W. W. Hodkinson-Paralta)—May 20; A-1477; R-1755; C-1757.
Shame (Gen. Film-Duplex Films)—A-1043.
She Couldn't Grow Up (Mutual-Strand)—Apr. 2.
Shifty Shoplifter, The (Universal-Nestor)—Apr. 15.
Shooting of Dan McGrew (5 parts) (Metro Reissue)—A-1894.
Sic 'em Towser (Pathe-Rolin)—June 9; C-1475.
Silent Witness, The (Foursquare)—A-1042.
Silent Wonderlands of the West, The, No. 1 (Educational Films Corp.)—May 15.
Silent Wonderlands of the West, The, No. 2 (Educational Films Corp.)—May 29.
Sin Woman, The (Foursquare).
Sinking of the Lusitania (Windsor McCay)—R-1034; C-1188.
Sins Ye Do, The (5 parts) (Hiller & Wilk-Frank Keenan; Reissue).
Sisters of the Golden Circle (One of the O. Henry Series) (2 parts) (Gen. Film-Broadway Star).
Sisters of the Golden Circle (One of O. Henry Stories) (2 parts) (General Film-Broadway Star).
Skids and Scalawags (Vitagraph-Big V)—June 10.
Slave Auction, The (No. 9 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Apr. 8.
Sleuths and Slickers (Vitagraph-Big V)—Apr. 1.
Slippery Slim and the Claim Agent (Gen. Film-Essanay; Reissue).
Slippery Slim and the Fortune Teller (Gen. Film-Essanay; Reissue)—C-433.
Slippery Slim and His Tombstone (Gen. Film-Essanay; Reissue)—C-1037.
Slippery Slim, Diplomat (Gen. Film-Essanay; Reissue).
Slippery Slim's Dilemma (Gen. Film-Essanay; Reissue).
Slippery Slim's Inheritance (Gen. Film-Essanay; Reissue).
Slippery Slim's Stratagem (Gen. Film-Essanay; Reissue).
Smashing Through (5 parts) (Universal Special)—June 22; R-1755; C-1758; A-1759.
Snakeville Epidemic, A (Gen. Film-Essanay; Reissue).
Snakeville's New Sheriff (Gen. Film-Essanay; Reissue).
Snakeville's New Waitress (Gen. Film-Essanay; Reissue)—C-1474.
Sneakers and Snoozers (Vitagraph-Big V)—June 3.
Soap Girl, The (5 parts) (Vitagraph)—June 17; A-622; C-1892; R-1888.
Social Ambition (7 parts) (Goldwyn-Selexart)—A-593; R-1036; C-1037.
Social Briars (5 parts) (Mutual-American)—May 27; A-1040; R-1331; C-1334.
Social Hypocrites (5 parts) (Metro)—Apr. 8; A-287; R-588; C-746.
Social Quicksands (5 parts) (Metro)—June 10; R-1755; C-1758; A-1760.
Society for Sale (5 parts) (Triangle)—Apr. 4; A-592; R-743; C-747.
Sold at Auction (No. 13 of The Bull's Eye) (2 parts) (Universal-Special)—May 3; C-747.
Somebody's Baby (Christie)—Apr. 29; R-1473; C-1474.
Somewhere in Turkey (Pathe-Rolin)—June 16; C-1616.
Son of Democracy, The (No. 7, Native State) (2 parts) (Paramount-Benjamin Chapin)—Mar. 25; C-433.
Son of Democracy, The (No. 8, Down the River) (2 parts) (Paramount-Benjamin Chapin)—Apr. 1.
Son of Democracy, The (No. 9, The Slave Auction) (2 parts) (Paramount-Benjamin Chapin)—Apr. 8.
Son of Democracy, The (No. 10, Under the Stars) (2 parts) (Paramount-Benjamin Chapin)—Apr. 15.
Song and the Sergeant, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-Vol. 35-1866; C-284.
Sophie Gets Stung (Gen. Film-Essanay; Reissue).
Sophie's Birthday Party (Gen. Film-Essanay; Reissue).
Sophie's Legacy (Gen. Film-Essanay; Reissue).
Soul for Sale, A (6 parts) (Jewel Production, Inc.)—R-1472; C-1475; A-1618.
Soul of Buddah, The (5 parts) (Fox)—R-1035; A-1039.
Speeding Doom, The (No. 3 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 22.
Spies and Spills (Vitagraph-Big V)—May 13.
Spies' Cave, The (No. 12 of The Lion's Claws) (2 parts)—(Universal Special)—June 22.
Spies' Nest, The (No. 4 of The Boy Scouts to the Rescue) (2 parts) (Universal-Special)—May 10.
Spies Within (No. 5 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 7; C-285.
Splendid Sinner, The (6 parts) (Goldwyn)—Mar. 24; A-132; R-281; C-284.
Spoiled Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 13; R-1757; C-1758.
Spooks (Gen. Film-Ebony).
Spotted (Mutual-Strand)—Apr. 30; C-897.
Spying the Spy (Gen. Film-Ebony)—C-1037.
Square Deal, A (5 parts) (Mutual-Star)—June 10; R-1614; C-1616; A-1760.
Square Deal Man, The (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Stained Face, The (No. 15 of The Bull's Eye) (2 parts) (Universal-Special)—May 18.
Station Content (5 parts) (Triangle)—June 16; A-1763; C-1892; R-1889.
Stenographer, The (One of the Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 27.
Stepping Some (Universal-Star)—June 15; C-1892.
Still Alarm, The (Pioneer Film-Selig).
Stolen Keyhole, The (Universal-Nestor)—Apr. 22; C-1892.
Stolen Orders (8 parts) (M. Weissberg-Brady)—R-1754.
Story of the Glove, The (Vitagraph-Drew; Reissue)—May 6.
Straight and Narrow (2 parts) (King Bee)—June 15.
Strange Animals from Many Climes—The Crimea (Pathe)—May 12.
Street of Seven Stars, The (6 parts) (De Luxe Pictures, Inc.)—R-1472; C-1474.
Strength of the Weak, The (Vitagraph-Blue Ribbon)—May 13; A-1038.
Strike Breeders, The (No. 5 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Struggle Everlasting, The (Arrow Film-Harry Rapf)—A-437; R-Vol. 35-92; C-Vol. 35-99.
Superintendents (Fox-Mutt and Jeff Cartoon)—May 19; C-1474.
Swat the Fly (Cartoon and Ditmars Animals) (Educational Films Corp.)—C-1616.
Sweden, Timber Transportation and St. Flour and Aurillac, Picturesque France (Pathe)—Apr. 7; C-285; R-234.

T

Tail of a Cat, The (Universal-Star)—Apr. 20; C-435.
Tail of a Pig, The (Fox-Mutt and Jeff)—June 2.
Tarzan of the Apes (8 parts) (First National Film)—R-Vol. 35-1002; C-Vol. 35-1006; A-594.
Tempered Steel (7 parts) (First National Petrova Pictures Co.)—A-1189.
Their Breezy Affair (Christie Film Corp.)—R-1473; C-1474.
Their Neighbor's Baby (2 parts) (Triangle-Keystone)—Apr. 21.
There Goes the Bride (Universal-Star)—June 8; C-1892.
Three Fives, The (2 parts) (Gen. Film-Judge Brown).
This Is the Life (2 parts) (Jester Comedy Co.).
Tidbits of Travel (Educational Films Corp.)—May 1.
Tiger Man, The (5 parts) (Artcraft)—Apr. 1; A-135; R-586; C-589.
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Today in Samoa (Paramount-Burton Holmes)—June 10.
Tonga Isles, The (Paramount-Burton Holmes)—June 24.
To Hell with the Kaiser (Screen Classics, Inc.)—A-1762.
Tonsorial Artists (Fox-Mutt and Jeff Cartoon)—May 26; C-1892; R-1889.
Toys of Fate (7 parts) (Metro-Screen Classic, Inc.)—R-1330; C-1333; A-1337.
Trail to Yesterday, The (5 parts) (Metro)—May 5; A-900; R-1187; C-1188.
Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by "Me und Gott" (Paramount-Bray)—Apr. 1.
Trap, The (5 parts) (World)—Apr. 15; R-429; C-435; A-437.
Treachery at Sea (No. 5 of Boy Scouts to the Rescue) (2 parts) (Universal-Special)—May 18.
Treasure of the Sea (5 parts) (Metro)—Apr. 22; A-595; R-896.
Trinidad, British West Indies (Pathe)—Apr. 21; C-747; R-843.
Triumph of the Weak, The (5 parts) (Vitagraph)—May 13; R-1185; C-1188.
Triumph of Venus, The (5 parts) (General Film Victory Film Co.)—R-Vol. 35-1556; C-Vol. 35-1560; A-1041.
Trooper 44 (5 parts) (Ernest Shipman-E. I. S.).
Troubled Waters (Crystal Film Co.).
True Blue (7 parts) (Fox Standard)—May 5; R-1034; C-1037; A-1192.
Truthful Tulliver (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Tucson Jennie's Heart (2 parts) (Gen. Film-Broadway Star-Wolfville)—R-1757; C-1757.
Twenty-One (5 parts) (Pathe)—Apr. 7; R-430; C-434; A-593.
Twins, The (Educational Films Corp.)—C-896.
Two Gun Gussie (Pathe-Rolin)—May 19; C-1037.
Two-Soul Woman, The (5 parts) (Universal)—May 11; R-894; C-897; A-1040.
Two Tough Tender Feet (Paramount-Mack Sennett)—June 17.
Tyrant Fear (5 parts) (Famous Players-Lasky)—Apr. 29; R-742; C-746; A-751.

U

Unchastened Woman, The (5 parts) (Kleine-Rialto-De Luxe)—R-1891.
Unclaimed Goods (5 parts) (Famous Players-Lasky)—Apr. 15; A-439; R-588; C-589.
Uncle Sam's Stamp Factory; Grizzly Bear Pets; Cartoon by Wallace Karlson (Paramount-Bray)—Apr. 8; R-384.
Under the Stars (No 10 of Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Apr. 15.
Under-World Allies (No. 14 of The House of Hate) (2 parts) (Pathe-Astra)—June 9; C-1475.
Under the Yoke (5 parts) (Fox)—June 9; A-1618.
Unfaithful (2 parts) and The Marriage Bubble (3 parts) (Triangle—Mar. 31; R-Vol. 35-1702; C-Vol. 35-1706; A-132.
Universal Current Events No. 45 (Universal)—Mar. 16; S-142.
Universal Current Events No. 46 (Universal)—Mar. 23; S-442.
Universal Current Events No. 47 (Universal)—Mar. 30; C-434; S-442.
Universal Current Events No. 48 (Universal)—Apr. 6; C-590; S-600.
Universal Current Events No. 49 (Universal)—Apr. 13; C-747; S-756.
Universal Current Events No. 50 (Universal)—Apr. 20; C-897; S-1044.
Universal Current Events No. 51 (Universal)—Apr. 27; C-1037; S-1044.
Universal Current Events No. 52 (Universal)—May 4; S-1196; C-1334.
Universal Current Events No. 53 (Universal)—May 11; C-1334.
Universal Current Events No. 54 (Universal)—May 25; C-1475.
Universal Current Events No. 55 (Universal)—June 1; C-1616.
Universal Current Events No. 56 (Universal)—June 8; C-1758.
Universal Current Events No. 57 (Universal)—June 15; C-1892.
Universal Current Events No. 58 (Universal)—June 22.
Universal Current Events No. 59 (Universal)—June 29.
Universal Screen Magazine No. 62 (Universal)—Mar. 15; R-Vol. 35-1650; S-140.
Universal Screen Magazine No. 63 (Universal)—Mar. 22; S-142.
Universal Screen Magazine No. 64 (Universal)—Mar. 29; S-142.
Universal Screen Magazine No. 65 (Universal)—Apr. 5; R-80; S-291.
Universal Screen Magazine No. 66 (Universal)—Apr. 12; R-234; S-598.
niversal Screen Magazine No. 67 (Universal)—Apr. 19; R-384; S-598.
Universal Screen Magazine No. 68 (Universal)—Apr. 27; R-531; S-903.
Universal Screen Magazine No. 69 (Universal)—May 4; R-687; S-904.
Universal Screen Magazine No. 70 (Universal)—May 10; S-904.
Universal Screen Magazine No. 71 (Universal)—May 17; S-1045.
Universal Screen Magazine No. 72 (Universal)—May 24; S-1045.
Universal Screen Magazine No. 73 (Universal)—May 31; S-1340.
Universal Screen Magazine No. 74 (Universal)—June 8; R-1558.
Universal Screen Magazine No. 75 (Universal)—June 15.
Universal Screen Magazine No. 76 (Universal)—June 22.
Universal Screen Magazine No. 77 (Universal)—June 29.
Untold Secret, The (No. 8 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 28; C-590.
Up in the Air (Educational Films Corp.)—C-1474.

Up Romance Road (5 parts) (Mutual-Star)—June 24; C-1892; R-1890; A-1896.
Up She Goes (Mutual-Strand)—Mar. 26; C-284.
Up the Road With Sally (5 parts) (Select)—April; R-588; C-590; A-752.

V

Vial of Death, The (No. 16 of The House of Hate) (2 parts) (Pathe-Astra).—June 23.
Vengeance (6 parts) (World)—May 20; R-1186; A-1190; C-1334.
Vengeance and The Woman (No. 15, The Reckoning) (2 parts) (Gtr. Vitagraph)—Apr. 1; C-130.
Venus Model, The (6 parts) (Goldwyn)—June 16; A-1620.
Viligantes, The (Bear State Film Co.).
Viviette (5 parts) (Famous Players-Lasky)—June 9; R-1614; C-1616; A-1619.
Voice of Destiny, The (5 parts) (Pathe-Diando)—June 23; C-1892; R-1889; A-1894.
Von Rintelen, the Destroyer (No. 4 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Vortex, The (5 parts) (Triangle)—Apr. 7; A-134.

W

Waiter's Wasted Life, A (2 parts) (Fox-Sunshine)—Apr. 7; R-587; C-589.
Wales, Picturesque (Pathe)—Apr. 28; C-590; R-1131.
Wales, Picturesque—Langollen—and Picture Spots in England (Pathe)—Apr. 28; R-687.
War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio (Paramount-Bray)—May 20.
War Garden Hints; Building the Liberty Hospitals (Paramount-Bray)—June 3; R-1558.
War Garden Hints No. 2 (On Paramount-Bray Pictograph)—June 24.
Way Up in Society (Gen. Film-Diamond)—C-1616.
We Should Worry (5 parts) (Fox-Special)—June 16; A-1336; C-1892; R-1888.
Western Blood (5 parts) (Fox-Special)—Apr. 14; A-437; R-742; C-746.
What She Did to Her Husband, and Almost Lucky (Crystal Film Co.).
What the Ice Age Left (Educational Films Corp.)—May 8.
What the Wind Did (Mutual-Strand)—June 4; C-1474.
What's in the Trunk? (Crystal Film Co.).
When Greek Meets Greek (Vitagraph-Drew)—June 24.
When Men Betray (6 parts) (Graphic)—June 3; R-1614; C-1616; A-1899.
When Slippery Slim Met the Champion (Gen. Film-Essanay).
When Two Play a Game (Vitagraph-Drew)—June 17.
Where the Sun Sets Red (Gen. Film-Rancho).
Which Woman? (5 parts) (Bluebird)—A-1762; C-1891; R-1890.
Whirlpool, The (Select)—June 30.
Whispering Chorus, The (5 parts) (Artcraft)—Mar. 25; A-Vol. 35-1869; R-128; C-130.
Whispering Wires of War (Pathe)—Apr. 14; C-434; R-531.
Whistles and Windows (Vitagraph-Big V)—Apr. 22.
White Man's Law, The (5 parts) (Famous Players-Lasky)—May 6; R-745; C-897; A-898.
Whither Thou Goest (Foursquare).
Who Is to Blame? (5 parts) (Triangle)—May 19; A-1190; R-1332; C-1334.
Who's Your Wife? (Universal-Nestor)—May 27; C-1892.
Who's Zoo (2 parts) (Universal-L-KO)—May 22; C-1334.
Who Killed Walton? (5 parts) (Triangle)—Apr. 14; A-438; R-589; C-590.
Whose Baby Are You? (Universal-Star)—May 11; C-897.
Whose Wife? (Christie Film Corp.)
Why—the Bolsheviki (5 parts) (Export & Import Film Corp.)—A-1039.
Widow's Camouflage, A (Gen. Film-Clover).
Wild Animals of the Yellowstone (Universal-Finley)—R-234.
Wild Babies (Educational Films Corp.—Ditmars')—May 6.
Wild Goats and Sheep (Educational Films Corp.-Ditmars')—Apr. 22.
Wild Women and Tame Lions (2 parts) (Fox-Sunshine)—June 2; R-1615; C-1616.
Winning of Beatrice, The (5 parts) (Metro)—May 20; A-1190; R-1330; C-1333.
Witch Woman, The (5 parts) (World)—Apr. 8; A-132; R-281; C-285.
With Hoops of Steel (5 parts) (W. W. Hodkinson-Paralta)—Apr. 29; A-902; R-1035; C-1037.
With Neatness and Dispatch (5 parts) (Metro)—Apr. 15; A-439; R-745; C-897.
With the Drifters and Mine Sweepers in the Danger Zone (Britain's Bulwarks No. 5) (Pathe)—June 9; C-1616.
Wolfe Lowry (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Wolves of the Border (5 parts) (Triangle)—May 12; A-1041; R-1187; C-1188.
Woman in the Web, The (No. 1, Caught in the Web) (2 parts) (Vitagraph)—Apr. 8; R-282.
Woman in the Web, The (No. 2, The Open Switch) (2 parts) (Vitagraph)—Apr. 15.
Woman in the Web, The (No. 3, The Speeding Doom) (2 parts) (Vitagraph)—Apr. 22.
Woman in the Web, The No. 4, The Clutch of Terror) (2 parts) (Vitagraph)—Apr. 29.
Woman in the Web, The (No. 5, The Hand of Mystery) (2 parts) (Vitagraph)—May 6.
Woman in the Web, The (No. 6, Full Speed Ahead) (2 parts) (Vitagraph)—May 13.
Woman in the Web, The No. 7, The Crater of Death) (2 parts) (Vitagraph)—May 20.
Woman in the Web, The (No. 8, The Plunge of Terror) (2 parts) (Vitagraph)—May 27.
Woman in the Web, The No. 9, The Fire Trap) (2 parts) (Vitagraph)—June 3.
Woman in the Web, The (No. 10, Out of the Dungeon) (2 parts) (Vitagraph)—June 10.
Woman in the Web, The (No. 11, In the Desert's Grip) (2 parts) (Vitagraph)—June 17.
Woman in the Web, The (No. 12, Hurled to Destruction) (2 parts) (Vitagraph)—June 24.
Woman of Redemption, A (5 parts) (World)—June 24; C-1892; R-1890; A-1897.
Woman's Honor, A No. 1 of The Lion's Claws) (2 parts) (Universal-Special)—Apr. 6; C-131.
Woman's Scream, A (No. 4 of the Lion's Claws) (2 parts) (Universal-Special)—Apr. 27; C-590.
Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15.
Women in the World of Work; Scenic Gems of America; Beauty to Order, Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Wooing of Coffee-Cake Kate (Gen. Film-Clover)—R-745; C-896.
Wrong Flat, The (2 parts) (Jester Comedy Co.)—R-1333; C-1333.

Y

Yellow Ticket, The (5 parts) (Pathe-Astra)—June 2; R-1471; C-1475; A-1479.
Yellowstone Park, A Day at, and Beautiful Devon—the Land of Romance—England (Finley Nature Studies No. 12) (Universal-Special)—Apr. 6.
Yesterdays in Samoa (Paramount-Burton Holmes)—June 17.
Yosemite in Winter (Pathe)—June 9; C-1475; R-1558.
Yosemite Valley (Lincoln & Parker)—R-531.
You Can't Believe Everything (5 parts) (Triangle)—June 23; A-1899.
Youthful Affair, A (Metro-Drew)—Apr. 8.

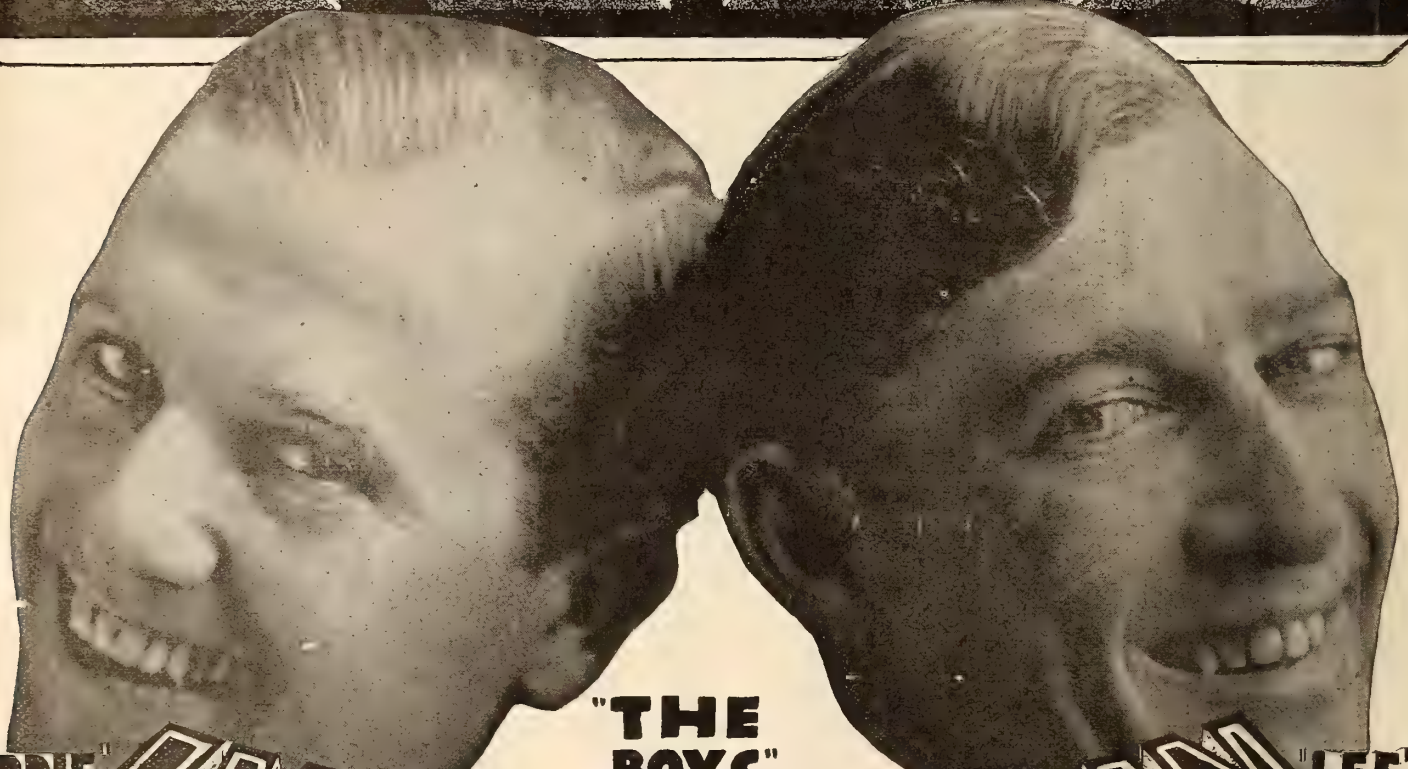
If you haven't received yours as yet, communicate with your nearest Universal Exchange, for a copy of the huge Advertising Campaign book on the "LION'S CLAWS." It shows you how to put across this big serial thriller for 18 solid weeks of big business.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MFG. CO., Largest

Ask to see the first three episodes. Ask to see the photographic album containing scenes and action, then book before your competitor beats you to it. It's the biggest serial by miles now on the market. Also if you haven't played "THE RED ACE," "THE BULL'S EYE" and "THE MYSTERY SHIP" serials ask for facts and figures immediately.

Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York

SOON



"EDDIE" "THE BOYS" "LEE"

LYONS-MORAN

STAR COMEDIES

TO SHAKE THE WORLD WITH LAUGHTER

FIRST RELEASE

"A PIGSKIN HERO"

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., Largest Film Manufacturing Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York

JEWEL PRODUCTIONS INC.

1600 BROADWAY N.Y.

"THE KAISER" The Beast of Berlin

New York over "The —The Beast

WITH the Broadway Theatre's first showing of Rupert Julian's super-sensation, now property of Jewel Productions, blasé New York went wild.

At last, red-blooded Americans have before them a picture—no, a *revelation,* that sets them *boiling with rage, fighting mad. At last,* Americans see the evil thing they are battling against. *At last,* they know they have good right to be mad.

"Thank God!" says Burr McIntosh, *"little old New York finally got up nerve enough to publicly call the Kaiser just what he is, 'The Beast of Berlin.'"*

A Picture not of battlefields but of one man's murderous, treacherous, lecherous soul.

A Drama of mad, ruthless ambitions. A shocking expose of the secret instincts of the wickedest human being in all history.

An absorbing, thrilling, dramatic Story that reaches the pinnacle of artistry through its daring conceptions and opulent settings. Photographic effects such as the world has seldom seen.

At the very first showing at The Broadway, men and women stood up and cheered like mad. The New York American said:

"Polite playgoers became an orgiastic mob."

They'll do the same thing in *your* theatre if you'll only give them the chance.

Get the full money-meaning of this.

Here's a marvel of a Picture that will pack your house to the fire-limits *day* after *day* after *day.*

Here's a Picture that will pull in *more people* and *more money* than you ever took in before on any single day. A Picture that will keep on taking it in for a bigger number of days. A Picture that will get you a *new record-net-profit.*

Furthermore, "The Kaiser—the Beast of Berlin" will be sold alone, *without* conditions requiring you to book

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

All you can use of the Strongest Publicity that brains can turn ou

Went Wild

KAISER of Berlin"

some additional and inferior feature in order to get the *thumping profit* in this one.

THE BEST CRITICS IN THE BUSINESS SAY:

"Masterful screen production. It is the moving picture stupendous."—MOVING PICTURE WORLD.

"It is a picture worthy of the history-making age that produced it. It moves one to tears. It brings a prayer to one's lips. Will be a furore all over the country."
—BILLBOARD.

"From a patriotic standpoint, this film should prove a *bear* and it ought to bring down the house *anywhere.* There are great advertising possibilities in this picture. Taken as a whole it should prove a big money-maker."
—WID'S.

"A Picture to make your blood boil—every American Exhibitor should book it. Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, that will drive home this fact more convincingly. Grips you like a vise from beginning to end. The Picture is a Masterpiece. Will raise the roof of the theatre."
—MOVING PICTURE NEWS.

"A remarkable and wonderful picture. Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics. Worked audience into tremendous pitch of enthusiasm."
—N. Y. TELEGRAPH.

"Stirring. Received tumultuous applause from people who packed the theatre. Polite playgoers become orgiastic mob."—N. Y. AMERICAN.

Now — get on the wire to your nearest Jewel Exchange, or the Home Office, just as soon as you've read this last sentence and nail down this smashing super-sensation of 1918 for the biggest net profit you ever put in the bank.

But do it *now* if you want a real clean-up. You haven't a minute to lose. *Act!* And act *quick!*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

Newspaper Ads—Posters—Lobby Displays—Special Player Cuts—Heralds—Slides

WARNING!

NO sooner had the trade learned that "The Kaiser, The Beast of Berlin," is the most sensational success of recent years than several producers dug up some of their old pictures and gave them names similar to "The Kaiser, The Beast of Berlin." This was done for the sole purpose of getting a little extra money by confusing the mind of the exhibitor.

Don't let any one confuse you!

The one and only "Kaiser picture" that has set New York wild with excitement and has made the people STAND UP AND CHEER LIKE MAD is to be secured through the JEWEL OFFICES and *nowhere else.* The title of this picture is

"THE KAISER"

"The Beast of Berlin."

Don't accept an imitation. Book the genuine through any of the following Jewel offices:

TOWN and STATE	ADDRESS
Atlanta, Ga.	111 Walton St.
Baltimore, Md.	Balt. Film Ex.
Boston, Mass.	60 Church St.
Buffalo, N. Y.	35 Church St.
Butte, Mont.	52 East Broadway
Cleveland, Ohio	112 Prospect St.
Chicago, Ill.	220 So. State St.
Cincinnati O.	402 Strand Thea. Bldg.
Cleveland, O.	850 Prospect Ave.
Dallas, Texas	1900 Commerce St.
Denver, Colo.	1422 Welton St.
Detroit, Mich.	63 Elizabeth St.
Des Moines, Iowa	918 Locust St.
Indianapolis, Ind.	113 W. Georgia St.
Kansas City, Mo.,	Boley Bldg., 12th and Walnut Sts.
Los Angeles, Cal.	822 So. Olive St.
Memphis, Tenn.	226 Union Ave.
Minneapolis, Minn.,	717 E. Hennepin Ave.
New York, N. Y.	1600 Broadway
New Orleans, La.	914 Gravier St.
Oklahoma City, Okla.,	116 W. Second St.
Omaha, Nebr.	1122 Farnam St.
Philadelphia, Pa.	1304 Vine St.
Pittsburgh, Pa.	938 Penn Ave.
Phoenix, Ariz.	117 North Second St.
Portland, Ore.	401 Davis St.
Salt Lake City, Utah,	56 Exchange Place
San Francisco, Cal.,	121 Golden Gate Ave.
St. Louis, Mo.	2116 Locust St.
Washington, D. C.	327 Ninth St.

IN CANADA

Toronto, Can.	106 Richmond St.
Montreal, Que.	296 St. Catherine St.
Calgary, Alta., Can.	407 Eighth Ave.
Winnipeg, Mant.	40 Atkins Bldg.
St. John, N. B.	37 Union St.
Vancouver, B. C.	711 Dunsmuir Ave.

JEWEL PRODUCTIONS, Inc. Home Office, 1600 Broadway, N. Y.

Paramount-Mack Sennett Comedies
POLICE
"That Night!"
—a lot happened
so much in fact and so fast that you couldn't tell it all in a book let alone in one page—
—suffice to say that the party was very, very inurbane, tumultuous, in fact inclement, discordant, as it were—
—but be that as it may—it will be "some night" for exhibitors —the night they show this glorious revel of mirth—
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
Paramount Pictures

Paramount-Mack Sennett Comedies

"THAT NIGHT"

with

"CHARLIE MURRAY"

Wayland Trask

and

Mary Thurman

produced under the personal direction of

MACK SENNETT

the man the slapstick and the girl idea into a gold mine for you.

ARTCRAFT PICTURES

Be a 100% Exhibitor

SHOW *all* the Artcraft Pictures. Take advantage of *all* the prestige back of this trade mark.

TRADE MARK
ARTCRAFT PICTURES

Every time you add another Artcraft star to your program, you add to the standing of your theatre. You add to your profits and you establish as *yours* the high ideals and uniform standard that the public instinctively associates with Artcraft Pictures.

TRADE MARK
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK
ARTCRAFT PICTURES

ARTCRAFT *for March*

In The Order

MARY PICKFORD in "Amarilly of Clothesline Alley"

CECIL B. DeMILLE'S, "The Whispering Chorus"

MAETERLINCK'S "The Blue Bird"

BOOK ALL

The Ultimate in Artistic Merit

THE talents of the greatest stars in the world are combined in the making of Artcraft Pictures. The public knows this.

"He shows the best pictures made," is what they say about the exhibitor who books all the Artcraft Pictures.

That's good will that you can cash at the bank.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

PICTURES
and April
Of Their Release

WILLIAM S. HART in "The Tiger Man"
ELSIE FERGUSON in "The Lie"
DOUGLAS FAIRBANKS in "Mr. Fix-It"

OF THEM

The Ultimate in Box Office Value

GREAT pictures can't be made with cheap workmen. Artcraft Pictures are great pictures, not cheap pictures. But they are pictures that the exhibitor shows at a good profit.

Artcraft Pictures are known everywhere as the best pictures and their drawing power is enormous. The theatre that shows all of them is the most prosperous in the community.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

ARTCRAFT PICTURES

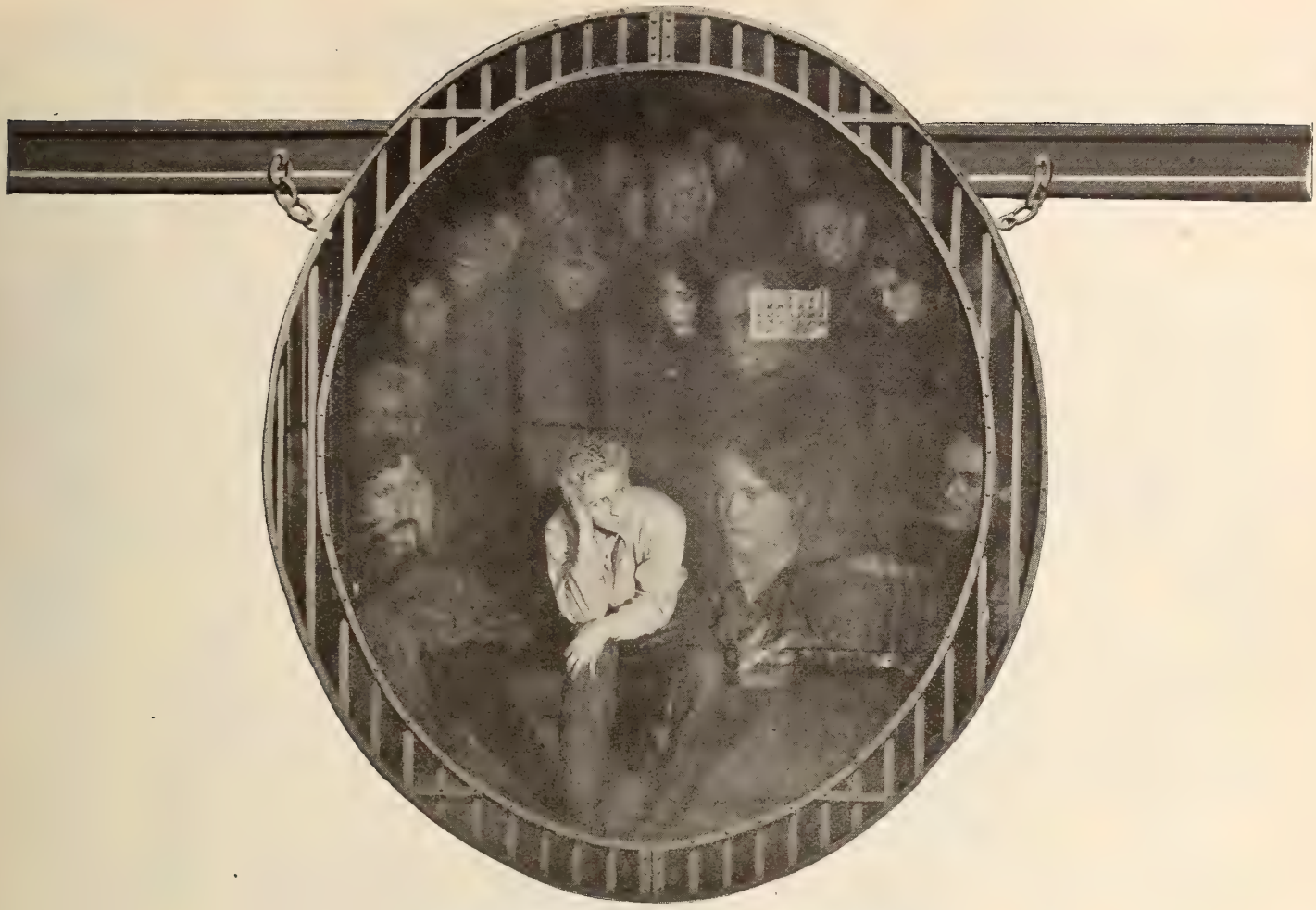
A Flawless Gem is the Theatre that shows *All* the Artcraft Pictures.

IT is conducted by an exhibitor who gives his patrons the motion picture masterpieces—all of them. It is the theatre of distinction in the community, the theatre where everybody goes.

The public knows the high standard of Artcraft Pictures. The theatre that shows all of them adopts as its own this standard.

"It's the best theatre—because it shows *all* the Artcraft Pictures."

That's the way the public judges.



JESSE L. LASKY presents

CECIL B. DE MILLE'S

PRODUCTION

"The Whispering Chorus"

By Jeanie Macpherson, from the story by Perley Poore Sheehan

An ARTCRAFT Picture

"THE WHISPERING CHORUS" is the first of Artcraft's four Cecil B De Mille Star Series Pictures, produced personally by the Director-General of the Famous Players-Lasky Corporation.

The story is a splendid instrument upon which Mr. De Mille's genius has played—a vital theme of unusual appeal.

"The Whispering Chorus" is made of the voices that speak to every soul the voices that guide toward right or wrong. John Tremble heard the voice of Temptation and followed it into the depths of degradation, until the voice of Self-Sacrifice caused him to give his life that happiness might come to the woman he loved

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

STANDARD
PICTURES
THE BLINDNESS of DIVORCE
STAGED BY FRANK LLOYD
THE DEVIL IN

WILLIAM FOX PRESENTS

The BLINDNESS of DIVORCE

From the celebrated New York stage success

300 nights in New York
12 months in London
One year in Paris —

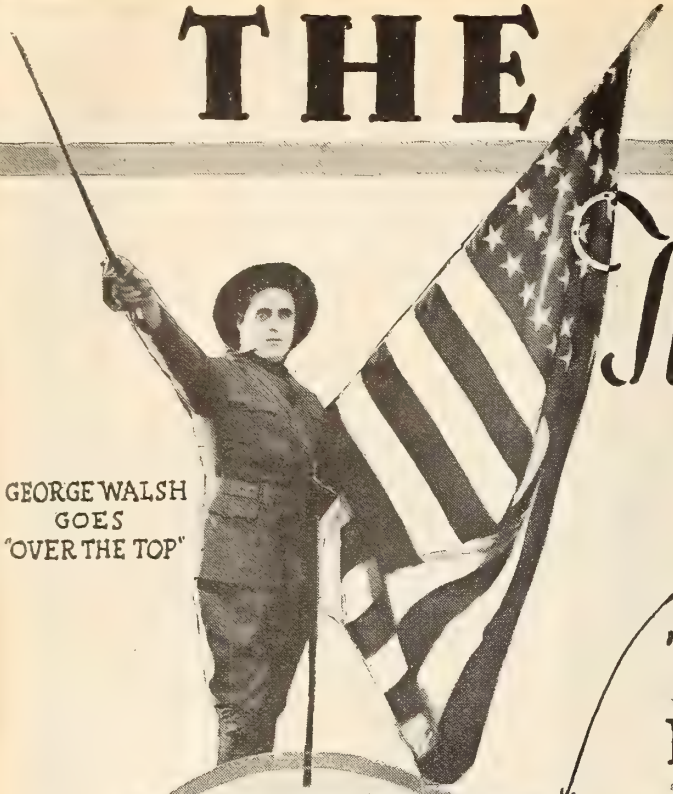
FOX
FILM CORPORATION

HIGH SOCIETY

THE YANKS

WILLIAM FOX presents

The PRIDE



GEORGE WALSH GOES "OVER THE TOP"

TANKS IN ACTION

THE RAPE OF NORTHERN FRANCE

NEW PRINTS NOW READY

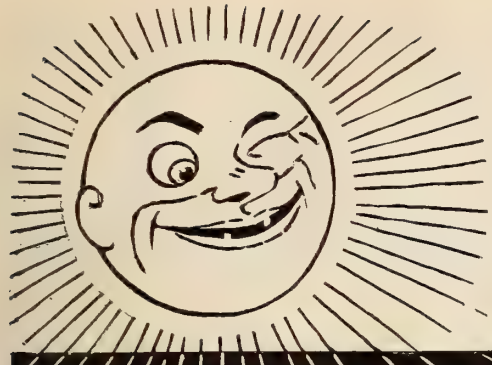
CAN BE BOOKED INDIVIDUALLY

FOX

FILM CORPORATION

Battle of Verdun

CHASING



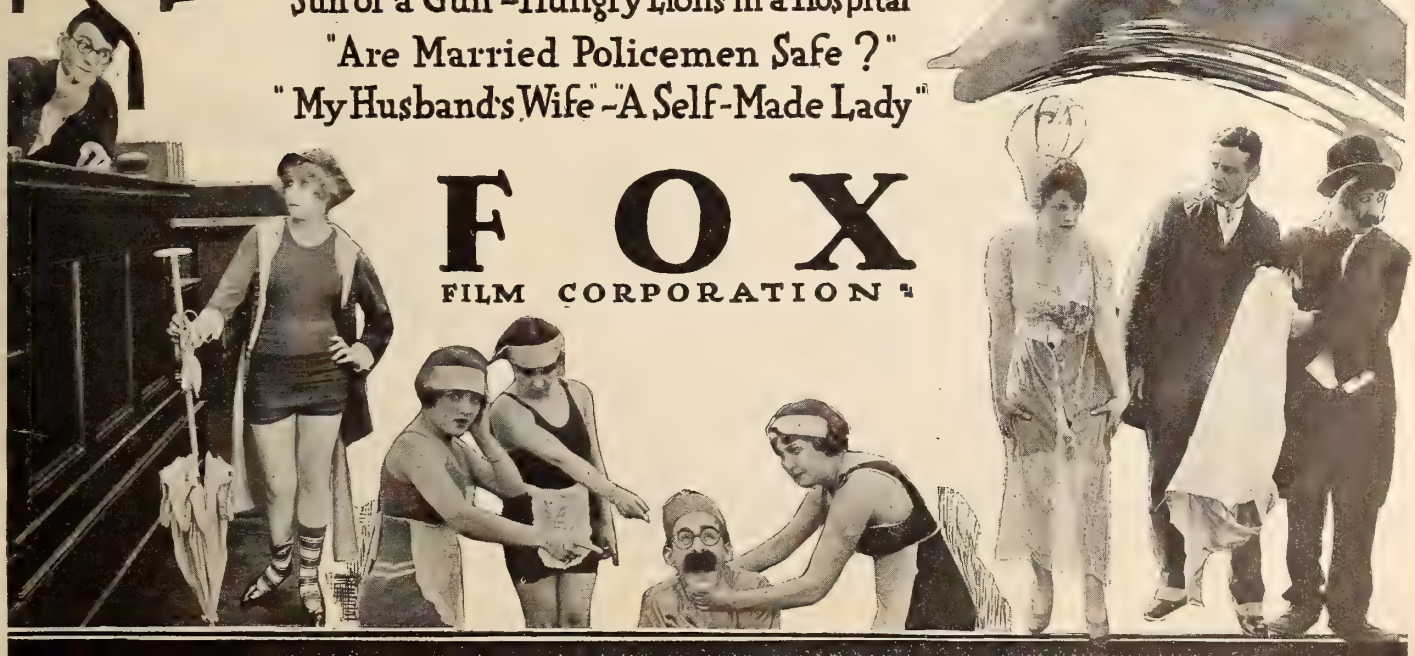
WILLIAM FOX
Presents
HENRY LEHRMAN'S

SUNSHINE COMEDIES

MEN IN DIFFICULTY
ANIMALS IN EVERYTHING
GIRLS IN MORE—OR LESS
FUN IN ALL—ALL IN FUN

"Roaring Lions *and* Wedding Bells"
"A Milk Fed Vamp"—"His Smashing Career"
"Damaged-No Goods"—"Shadows of Her Past"
"Sun of a Gun"—"Hungry Lions in a Hospital"
"Are Married Policemen Safe?"
"My Husband's Wife"—"A Self-Made Lady"

FOX
FILM CORPORATION



TRIANGLE

Still More Proof

We have told you from week to week of the new Triangle policy—better pictures, better service, fair and square business methods, every possible effort to help the exhibitor make money.

Whether or not this new Triangle policy has been a success can best be judged by what exhibitors have to say. The following are excerpts from just a few of the letters that we have recently received. Read them over:

"The pictures have always been good and far above the standard of anything I could have bought of any other company."

Ideal Theatre,
Centralia, Wash.

"I think Triangle is the **only** distributing concern that is backing the exhibitor with REAL assistance instead of hot air and high-sounding phrases. I am boosting Triangle and it brings results. You have the best program service on the market today."

W. C. Sellmer,
Bandon, Oregon.

"You seem to be one of the very few film companies who act as though there might be an honest exhibitor once in a great while. You are to be congratulated on your stand on the war tax and the exhibitors over the country should long remember you."

J. R. Thompson,
The Sequoyah Theatre,
Tahlequah, Okla.

"I must say that the last two months have been good for me. I have had a remarkable success with the Triangle. My Sunday business has doubled what it used to be."

M. Nielson,
Colonial Theatre,
Eureka, Cal.

"I am a new Triangler and proud to be. Program is the real sure thing, and certainly does help when you do not have to pay the war tax."

John Shirk,
Pictureland Theatre,
Kokomo, Ind.

"We have been using your program two a week for the last five months with great success and our treatment by your Philadelphia branch during that time has been very satisfactory."

W. V. Massey,
Masonic Theatre,
Beverley, N. J.

"It is a pleasure to recommend Triangle pictures as well as your service."

A. B. Cook,
Majestic Theatre,
Jackson, Miss.

TRIANGLE

"We are running Triangle features five nights a week and also all your comedies. I have nothing but praise for the all-round, square-deal treatment that Triangle is giving us."

Edward Walz,
Majestic Theatre,
Easthampton, Mass.

"I have fooled away a lot of money trying to get something better, but the truth is that Triangle is the one that brings in profit and pleases our people."

W. S. Patterson,
Swetland Opera House,
Mayville, N. Y.

"I wish to add that I cannot see how any exhibitor can possibly get on these hard times without Triangle and Keystones on his program."

J. D. Snively,
Mgr. Gem Theatre,
Oilton, Okla.

"Have been showing Triangle current releases and Hart and Fairbanks reissues exclusive seven days' service for several months with tremendous success. Triangle program made it possible for us to raise the regular prices. Excellent service—fine lobbies."

Dreamland Theatre,
Oklahoma City, Okla.

"For consistency and general all-round excellence, Triangle has been our one best bet. Triangle productions are steadily increasing in quality and trade-mark strength, and the story values are such as to offset the drawing powers of any particular star."

Majestic Theatre,
Tulsa, Okla.

"I find that Triangle film is one of the cheapest in the long run and best all-round pictures that I have ever used since taking over the management of the Majestic Theater."

Majestic Theatre,
Wellington, Kan.

"We have always found the Triangle pictures a drawing card and our patrons have always been highly pleased with all your films as well as your treatment of us as exhibitors."

Orpheum Theatre,
Wimbledon, N. D.

"While business was very dull about six months ago, your company graciously made me a reduction in the film rentals; and for this reason I raised the film rentals voluntarily because I am now making good money."

Xydias Theatres Co.,
Hattiesburg, Miss.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

S. A. LYNCH, - - - President **FRED KENT, - - - Treasurer**
R. W. LYNCH, - Vice-President **Y. F. FREEMAN, - - Gen. Mgr.**

WORLD-PICTURES

WORLD-PICTURES present

SIR JOHNSTON FORBES-ROBERTSON

in The Ideal Film

"Masks and Faces"

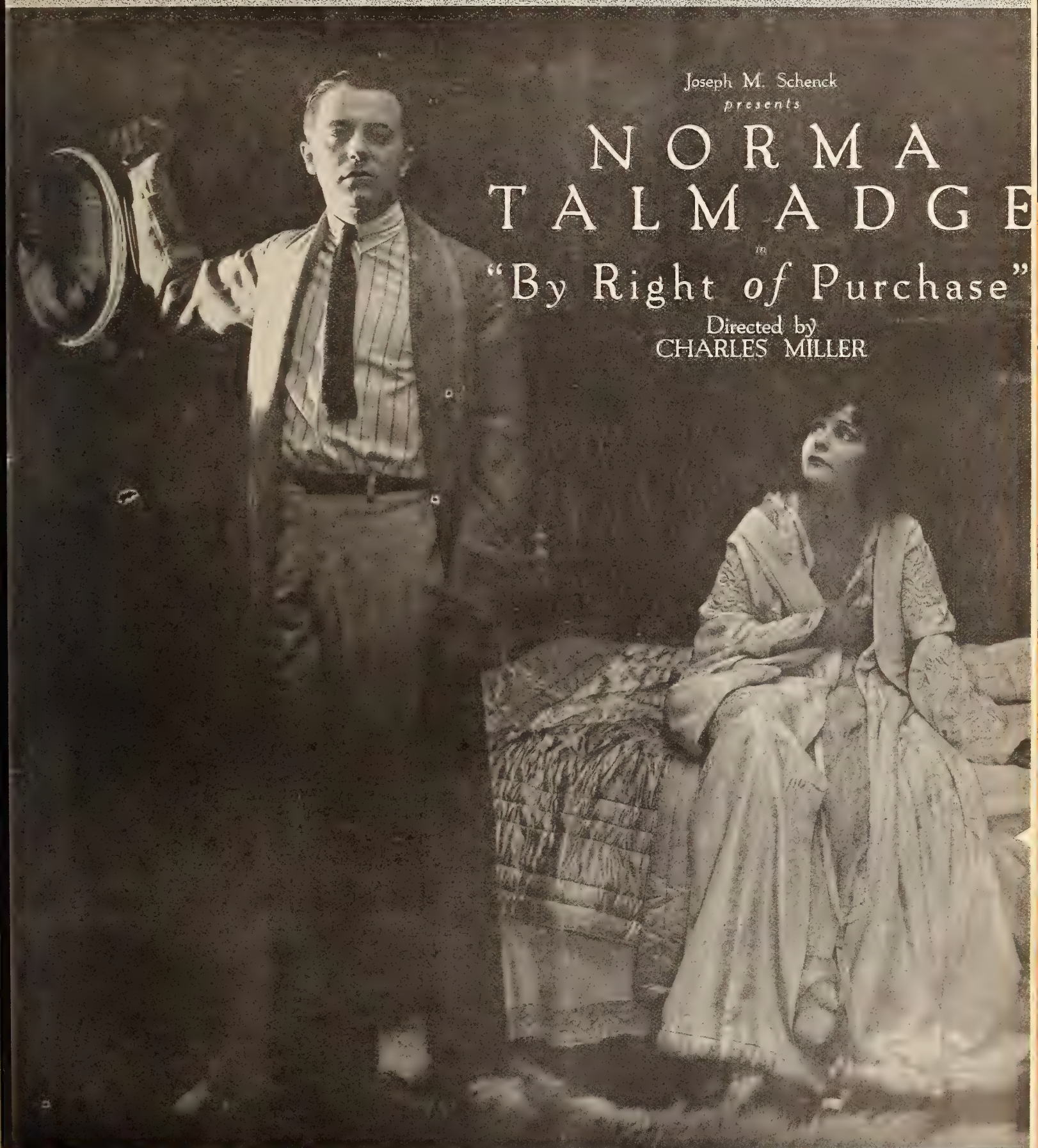
Story by CHARLES READE

WITH THE MOST REMARKABLE CAST EVER ASSEMBLED FOR THE STAGE OR SCREEN

CAST INCLUDING

George Bernard Shaw	Mary Brough
Gerald du Maurier	Gerald Ames
Weedon Grossmith	Lottie Venne
Irene Vanbrugh	Nigel Playfair
H. B. Irving	Lyall Swete
Sir John Hare	Renee Mayer
Sir James Barrie	Lillah McCarthy
Dennis Neilson Terry	Dion Boucicault
Gertrude Elliott	Sir George Alexander
Henry Vibart	Ben Webster
Donald Calthrop	Lilian Braithwaite
J. Fisher White	Stella Campbell
Mabel Russell	Viola Tree
Winifred Emery	C. M. Lowne
Sir Arthur Pinero	Helen Haye
Gladys Cooper	Sir Squire Bancroft

SELECT SP PICTURES



Joseph M. Schenck
presents

NORMA TALMADGE

in

"By Right *of* Purchase"

Directed by
CHARLES MILLER

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

A Selexart Production

"Carmen of the Klondike"

Written by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

What New York thinks today
the American Nation thinks tomorrow!

And New York does think this:

"Carmen of the Klondike"
is the greatest picture of the year!

Book it at once from any of the following exchanges:

NATHAN HIRSH,
Pioneer Film Corp.,
126 W. 46th St.,
New York City.

D. M. VANDAWALKER, Jr.
Doll-Van Film Corp.,
Consumers' Bldg.,
Chicago, Ill.

SOL. L. LESSER,
All Star Features Distributors, Inc.
191 Golden Gate Ave.,
San Francisco, Cal.

HARRY F. GRELLE,
Supreme Photoplay Productions,
1201 Liberty Ave.,
Pittsburgh, Pa.

HENRY L. DOLLMAN,
Doll-Van Film Corp.,
Merchants Bank Bldg.,
Indianapolis, Ind.

M. R. ROSENBERG,
De Luxe Feature Film Co.,
2014 Third Ave.,
Seattle, Wash.

LEON D. NETTER,
Masterpiece Film Attractions,
405-6-7 Sincere Bldg.,
Cleveland, Ohio.

BENJAMIN S. COHEN,
Foursquare Pictures, Inc.,
1735 Welton St.,
Denver, Colo.

J. J. ALLEN,
Famous Players Film Service, Ltd.
12 Queen St. East,
Toronto, Canada.

STATE RIGHT DISTRIBUTORS, Incorporated
418 Longacre Building, New York City

A Selexart Production

"Carmen of the Klondike"

Written by
MONTE M. KATTERJOHN

Directed by
REGINALD BAKER

A tale of the forbidding North;—
where raw-boned and two-fisted pioneers
combat the elements,
and wrest from the snow-clad hills
the pure gold that builds great cities
far back of their ranks;—
where men are as yet untainted
by hypocrisy;—
where they work hard and play hard,
and pawn their lives
for their loves!

Featuring
CLARA WILLIAMS

! A Tremendous Sensation !

"This is the second 'Flame of the Yukon'
you have been looking for."

WID'S

STATE RIGHT DISTRIBUTORS, Incorporated

418 Longacre Building, New York City

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Directed by OSCAR APFEL

"The Turn of a Card"

Written by FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

Jimmy Montgomery Farrell is **born lucky.**
He is also born **honest.**
That's why luck **sticks** to him.
He plays and **wins,** because he **is** lucky.
And he **wins** when he doesn't play, because **he's honest.**
With **that system** Jimmy comes out **ahead** every time.
At cards, **money** comes **rolling** Jimmy's way.
If it is bad money, he's lucky enough **to spot it.**
If it is **good money,** he's lucky enough **not** to keep it.
Yet he **never gambles.** (Only a **loser** gambles.)
But there are **other things** Jimmy wins,
He wins **respect,** He wins a **friend,** an **oil well,** an estate,
a **lawsuit,** a villian's curses, a **widow's blessings.**
And at last, Jimmy wins the **biggest stake** in the whole world;
the **true love** of a **real girl!** (He's **that** lucky.)
Thus proving, one **may** be lucky at cards **and** lucky in love!

! You don't have to be born lucky if you book this picture !

PARALTA PLAYS, Inc.

6 WEST 48th STREET
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

Canadian Distributor: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

New Releases:

Louise Glaum in "An Alien Enemy" substituted for the regular Kerrigan release,

Bessie Barriscale in "Within the Cup,"

Henry B. Walthall in "Humdrum Brown,"

J. Warren Kerrigan in "The Turn of a Card."

Coming Releases:

"Blindfolded," with Bessie Barriscale,

"The Snap Dragon," with Louise Glaum,

"With Hoops of Steel," with Henry B. Walthall.

Already Released:

"A Man's Man"—Kerrigan
"Madam Who?"—Barriscale
"His Robe of Honor"—Walthall

THE MASTER BUILDER

THIS MAN, W. W. HODKINSON, has done more to benefit the exhibitor than any other individual in the industry. And his newest development—the "Hodkinson Co-partnership"—will prove to be a most wonderful profit-producer for the exhibitor who is fortunate enough to be able to avail himself of Hodkinson Service.

The exhibitor has W. W. Hodkinson to thank for the passing of the "Nickelodeon"—for it was he who opened the first ten-cent theatre. That was in 1907.

It was W. W. Hodkinson who insisted that better pictures must accompany better prices of admission and better theatres. And longer runs followed as a natural result.

In 1913 W. W. Hodkinson began his fight against "Producer Dominance". In 1914 he organized a national distributing organization as a direct result of the expansion of his efforts. He retired from the Presidency of that Corporation when he found that the methods of the producers did not accord with his broad-visioned plans to benefit the exhibitor.

Today W. W. Hodkinson, Master Builder, is taking up his building just where he left off. What he plans to do—and is doing—is interestingly told in a Folder just published. As you value your future, you should read it. It tells you how Mr. Hodkinson can help you—how he can increase your prosperity.

This is not idle talk. Send for the Folder and be convinced. It will tell you a story that will amaze you with its breadth, fascinate you with its possibilities, and convince you with its sincerity.

Write now—before you turn this page.

W. W. HODKINSON CORPORATION

Hodkinson Service
At All General Film Exchanges

527 Fifth Avenue
New York, N. Y.

Goldwyn Pictures

She Chose Death Instead of Dishonor

ONLY a beautiful, brilliant, stormy woman; only a great emotional actress could have played this role. You have both in *Mary Garden.*

In this story she makes the greatest sacrifice of all, but wins a redemption that all the world will envy.

Every exhibitor in North America knows how this magnificent star established new box-office records in her first Goldwyn production, "Thais."

Now comes a more sensational, more daring and even greater production, which means capacity business for your spring opening.

Mary Garden in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe

A costly and wonderful production that goes to all Goldwyn contract customers at their *regular rental prices.* Not available to any exhibitor who does not hold a Goldwyn franchise. Released everywhere March 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Madge Kennedy In Her First Romantic Melodrama

AN entirely different kind of story filled with action, adventure and daring—with a splendid element of comic mystery.

There is no screen star who could give this unusual melodramatic romance the amusing and wonderful "twist" that this nationally-popular girl gives in every joyous reel of

MADGE KENNEDY in The Danger Game

by Roy Somerville *Directed by Harry Pollard.*

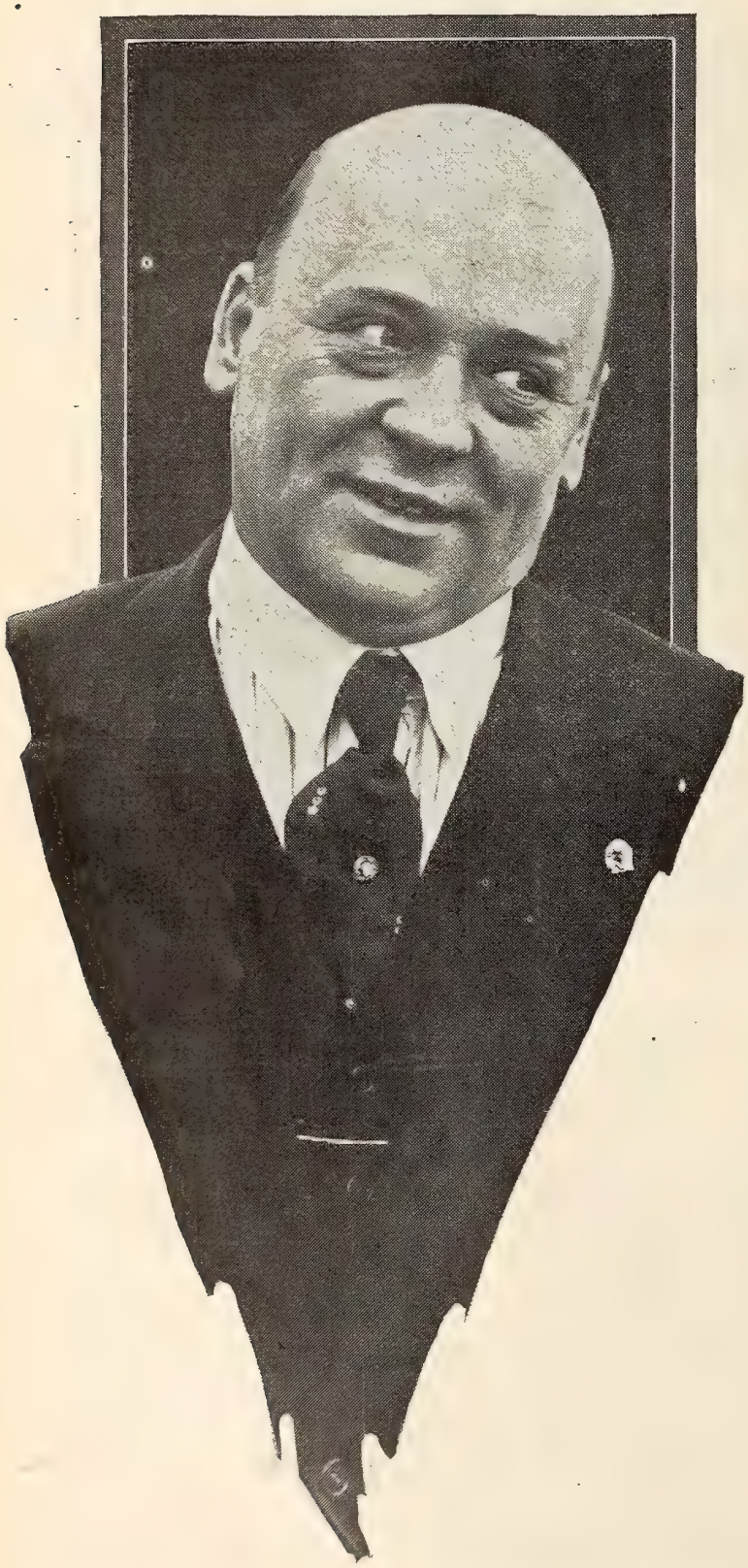
The amazing and exciting drama of a girl who could be called "the world's most beautiful burglar." Exhibitors will be delighted with this novel story because it will make your audiences talk as few pictures have done in months. A new idea in screen stories; a new type of work for a girl star. You can back this production to the limit with your local advertising. Released April 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES



Add Another Feature To Your Box-Office

YOU *and your audiences* will like the clean, wholesome fun in

CAPITOL COMEDIES

built around the cheerful personality of

"SMILING BILL" PARSONS

whose pleasing smile and radiant good nature will attract audiences to your theatre.

"Smiling Bill" Parsons is a human comedian—funny because he brings to the screen the comical every-day happenings in life—no slapstick; just genuine, healthful amusement.

These entertaining and *profitable* comedies can be booked exclusively through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

REX BEACH PICTURES

A FLOOD of advance bookings are pouring in from every part of North America for the production that all exhibitors agree with us in hailing as *the greatest box-office attraction of 1918.* Have you telegraphed for your booking?

EVERY Rex Beach picture has an audience of millions awaiting it from the day of its first release. Rex Beach is the one author who always tells a compelling story and never sacrifices a story to satisfy a star's whims.

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

A magnificent seven-reel Rex Beach production wonderfully directed and with the greatest cast ever assembled to picturize a celebrated American novel. Released singly to all exhibitors. You have the word of Rex Beach himself that this is his biggest and most remarkable screen drama.

"Heart of the Sunset" can be booked at once, but only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

Now a "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Herbert Brenon *presents*

Sir Johnston Forbes-Robertson

supported by a notable cast *in*

Passing of the Third Floor Back

by Jerome K. Jerome

For Release in April

"The One and Only"

Released April 8th

Charles Chaplin

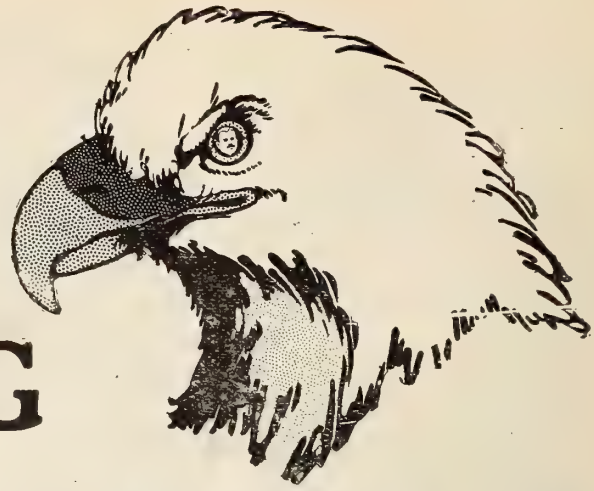
In His First "Signature Protected" Million-Dollar Picture

A DOG'S LIFE

A "FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Foreign Rights Controlled by
WM. VOGEL PRODUCTIONS, INC.
Longacre Building, New York City



EAGLE YEZING A GERMAN DISTRICT

ASTOUNDING proof of the puerile weakness of the statement that "'The Eagle's Eye' might prove too great a contrast to the thoughts and opinions of German patrons" comes from the most thickly populated German and Austrian district in the United States.

* * * *

This district centers at East 74th Street and Second Avenue, New York City. Mr. Schawger, proprietor of the Bohemian Annex, 334 East 74th Street, booked "The Eagle's Eye."

* * * *

The night the first episode, "The Hidden Death," was shown, the lobby of the Bohemian Annex was packed to overflowing before the box-office was opened. The crowd struggling for positions in the long line was made up almost entirely of registered "enemy aliens," unnaturalized Germans and Austrians, still subjects of their Kaiser and Emperor. Within fifteen minutes after the sale of tickets was started, the Bohemian Annex was packed. And the lobby was still jammed—with a throng of late comers.

* * * *

Surprised by the unexpected number of aliens clamoring for admission, the management requested the cooperation of the police to maintain order. Reserves were sent to the theatre. Within the theatre there was doubt and apprehension. Would these former disciples of Kultur and Hohenzollernism remain passive at the sight of the nobility of their Fatherland, the honored and titled emissaries of their ruler revealed in their true characters as arch plotters and conspirators, possessed of fiendish ingenuity? Would they sit quietly, while before them, on the screen, was enacted, by these leaders from their native lands, the crimes against American lives and American property of which they stand convicted by the facts furnished by Chief Flynn for the production of "The Eagle's Eye."

* * * *

Or, would they, in their first disbelief of the truth of these pictured facts, cast discretion and self control to the winds, and demand that the picture be stopped?

* * * *

"The thoughts and opinions of German patrons" was about to be put to the crucial test. It was to be submitted to undeniable evidence of the startling, diabolical depravity of the men who had commanded their reverence and respect as leaders in intelligence, tact, fairness and humane practices. What would be the result?

* * * *

The first episode was started. The audience remained silent when the pictures of Chief Flynn and the Capitol appeared on the screen. Then came a noticeable stir throughout the house, when the characters of Ambassador von Bernstorff, revered of German diplomats, and his intimate associates, Captains von Papen and Boy-Ed, and Dr. Albert, were shown. The management watched closely for the first indication of a storm of protest as von Bernstorff and his colleagues were shown plotting their murderous parts in the sinking of

the Lusitania. But a strange, almost unnatural quiet succeeded the first general stirring by hundreds of forms.

* * * *

The episode finished. The still, hushed atmosphere continued. The program ended; the audience arose and departed. There was but little talking as they filed out . Their silence was more eloquent than the most tumultuous applause. The crowd waiting anxiously in the lobby and on the street surged in, to take their places. Again the program was repeated. Again a throng of German and Austrian subjects departed, silent and thinking. And when the house closed for the night, the question persisted:

* * * *

"What did that silence mean?"

* * * *

Last Tuesday the second episode, "The Naval Ball Conspiracy," was shown. In this Chief Flynn reveals the startling facts of how Imperial German spies attempted to dynamite the Hotel Ansonia, New York, and kill 800 officers of the American Navy, attending a Naval Ball there.

* * * *

For a second time the lobby of the Bohemian Annex was jammed before the box-office opened. Many who had witnessed the first episode were recognized in the line. And many new faces were seen. Business for the day was beyond all expectations. Again the audiences were quiet, interested and thoughtful.

* * * *

Today "The Eagle's Eye" is booked in three other theatres in that district. They are: Claremont Theatre, 74th Street and First Avenue, little more than a block from the Bohemian Annex; the Yorkville Heights Theatre, 78th Street and First Avenue, and the Superior Theatre, 81st Street and First Avenue.

* * * *

FOUR THEATRES, WITHIN A RADIUS OF EIGHT BLOCKS IN A THICKLY POPULATED GERMAN AND AUSTRIAN DISTRICT, ALL PLAYING TO CAPACITY BY REFUSING TO CONSIDER THE POSSIBILITY OF "A CONTRAST TO THE THOUGHTS AND OPINIONS OF THEIR GERMAN PATRONS" IN SHOWING

"THE EAGLE'S EYE"

By

WILLIAM J. FLYNN

Recently Retired

CHIEF OF THE U. S SECRET SERVICE

Produced by THE WHARTONS with the Popular Screen Stars

KING BAGGOT and MARGUERITE SNOW

Book Through Your Nearest

FOURSQUARE EXCHANGE

Atlanta, Ga.	73 Walton St.	Kansas City, Mo.	1120 Walnut St.
Boston, Mass.	16 Piedmont St.	Los Angeles, Cal.	514 W. Eighth St.
Buffalo, N. Y.	47 W. Swan St.	Minneapolis, Minn.	16 North Fourth St.
Chicago, Ill.	207 So. Wabash Ave.	New York, N. Y.	729 Seventh Ave.
Cincinnati, O.	301 Strand Theater Bldg.	Philadelphia, Pa.	1325 Vine St.
Dallas, Tex.	1911½ Commerce St.	Pittsburgh, Pa.	127 Fourth Ave.
Denver, Colo.	1735 Welton St.	San Francisco, Cal.	191 Golden Gate Ave.
Detroit, Mich.	304 Joseph Mack Bldg.	Seattle, Wash.	2014 Third Ave.
Cleveland, O.	312 Sloan Bldg.	St. Louis, Mo.	301 Empress Theater Bldg.

CANADA FOURSQUARE-SUPERFEATURES, Ltd.

Toronto, Ontario.	59 Victoria St.	Winnipeg, Manitoba.	215 Phoenix Block
Montreal, Que.	204 St. Catharine's St., W.	St. John, N. B.	19 Market Square

For further information address THE WHARTONS' Publicity and Supply Department, 1476 Broadway, New York.

EXHIBITORS EVERYWHERE

THE BIG FOUR

WM. S. HART DOUGLAS FAIRBANKS NORMA TALMADGE FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant Street, Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1225 Vine Street, Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry Street, Pittsburgh, Pa.

WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Avenue, Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Superfeatures, Inc., Sidney B. Lust, 1209 E Street, N. W., Washington, D. C.

MINNESOTA, NORTH and SOUTH DAKOTA and WISCONSIN, to Friedman Film Corp., Film Exchange Building, Minneapolis, Minn.

CALIFORNIA, ARIZONA and NEVADA, to Sunset Film Corporation, Julius L. Lazarus, Pres., San Francisco and Los Angeles, Cal.

ILLINOIS and INDIANA (Talmadge and Keenan Re-Issues), to Central Film Corporation, 110 South State Street, Chicago, Ill.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet, Apply for Detailed Information to

HILLER & WILK, Inc.

1475 Broadway, New York

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.

We keep the pot a Boiling

BILLY WEST KING-BEE COMEDIES

The Hobo
The Roque
The Chief Cook
The Candy Kid
His Day Out
The Orderly
The Stranger
The Slave

The Funniest Ever Released
(TWICE A MONTH)

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR.
L.L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

HARRY McRAE WEBSTER
ANNOUNCES
THE ENGAGEMENT OF
MABEL JULIENE SCOTT
NILES WELCH
TO
STAR
IN

RECLAIMED
BY RICHARD FIELD CARROLL

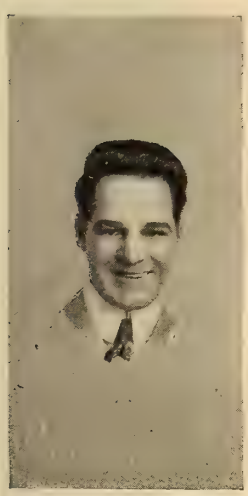
SUPPORTED BY
ANDRES RANDOLF

HARRY McRAE WEBSTER PRODUCTIONS INC.
BROKAW BLDG. 42ND ST. & BROADWAY
TELEPHONE BRYANT 486-7

OTHER APRIL RELEASES

ANN MURDOCK *in*
"THE RICHEST GIRL"
April 8

MARGARITA FISHER *in*
"THE PRIMITIVE WOMAN"
April 15



WILLIAM RUSSELL *in*
"HEARTS OR DIAMONDS"
April 22

SCREEN TELEGRAM
The News Reel De-Luxe
ISSUED TWICE-A-WEEK

AT EXCHANGES
of the
MUTUAL FILM CORPORATION

Startling
Originality—
Something *New*
and *Different*

In

MARY
MILES
MINTER'S

Forthcoming
Release

*"A BIT
of JADE"*

*From the Studios
of*
AMERICAN FILM
COMPANY, INC.

*Available
April First
at*
MUTUAL
EXCHANGES

Supporting—

BILLIE RHODES

in

STRAND COMEDIES

100 per cent quality

In first class Theatres Everywhere

Booking at Mutual Exchanges

"Little Talks with Foreign Buyers"—No. 6

By

President

"PARALTALK"

PARALTA Plays are the "pick of the pictures." They are the "guaranteed program"—their quality and drawing power is **guaranteed** under a unique plan that we will be mighty glad to tell you about on inquiry. The result is that in picking Paralta Plays for its foreign customers, the Inter-Ocean is giving them a chance for big profits. For there is no greater mistake than the assumption that the foreign picture patron **fails to discriminate. You,** the FOREIGN BUYER, know how **little** ground there is for such a feeling. The foreign picture goer, as YOU know, is **every bit** as particular about what he sees on the screen as the American picture patron. **He** believes in the **best!** A mediocre cinema show leaves him disappointed, and tends to lose **that** cinema his patronage. Inter-Ocean is so "close" to the foreign field that it knows the tastes of audiences in all sections of the globe, and **how to cater to that taste.** IT CAN BE DONE THROUGH STARS LIKE BARRISCALE, KERRIGAN, WALTHALL AND GLAUM IN GUARANTEED PARALTA PLAYS. Paralta is just another reason why Inter-Ocean are the "largest distributors of films in foreign fields." All the leading foreign buyers are doing business with us, because they have found it pays to have an American representative who can pick **winners** like Paralta Plays and the others on our list.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 220 W. 42ND ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

***READY FOR WORLD SALE**—52 **World Films** a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24 **Paralta Plays** a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features **"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"** the sure fire comedy brands, **Vim, Black Diamond, Bingo, "Charley"** (Mabel and Fatty) cartoons.*

Gaumont News

Released Tuesdays

TWICE WEEKLY

Gaumont Graphic

Released Fridays

First release Tuesday March 26

Wire for name of Exchange serving your Territory

Gaumont Co.

PARIS NEW YORK LONDON

Broncho Billy Revivified

(Reg. U. S. Pat. Off.)

Essanay's famous dramas of the hills and plains, featuring the popular film hero, Broncho Billy, already have proved the great demand for these western thrillers. If you have not already arranged your booking dates, you still have a chance. New process photography, 1000% better.

SHOW ONE EACH WEEK

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

Perfection Pictures
The Highest Standard in Motion Pictures

Essanay

1333 Argyle Street, Chicago

George Kleine System
Distributors

Essanay

presents

A Chaplin Jingle

"CHASE ME CHARLIE"

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Screen time one hour.

George Kleine System,
Distributors

Perfection Pictures

State Rights Buyers:— Don't overlook this Series!

The first of our Series of five great BESSIE BARRISCALE *Superfeatures*

SATAN'S PAWN

5 reels

Adapted from Molnar's famous Play "The Devil"

The all star cast includes

BESSIE BARRISCALE
EDWARD CONNELLY
CLARA WILLIAMS
RHEA MITCHEL
ARTHUR MAUDE

PRODUCED BY THOS. H. INCE

W. H. PRODUCTIONS CO.
71 WEST 23rd St. NEW YORK
PHONE GRAMERCY 3027

ANNOUNCING
"OUTING-CHESTER PICTURES"
FIFTY-TWO (52) SINGLE REEL TRAVEL-SCENICS
WITH HUMAN TOUCHES, OF UNEXPLORED GARDEN SPOTS OF THE WORLD,
PORTRAYING HAZARDOUS EXPEDITIONS AND THE INTIMATE LIFE OF QUAINT PEOPLE
PRODUCED
IN CO-OPERATION WITH
"OUTING"
THE REPRESENTATIVE OUTDOOR
AND SPORTING MAGAZINE
OF AMERICA
UNDER THE PERSONAL DIRECTION OF
C. L. CHESTER.
FOR PICTORIAL BEAUTY AND
ORIGINALITY OF SUBJECTS, THIS
SERIES HAS NEVER BEEN EQUALLED
ONE A WEEK COMMENCING
APRIL 22ND 1918.
THE FIRST TWENTY (20) SUBJECTS
ARE READY. THEY HAVE BEEN PRONOUNCED
"AN ENTERTAINMENT UNTO THEMSELVES"
"WORTH ALONE THE PRICE OF ADMISSION"
FOR DETAILS OF METHOD OF DISTRIBUTION
COMMUNICATE WITH
JESSE J. GOLDBURG
SOLE SALES AND EXPLOITATION REPRESENTATIVE
TIMES BUILDING NEW YORK CITY.
BRYANT 447
P.S. THERE WILL BE LISTED IN "OUTING MAGAZINE" THE FIRST RUN HOUSES
CONTRACTING FOR THE SERIES AND EXCHANGES HANDLING THEM, IN ADDITION TO WHICH
EVERY ISSUE OF THE TRADE PUBLICATIONS WILL CARRY ADVERTISEMENTS DURING THE ENTIRE YEAR.
THESE RELEASES ARE BEING EXPLOITED AS FEATURE PRODUCTIONS.

UNITED PICTURE THEATRES OF AMERICA INC

Membership in This Exhibitors' Cooperative Body Means Protection and Insurance

Put Your Business on a Sound Basis by Joining

United Picture Theatres of America, Inc.

You face rising war costs—uncertainty of supply—cut-throat competition—burdens of film waste and of unscientific distribution—the ups and downs of a market in which **YOU**, playing a lone hand, may be caught in a squeeze and pinched severely.

WE INVITE YOU TO POOL YOUR BUYING POWER FOR THE COMMON GOOD. Buy reasonably, cooperatively, wisely. Demand excellence in the pictures, moderation in the price—as wholesale purchasers you can secure both. Cut costly overhead, expensive exchanges, superfluous prints—get down to **WAR-TIME ECONOMY** in the distribution of films, just as in the operation of your houses.

THAT IS UNITED THEATRES INSURANCE, AND IT WILL REDUCE YOUR RENTALS FROM 30 TO 50 PER CENT.

Write today to Dept. W

United Picture Theatres of America, Inc.

1600 Broadway, New York

FRANCIS FORD

BACK AGAIN

AND READY TO RELEASE TO
STATE RIGHT BUYERS
HIS FIRST PRODUCTION

"BERLIN VIA AMERICA"

BY
ELSIE
VAN NAME

WITH
EDNA
EMERSON

FRANCIS FORD PRODUCTION CO. INC.

1476 BROADWAY, N.Y.

TO CONTENTS

Adolfi, John G., Joins World Pictures.... 72
Advertising Essential..... 74
Advertising Essentials..... 74
Advertising for Exhibitors..... 83
Advertising Aids for Busy Managers..... 132
Anderson, Carl, Promises Splendid Plays.. 69
Artcraft Wins in Hart Suit..... 71
Astor Market Becomes Symphony Theatre.. 63
At Leading Picture Theaters..... 72

Baltimore, Film News in..... 119
Boston Exposition, Pushing Plans for..... 65
Brooklyn Exhibitors Hold Regular Session. 66
Buffalo Exhibitors Aid Sunday Move..... 62

Carolinas Plan Co-Operative Booking Agency..... 64
Chicago News Letter..... 95
Cincinnati Theaters Feel No Slump at All. 122
"Claim, The" (Metro)..... 130
Critical Reviews and Comments..... 128

"Daughter of France, A" (Fox)..... 128
Detroit's Adams Theater Turns to Films....123

Earl, Edward, Is Guest at Dinner..... 67
Exhibitors are Smiling, Says Goldwyn Man. 76

Facts and Comments..... 55
"Fast Company" (Bluebird)..... 128
Favorable Outlook for Sunday Option Bill.. 62
Film Division in New York..... 99
F. I. L. M. Club Has Successful Dinner.... 69
First National's New York Franchise Sold.. 69
Foreign Trade News..... 78
Francis, Alec. B..... 77

"Girl Who Wouldn't Quit, The" (Universal)..... 129

Hart to Aid Liberty Bond Campaign..... 67
"Hillcrest Mystery, The" (Pathe)..... 129
"Home Trail, The" (Vitagraph)..... 129
How It Is Done at the Strand..... 73

"Innocent's Progress" (Triangle)..... 129

Jardon, Dorothy..... 74
Jensen & Von Herberg Open Strand Theater. 127

Kansas City Filmdom, Recent Doings in.. 125

Lang, Phil, and Kalem Part at Last..... 99
Lasky Enthusiastic Over Griffith Picture.. 71
"La Tosca" (Paramount)..... 130
"Life or Honor?" (Ivan)..... 129
Local 110 I. A. T. S. E. Under Fire..... 95

McCormick, Director of Indianapolis Circle. 75
Manufacturers' Advance Notes..... 106
Mark, Mitchell H., Dies in Buffalo..... 68
Mastbaum, Memorial to, Planned..... 68
Metropolitan Not for Rothaphfel..... 64
Minneapolis Convention May 7, 8 and 9.... 65
Moore, "Willie," Wins French War Cross.. 66
Motion Picture Exhibitor, The..... 65
Motion Picture Educator..... 80
Motion Picture Option Bill, The..... 56
Motion Picture Photography..... 88
Music for the Picture..... 89
Mutual Exchange Now in Mecca Building... 70

Nashville Expects to See New Theaters... 121
"Nancy Comes Home" (Triangle)..... 129
"Naughty, Naughty" (Paramount)..... 128

Oregon Offers a Good State Rights Field.. 127

Patriotic Film Bureau Formed on Coast.... 126
Pennsylvania, Big Rush for Licenses in... 120
Perfect Review, The..... 57
Picture Theaters Projected..... 118
Projection Department..... 85

Rambles 'Round Filmtown..... 91
Religious Film Concern Formed..... 72
Rembusch Calls a Meeting..... 74

Schenectady Houses Closed on Sunday..... 58
Sherrill and Noble to Stage Spectacle..... 61
Short, Florence. 73
Spokes from the Hub..... 79
State Rights Department..... 100
Sunday Shows in Quebec, Lost Chance for.. 77

Tennessee Convention April 9 and 10..... 65
Texas, Business Outlook Improved in..... 124
Three Scenario Writers for World..... 73
Toronto Exchangemen Uncover Queer Situation. 77
Trimble, Larry, Visits Spokane..... 82

Unlocking Secret Doors..... 57
Universal Makes Safety First Subject..... 72

"Whispering Chorus, The" (Artcraft)..... 128
World Cuts Out "Friends" in Casting..... 66

Zecca, Ferdinand, An Old Timer..... 99
Zukor Gives Plan for Liberty Loan Drive.. 59

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co..... 147
Speer Carbon Co..... 149

CHAIR & SEATING MFRS.
DuPont Fabrikoid Co..... 151
Steel Furniture Co..... 142

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co..... 152
Exhibitors' Supply Co..... 140
Fidelity Electric Co..... 138
Moving Picture Mch. Co..... 142
Porter, B. F..... 134
Swaab, Lewis M..... 140
Typhoon Fan Co..... 134
United Theater Equip. Co..... 155

FILM EXCHANGES.
Film Exchange, The..... 142

LENS MFRS.
Bausch & Lomb Opt. Co..... 149

LOBBY DISPLAYS.
Kraus Mfg. Co..... 138

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co..... 138
Empire City Film Laboratories, Inc..... 142
Erbograph Co. 151
Evans Film Mfg. Co..... 140
Ford Optical Co..... 143
Gunby Bros. 140
Rothacker Film Mfg. Co..... 135
Velasco & Puig..... 138

MFRS. OF MOVING PICTURES.
Clune Producing Co..... 140
Essanay Film Mfg. Co.....3, 48-49
Famous Players-Lasky Corp., Colored Insert, 11-15
First Nat'l Exhibitors Circuit, Inc.....36-37
Francis Ford Product. Co., Inc..... 53
Fox Film Corp.....16-23
Gaumont Co. 47
Goldwyn Pictures Corp.....32-35
Goldburg, Jesse L..... 51
Harry McRae Webster Productions, Inc.... 42
Haworth Pictures Corp..... 142
Hiller & Wilk..... 40
Inter-Ocean Film Corp..... 46
Jester Comedy Co..... 149
Jewel Productions, Inc.....7-10
King-Bee Films Corp..... 41
Mutual Film Corp.....Colored Insert, 43
Paralta Plays, Inc..... 30
Pioneer Film Corp..... 44
Select Pictures Corp..... 27
State Rights Distributors, Inc.....28-29
Triangle Distributing Corp.....25-25
United Picture Theaters of America..... 52
U. S. Exhibitors' Book. Corp..... 45
Universal Film Mfg. Co.....2, 4-6
Wharton Releasing Corp.....38-39
World Film Corp..... 26
W. H. Productions Co..... 50
W. W. Hodkinson Corp..... 31

MISCELLANEOUS.
Anti-Censorship Slides 153
Automatic T. S. & C. R. Co..... 140
Bioscope, The 138
Cine-Mundial 152
Cinema, The 152
Classified Advertisements. 143
Cusack, Thos., Co..... 147
Eastman Kodak Co..... 152
Franklin Import & Export Co..... 153
Keller Printing Co..... 152
La Cinematografia Italiana..... 140
Moore, Wm. N..... 140
M. P. Directory Co..... 153
M. P. World..... 154
M. P. World Circulation Coupon..... 151
M. P. World Publication..... 145
National Lamp Works..... 141
National Ticket Co..... 136
Our-Boys-in-France Tobacco Fund..... 135
Robinson, T. H..... 140
Rojas Randall & Co., Inc..... 153
Solidhed Tack Co..... 138
Stone, A. 136

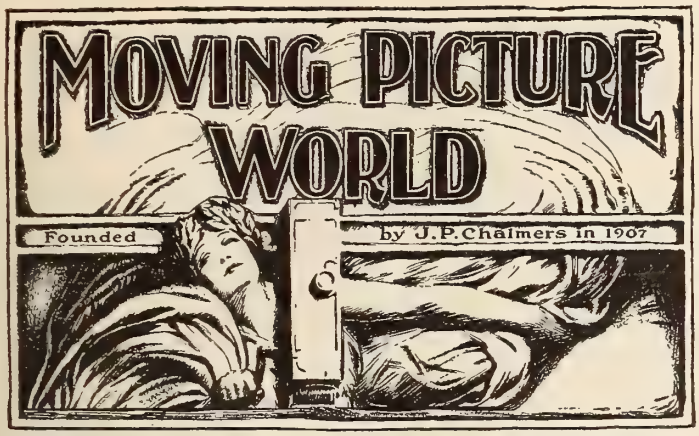
MOVING PICTURE CAMERAS.
Bass Camera Co..... 142
Burke & James, Inc..... 151

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co..... —
Lyons & Healy..... 142
Marquette Piano Co..... 153
Sin, Clarence E..... 136

PROJECTION MACHINE MFRS.
Enterprise Opt. Mfg. Co..... 136
Power, Nicholas, Co..... 156
Precision Machine Co..... 139

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 140
Minusa Cine Screen Co..... 142

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 6, 1918

Facts and Comments

IN the issue of the MOVING PICTURE WORLD dated March 23 we made some general observations concerning the several so-called co-operation plans that are now being presented to exhibitors. In these remarks we instanced the case of an exhibitor in Iowa who reported the efforts of a solicitor of one of the co-operative schemes to sell him something at half price. Louis F. Blumenthal, one of the officers and promoters of the United Picture Theaters, writes to say that the scheme reported by the Iowa exhibitor has nothing to do with the proposition in which he and Mr. Ochs are interested and requests that the MOVING PICTURE WORLD note the fact. We do so with pleasure.

*

Right on top of Mr. Blumenthal's protest comes one from Tom Hamlin, secretary of the Associated Theaters, Inc., in which he says we surely cannot be referring to his proposition and writes: "Possibly the main intent of the editorial was directed at a new proposed national exhibitors' proposition fathered by Messrs. Ochs and Seelye. Of course an organization cannot be very co-operative if three or four men own 51 per cent. of the stock, because then it appears to me that it is merely another scheme to exploit the exhibitor." Regarding his own organization Mr. Hamlin assures us that "it is absolutely co-operative and that all our principal stockholders, directors and officers combined only hold 14 per cent. of the capital stock and at this time they are all holding the limit permitted under our constitution, so consequently the future of democracy for the large and small exhibitor is assured in the Associated Theaters, Inc."

*

Well; you will remember that Mark Twain once said "It is a difference of opinion that makes horse races."

* * *

BY wire the Sage of Shelbyville, Ind., has projected himself into the conservation controversy with most alarming suddenness. He sees a general uprising, a universal demand for some co-operative plan of distribution and suggests that a general conference of the trade be held for the purpose of crystallizing sentiment on this momentous subject. The call to a talkfest is printed elsewhere in this issue of the MOVING PICTURE WORLD. We have a great and abiding respect for the altruism of Mr. Rembusch and wish him success in his rather precarious undertaking.

* * *

OUR observations concerning the condition of the condition of the State Right market and one of the reasons why it was not more active has attracted some attention among producers of state right pictures. A number have intimated that they were doing just the thing we said they should do to make their campaign complete. Hiller & Wilk have written the MOVING PICTURE WORLD at length, agreeing with the criticisms we expressed. We print their letter in full on another page. The writers admit that the distributor is a factor in the success of the State Right plan and that they have urged upon buyers the need for advertising, but with little success. It is evident that co-operation between the producer and buyer must be induced by other means.

* * *

DEATH has eliminated another important factor in the motion picture business. This time it is Mitchel H. Mark, one of the pioneer exhibitors and head of the interests which gave to New York and the world, for that matter, the finest example of picture theater known until recently—the Strand theater of this city. His first venture in the amusement line was in Buffalo in the very early days of the moving picture show. From a humble beginning he developed into a considerable factor in the business. While the institution which he builded will probably endure for some years to come, his guiding hand will be missed, together with the smiling countenance and pleasant manner so well known to his familiars. His passing is a distinct loss.

* * *

WE have some real information for exhibitors who are interested in the Liberty Loan drive—and that means all of them. Elsewhere is printed the announcement made by Adolph Zukor, chairman of the committee which has the work in hand, that there will be trailers and posters for every motion picture exhibitor in the land. The trailer will carry a personal message from Secretary McAdoo to the people urging them to buy, and buy and then buy some more Liberty Bonds. The motion picture industry will play a more important part in the coming drive than it has before, says Mr. Zukor, and now it is to the industry to prove its power. Are you preparing to do your part?

The Motion Picture Option Bill

By Sam Spedon.

NOW that the Motion Picture Option Bill, for the showing of motion pictures on the first day of the week, Sunday, has been introduced before the New York State Senate and Assembly, and will have a hearing before the joint committee of both houses at Albany, on Wednesday, April 3, no time should be lost in bringing every influence and pressure to bear upon the codes committee to secure a favorable report and insure its becoming a law.

Leave No Stone Unturned.

It is desirable that everyone connected with the industry should reach by letter, telegraph or personally the legislative representative of his district. Still more desirable is it that everyone should try to get their friends and neighbors to get in touch with their representatives, voicing their sentiments in favor of Sunday pictures and local option and requesting their representatives' support. Petitions should be circulated by the exhibitors and the indorsement of the bill obtained from all civic and tax-payers' organizations, also the indorsement of all labor organizations and women's clubs. As this bill recommends that the showing of motion pictures be left to the option of the people in each community, these indorsements and petitions will serve to show that the industry is anxious to leave it to the people to say whether they want Sunday pictures or not.

Every member of the industry should attend the hearing at Albany on Wednesday, April 3. A large representation is desired. Representative persons of other interests will be welcome. Prominent churchmen, leaders of women's organizations and other civic associations should be induced to go along and lend their support.

Many Angles to Be Presented.

There are many angles to be pointed out in presenting arguments in favor of the Motion Picture Option Bill. First and foremost the showing of motion pictures on Sunday gives the masses the necessary relaxation, after six days of labor, without interfering with their religious observance of the day. It furnishes every family a wholesome and clean enjoyment in which they can participate as a unit, in each other's society, without being separated and seeking pastimes according to their own inclinations. The big angle to which we must direct attention is the war angle. As the battle "over there" becomes more intense, so do our minds. The more time we have to think about it, the more anxious everybody becomes. We want relief, diversion from the terrible strain and there is no more rational way of getting it than by having our mind diverted by a good picture. It not only furnishes diversion, but it is elevating and educational. The news reels that show the many activities of the war, such as shipbuilding, Red Cross work, aeroplane and military manoeuvres, etc., etc., are encouraging and inspiring.

Helping Win the War.

Let us not forget the great value of motion pictures to the Government at this time, as a means of Liberty Loans, War Saving Stamps and other propaganda for universal democracy and peace. Think of the source of revenue the motion pictures have been to the Government during the past year and will be during all succeeding years of the war. No industry has delivered a greater percentage of returns and no industry has given more liberally of its products and its privileges than the motion picture theatres. They have been a close second with the press in assisting the Government in all its work.

Let the People Choose.

There is a reason, many reasons, why the people in most communities want motion pictures on Sunday and the question of the legality of their showing on the first day of the week should be settled once and for all in New York State; at least it should be left to the people of the different towns and cities whether they should have them or not.

Will Pass on Its Merits.

Notwithstanding it was intimated, even by some in the industry, that with sufficient funds the Motion Picture Option Bill might become a law, every member of the Allied Committee repudiated this suggestion and voted unanimously that not one cent would be contributed to a "slush fund." "If it does not pass on its merits, it will never pass at all."

The Screen a Power for Good.

Everybody concedes the power of the screen for good. It is recognized as the universal newspaper printed in a "universal language," which all can read. It is the desire of the motion picture industry to use it for good and for that reason it should not be prostituted to any other purpose. It is admitted that it is the greatest medium of amusement, entertainment and education the world has ever known. Realizing this, it should be used not only for these purposes; it should be used in molding public opinion in matters political and make itself felt in shaping the destinies of those who seek political preferment regardless of the will of the people.

For the information of those who will see their representatives, we append this list of the Codes Committee:

Senate Codes Committee.

Dist. Senator.	Politics. Postoffice.
43—Charles D. Newton, Chairman.	Rep.—Geneseo, Livingston Co.
10—Alfred J. Gilchrist,	Rep.—294 Ridgewood Avenue, Brooklyn.
24—George A. Slater,	Rep.—Port Chester.
9—Robert R. Lawson,	Rep.—24 Woodbine St., Brooklyn.
29—George B. Wellington,	Rep.—17 First St., Troy.
6—Charles F. Murphy,	Rep.—292 Clinton Ave., Brooklyn.
13—James J. Walker,	Dem.—6 St. Luke's Place, New York City.
20—Salvatore A. Cotillo,	Dem.—235 East 116th St., New York City.
19—Edward J. Dowling,	Dem.—125 Broadway, N. Y. City.

Assembly Codes Committee.

William Duke, Jr. Chairman.	Rep.—Wellsville, Allegany County.
George R. Fearon,	Rep.—614 Gurney Bldg., Syracuse, Onondaga County.
Alexander Taylor,	Rep.—115 Franklin St., Buffalo, Erie County.
George T. Davis,	Rep.—Willett Block, Rome, Oneida County.
Edmund B. Jenks,	Rep.—Whitney Point, Broome County.
Wilfred E. Youker,	Rep.—310 Kenmore Place, Brooklyn, Kings County.
Harold C. Mitchell,	Rep.—165 Broadway, New York City, New York County.
William J. Fallon,	Rep.—Mamaroneck, Westchester Co.
A. Edgar Davies,	Rep.—Parker Building, Schenectady, Schenectady County.
Edward A. Johnson,	Rep.—17 West 132nd St., New York City, New York County.
Caesar B. F. Barra,	Dem.—61 Park Row, New York City, New York County.
Earl A. Smith,	Dem.—81 Fulton St., New York City, New York County.
Joseph A. Whitehorn,	Soc.—791 Broadway, Brooklyn, Kings County.

The Perfect Reviewer

LET us begin with a small fable.

Once upon a time a young man slipped an engagement ring on his best girl's finger, whereupon she demanded the name of his favorite dessert.

"Lemon pie," he replied.

"Goody!" she exclaimed. "After we're married I'll make you a lemon pie every day!"

The moral of the fable is simple: The bride-to-be lacked judgment. The application of the moral will appear later on.

Let us now deal with facts.

Until a certain trade publication installed its "Exhibitor to Exhibitor Review Service" no one in the moving picture business had any suspicion that there was another man reviewing photoplays who knew it all—and admitted it. Up to advent of this second "fount of all knowledge" one of the guides offered to the exhibitor by the publication in question was the department in which the theater man might read five or ten different opinions on the merits of a picture and take his choice between "Hart a sure bet" and "*These* kind of pictures are not wanted," or endeavor to reconcile "Mary has never equaled this one" and "Mary's best picture" with "Not a story people can get excited over" and "Too morbid for my people."

All this is now changed.

By the aid of this perfect prognosticator's intuition, prescience, clairvoyance and fore and hind-sight, the exhibitor will now be able to sit in his office, take one glance at the headlines of the these *n*th degree reviews and know precisely how all his theater patrons are going to receive the pictures commented upon by this Diagnostician Extraordinaire.

Think of how the recipient of so remarkable a service will have the laugh on a friendly exhibitor in another city who does not enjoy the same inestimable advantage and telegraphs his more fortunate brother exhibitor:

"Played so-and-so to a packed house. Audience delighted. Be sure to book it." With what supreme satisfaction will the subscriber to the new service wire back: "Quit your kidding. That picture can't do business. P. S. H. says so in his review."

Let us now put some of these Daniel-come-to-judgment reviews to the lemon pie test.

Against "Wild Youth," the Blackton-Paramount picture made from Sir Gilbert Parker's novel, the following P. S. H. indictments have been returned: "This picture will not be liked, as the *prevailing* feature *throughout* is nothing but brutality. * * * The story is based on the marriage of a seventeen-year-old orphan to an old man, which fact will prejudice the spectator against it from the start. * * * To show such an event on the screen is distasteful to the public."

In the same issue the publication's common or Eastern variety of reviewer states that "Mr. Parker's theme lends itself to the screen as if it had been written for it." Reviews in the other trade papers are equally favorable. The picture is excellent mental fodder, of the good, wholesome roast beef order and will be relished by every one with a normal appetite, if roast beef is not served too often on the amusement menu.

"Love Me," a Paramount-Ince picture, is headlined by P. S. H., "Dorothy Dalton's Best." It is by no means Dorothy Dalton's best picture. The subject is anything but new and the star is hardly the type for so ingenuous a heroine. To carry out the gastronomic method of comparison, the picture belongs to the lemon pie grade of intellectual food and many will find it to their taste. But who wants lemon pie every day?

"The Cross Bearer," a World picture, is headlined in the publication's "Clear, Crisp Box Office Appraisals," "Cardinal Mercier Dramatized with Little Effect." After contending that the picture has many impossible situations, this opinion is expressed:

P. S. H. on "The Cross Bearer":

"We doubt the wisdom of showing on the screen an impersonation of the Pope. I am afraid it will offend the Catholic element. This picture will not appeal to an intelligent audience."

What the Catholic Clergy of Baltimore say:

Cardinal Gibbons.—I saw it and was much pleased.

The Rev. William J. Ennis.—It is strongly expressive of Catholic patriotism, and we as representatives of the Jesuit Order in Baltimore heartily approve.

The Rev. Joseph W. Renard.—It is a wonderful picture and will, I am sure, find favor with American Catholics.

And several others in the same vein.

By the way, is P. S. H. a one or a two man power reviewer? His mixing up of the ambiguous "we" with the intimate "I" leaves the matter somewhat in doubt.

Unlocking Secret Doors

By Louis Reeves Harrison.

THE wide-open door of exhibition beckons in a friendly way to all who know how to dramatize feeling and thought for the screen. The exhibitor, while human enough to have his own personal prejudices, is primarily a public entertainer, and he knows that the public taste is for variety. In catering to that taste he exacts only meritorious performance of what will suit the great mass of people. By meritorious performance he means one free from those weaknesses which can be easily avoided, which spoil the effect of stories which would not otherwise be a disappointment both to himself and his audience. That is practically all the exhibitor exacts of what he shows on the screen.

What locks the front doors of production?

Is it theatrical convention? Is it custom? Is it prejudice? Is it pull? How is it that so many feeble and flickering lights manage to get into the studios, where they illuminate nothing? The big financiers do not want worthless factors in their organizations. They are after products that pay, and they are willing to risk both time and money to keep abreast of every possible human advance in thought and feeling. They are well aware that competition is bound to become sharper and more persistent as new elements appear, and it is no longer possible to down these new elements by force. Liberty of thought is what the world is fighting for.

Liberty of production is sorely needed.

Freedom for the biggest and best makers of plays must come from themselves, from within—no great restraints are imposed from without. With a marvelous number of human aims at work in our new politics and our new society, with great changes quietly taking place which we did not deem possible a few years ago, with our people trying to readjust their lives and fortunes to meet a great and pressing emergency, is the projection machine to throw no light upon what is passing among us, or only what is mistakable in its final clearness?

The influence of moving pictures is not decreasing.

They are still a powerful factor in the daily lives of millions. People love them in spite of what is unlovable in them. They love the art itself as never before, thanks to the finest examples now being shown. What jars

them most is the hollowness of theatrical trickery and those lapses of time which seriously break concentrated attention. What is meant by trickery is the use of time-worn devices like the fatal letter, the villain's dying confession of the crime, the overheard conversation, the curtain on two lovers kissing, and the creaking mechanism of ancient stage structure.

How rare is that intensity which causes our hearts to sharply respond, which marks every great dramatic impulse, every great interpretation of life!

Here and there a bright flame leaps up and discloses some interesting wide expanse never before clearly viewed. Even those critics who are urged into glossing over the unsatisfactory and the inadequate know there is a vast difference in stories they attempt to level by complacent comment. No deadlier enemy has the exhibitor, the public and the producer himself than a reviewer of that kind. No surer method could be taken for criticism to eliminate itself completely from the confidence it must deserve in order to hold.

Lack of discrimination is one of the locked doors.

Lack of discrimination in the studios, however, is the leading cause, that of the press an evil effect. No trurer friend has the exhibitor, the public, the producer himself than the critic who stands out bravely for constant, tenacious effort to improve an art people have learned to profoundly enjoy. They enjoy best the drama which is less played than lived before their eyes. It is on this account that the player of strong human personality has been brought into prominence. Yet to be at his best the interpreter must have something effective to interpret.

It is to be found in a silent poetry wrung from life itself.

No matter what section of life is unfolded, whether intense or amusing, it should be addressed first to liberal and intelligent audiences and through them filter into the mass mind. Neither studidity nor complacence ever advanced any art of expression. It is the intelligent audience which reports the success of a play and makes it widely popular among those incapable of swift judgment. Such audiences have made the success of many a product denied just recognition by men paid to exercise discrimination between what is fine and what is false.

How many directors understand character progression?

In pure melodrama we are scarcely introduced to human character. There is only action and intrigue for its own sake, an ancient convention which came near destroying interest in stage performance. Now the main action rises out of character, and character is never left where it was found, as in old-fashioned plays we grew tired of years ago, the unchanged villain and hero. With that no longer effectual in any form of dramatic story, it is not to be wondered at that good actors came to the front by leaps and bounds, for they incorporated what directors left out of the play.

Thus producers came near being owned by the actors.

Hart enforced the reform of the Cave Man under woman's softening and refining influence, Pickford the sweetening effect of gentle or bright girlhood, Fairbanks the contagion of good cheer. Vividly, sometimes entrancingly, the idea of character progression was presented by interpreters who went beyond the story and dragged it along with them simply because they had unlocked one of the secret doors of success, that of character conversion. That success was misleading when it focused attention upon the actor to the extent of having no plays built upon ideas.

It opened one secret door and closed another.

Plays may illustrate something, beautify something, attack something, ridicule something, but they drop to the inanity of next-to-nothingness as a creaking vehicle to carry some self-sufficient star. Most unfortunately for the star, quite as well as for the average hopeful audience, that is what misunderstood success leads straight to. Plain ordinary egotism, intended to keep us cheerful during adversity, becomes so inflated under sudden success that it cannot keep down to earth. The interesting peculiarities of this or that performer, however entertaining at first, may pall from constant repetition. It is the intelligent interpreter's role to interpret conversion, progression and variety of character rather than to perpetually reassert one personality.

There are many other unlocked doors in this new art.

When more of them are opened moving pictures will help to make us understand each other a little better than we do. In their own democratic way they will make us more gentle and tolerant, more liberal in judgment, when there is intelligence back of them. Thus they will gradually rise to higher planes—it is our business to help them along—until they assume their rightful place among the older sister arts.

Schenectady Houses Closed on Sunday

Mayor Not Opposed to Opening, But Desires Court Order for His Own Protection.

Albany, March 24.

NO ATTEMPT was made today to open the motion picture houses of Schenectady. The Mayor of the city openly stated that he was not opposed to the houses opening, but that he desired first a court order to protect himself, and until that court order was granted he would advise proprietors of the houses not to attempt any opening. Unsuccessful efforts were made to secure an injunction. The district attorney of Schenectady County made the statement that if the houses attempted to open there would probably have been no interference, but that there was a desire on the part of the proprietors to meet the authorities half way that undoubtedly an agreement satisfactory to all persons could be reached.

The Bergstrom case, the outcome of which has been watched throughout the State, occupied the attention of the Court of Appeals in Albany last week. The court handed down a decision permitting the withdrawal of an appeal of Victor Bergstrom of Schenectady, convicted some time ago of operating the Majestic theater, of which he is manager, in that city ,on a Sunday.

The substitution of Gustavus A. Rogers of New York was made as cousel for Bergstrom some weeks ago. The move of the New York interests in substituting Mr. Rogers was made with the idea of preventing a possible adverse decision which would have closed all New York theaters on Sundays.

The recent decision of the court permitting the withdrawal of the appeal does not affect the local question. The third department of the Appellate Division in the Bender case of Albany held that moving pictures are theatrical exhibitions and as such are prohibited by the law, although they were not in existence when the law was enacted. The second department of the Appellate Division held an opposite opinion in the Henleb case, Justice Gaynor writing the opinion. Neither case was revealed by the Court of Appeals. In the second department trial courts are bound by the decision as of the highest court deciding the question and Sunday movies are legal. They are illegal in the third department for the same reason. The first and fourth departments are bound by neither ruling and picture houses may remain open Sundays, until there is a conviction sustained by the higher courts. C. L. GRANT.

VITAGRAPH WINS ANITA STEWART SUIT.

Supreme Court Justice Cohalan, who heard a suit of the Vitagraph Company of America against Miss Anita Stewart to restrain her from appearing for any other moving picture company during the existence of a contract with the Vitagraph Company, handed down a decision March 23 granting the injunction. The contract really expired on January 31 last, but because Miss Stewart refused to act for the plaintiff for twenty-nine weeks before the term expired she is enjoined from acting for any one else for twenty-nine weeks after the end of the term.

Zukor Gives Plan for Liberty Loan Drive

Says That Motion Pictures Will Play a More Important Part in the Campaign for the Third Loan than in Previous Drives--Exhibitors and Producers Continue to Express Enthusiastic Approval

ADOLPH ZUKOR, chairman of the committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department of the Government, at his office, March 22, announced the details concerning the activities of the motion picture industry in connection with the third Liberty Loan drive.

"In the third Liberty Loan campaign," said Mr. Zukor, "the motion picture industry will play a more important part than it has evidenced in previous drives. Careful preparation of plans in collaboration with Secretary of the Treasury William G. McAdoo has made this possible. Every motion picture theater in the country regardless of size or locality is involved in this new campaign.

"Seventeen thousand five hundred trailers have been prepared. These films will be sent to every motion picture theater throughout the land. The trailer runs fifty feet and opens with the new Liberty Loan flag followed by a view of Secretary McAdoo at his desk writing a message to the people on the new loan. Next comes a close-up of the message followed by a close-up of the Liberty Loan button, which concludes the film. The message which will be flashed on the screens by this film reads:

"We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and we should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds.

WILLIAM G. McADOO.

"With this film there will be distributed 100,000 posters, five to each theater and twenty to each exchange. These posters have been prepared under the suprvision of our committee in collaboration with the Government and present striking illustrations of great patriotic appeal. They are the creations of such artists as Howard Chandler Christy, Louis J. Dresser, Franklin Booth, H. H. Green and Harry S. Bressler.

"In making this announcement, I personally wish to urge exhibitors everywhere to put this material to the best possible use, running the film at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction. These films are presented to exhibitors gratis. They are not to be returned, but may be kept by those who receive them. Both film and paper will be mailed direct to the theater by the Government, and it is urged, should be used through out the entire duration of the forthcoming campaign.

"As a result of this concerted action on the part of exhibitors everywhere in the United States the power of the screen will be evidenced in one gigantic thrust. 'The Big Push' on the other side is now underway, and it is up to every person at home to put his shoulder to the 'Big Push' which starts here on April 6 and which will mean new muscle behind that wallop which must lay the Kaiser low. The motion picture industry is fortunate in having such a wide scope in which to help Uncle Sam, and every person connected with it should realize the particular opportunity afforded us to further prove the importance of the screen in assisting the Government in its great work."

Exhibitors Taking Hold With Vim.

There is plenty of evidence that the exhibitors of the country are taking hold of the Liberty Loan drive with a vim. From letters and from the reports of correspondents it is quite likely that there will be more than a "Liberty Loan Night" in thousands of theaters during the weeks of the drive. In other words they caught the plan suggested by the Moving Picture World the first time and are preparing to go it several better. We are sure that Uncle Sam will have reason to be distinctly proud of the efforts of his picture men. Here are a few straws which show how the wind blows:

Baltimore Will Celebrate April 6.

The moving picture is to play no mean part in the big patriotic celebration which is to mark Saturday, April 6, in Baltimore as one great big Liberty Day, which will long be remembered by all the inhabitants of the Monumental City.

It is understood that on this day there will be a half holiday. A great parade of 20,000 soldiers from Camp Meade will be one of the stirring events and then the great Maryland Liberty Loan Cantonment show, "Over There," will be open at the Fifth Regiment armory.

Bernard Depkind, Jr., supervising manager of the Parkway theater interests, has been working like a Trojan in an effort to make the moving picture program which will be given at the "Over There" show one of the big drawing cards of the event. He has been to New York in an effort to obtain Ambassador Gerard's story, "My Four Years in Germany," for the event. Besides this, Harry Lewy, a member of the Wizard Theater Company, with his assistant, J. Aler Barry, formerly with the Fine Arts Company, of Los Angeles, has been working with the Civic League of Baltimore in making a moving picture entitled, "How the Jonses Did Their Bit," which will also be used at the Fifth Regiment armory.

This is what a few of the Baltimore exhibitors have said regarding the Liberty Loan night:

Arthur B. Price, manager of the Rialto theater, Linden avenue at North—It is a foregone conclusion that the Rialto will be happy to be made a part of the Liberty Loan publicity campaign, and this theater will do all it can to aid this worthy cause. We will urge, through the use of slides, that our patrons buy these gilt-edged bonds of the Government.

G. Horton Gaffney, proprietor of the New Pickwick theater, 115 North Howard street—Anything that can be done at

President Wilson Praises Exhibitors.

ADDRESSING William McCormick Blair, director of Four-Minute Men, President Wilson expresses his appreciation of the work being done by moving picture men in the following terms:

The motion picture theaters of the country are rendering so substantial a service in aiding the Four-Minute Men as spokesmen of the national cause that I would not willingly fail to acknowledge the debt the country owes to these theater managers. Their response to requests has been hearty, and their co-operation is most helpful.

Will you please convey to them my appreciation of their aid in giving this exclusive privilege to your speakers?

Cordially and sincerely yours,
WOODROW WILSON.

This letter will be read by 25,000 Four-Minute Men throughout the United States and its dependencies during the week.

What we have done we have done and we thank the President for his kind words; but just watch our smoke!

the New Pickwick to aid the cause of the Government will be done willingly. We will use slides to promote the sale of Liberty Bonds, and probably add some other feature to help.

George Benjamin, manager of the Red Moon theater, 20 West Baltimore street—Sure, we will run slides to help the Liberty Loan.

On Sunday, April 7, Louis A. DeHoff, manager of the New theater, plans to give a big entertainment to help the W. S. S. drive, and while the plans are not quite completed, it is understood that the general plan is to have each person who attends the performance buy a thrift stamp as a ticket, which will, of course, be the property of the buyer.

On this same date Bernard Depkin, Jr., also plans a big entertainment to be held under the auspices of the United Service Club, of Baltimore, and a voluntary collection to be taken up for the enlargement of this club, which is for the soldiers and sailors who come to Baltimore on leave.

These two entertainments will, in reality, be the big Liberty Nights of the two best known and most prominent of Baltimore's film men, who on all occasions do their utmost to aid the Government in its fight for freedom and democracy.

Large Plans in Philadelphia.

L. D. Beggs, vice-president of the Central Market Street Amusement Company, of Philadelphia, and chairman of the Liberty Loan Advertising Committee, together with Frank W. Buhler, general manager and director of this company's chain of theaters, addressed the members of the Exhibitors' League and United Exhibitors' Association on March 19 in behalf of the new Liberty Loan drive. Mr. Beggs outlined the part which the exhibitors are to follow and expressed the importance of strictly adhering to the plans.

Several copies of a thousand foot reel and hundreds of trailers boosting the next Liberty Loan drive, made under the direction of Frank W. Buhler, have been distributed among the exchangemen, who have promised their hearty co-operation, and will see that all of their customers are supplied with these films.

An important point brought out by Mr. Beggs, who has extensive financial interests in Philadelphia, during his appeal to the exhibitors in asking them not to neglect to show the "Liberty" pictures was the fact that if "Uncle Sam" was not given the proper support in this drive so that the amount of the next loan would be assured, that drastic steps to raise funds would be taken, which would cause much concern.

Mr. Buhler, who is sub-chairman of the Committee and who has already indorsed the Liberty Loan Night as suggested by the Moving Picture World, appealed to the exhibitors to show their patriotism by running the Liberty pictures as often as possible as a duty to their government. Mr. Buhler is now completing arrangements whereby all of the theaters under his direction will have a Liberty Loan Night.

National Organizer Rodgers Approves.

Editor Moving Picture World, New York, N. Y.

Dear Sir: I was very favorably impressed with your article on the Third Liberty Loan and heartily indorse the publicity you are giving it. I know you voice the sentiments of every true American and I know you will have the co-operation of every moving picture theater in the United States.

I have just completed a tour from New York to California and along the Mexican border, and I have had an opportunity to judge of the patriotism of the exhibitors. Every one of them is willing to assist in every possible way, and you are to be commended for using the columns of your paper in such a forceful manner, showing the moving picture men their patriotic duty.

We are in this war; it is our war, and we are going to help the President and the boys "over there" to win it.

I strongly favor the suggestion of setting aside one night a week to be known as Third Liberty Loan Night, until the amount asked for is over subscribed.

Really neither the President nor Mr. McAdoo should be obliged to ask the American people to subscribe for the Third Liberty Loan bonds. It is the patriotic duty of the American people to subscribe for them as fast as they are issued; for what better security can a man ask than the stamp of the U. S. A. on the face of a bond?

I know you will find the screen of every moving picture theater in the United States at the disposal of the government.

DAVID G. RODGERS,
National Organizer, M. P. E. L. of A.

Jones, Linick & Schaefer Strong for the Drive.

Aaron J. Jones, of Jones, Linick & Schaefer, Chicago, when interviewed regarding the Third Liberty Loan drive in moving theaters on April 6, stated that he was heart and soul in the movement and that his Orpheum theater, State street, will be used in the most attractive manner possible to promote the success of the loan. He heartily complimented the Moving Picture World on its suggestion.

Peter J. Schaefer, of the firm of Jones, Linick & Schaefer, has been appointed one of the members of the bond committee of theatrical managers in Chicago, and will sell bonds during the Third Liberty Loan drive. The other members of this committee are Harry J. Ridings, manager Cohan's Grand Opera House, and Harry Powers, owner of the Powers theater. Dramatic theaters and moving picture theaters are placed in the same class under this committee.

Peter J. Schaefer is most enthusiastic over the big loan drive and his firm confidence that the Chicago picture theaters will support it to a man, with patriotic spirit and zealous effort. He is a strong supporter of the Third Liberty Loan movement suggested by the Moving Picture World.

"You Bet," Says Linton, of Little Falls.

W. H. Linton, an exhibitor of Little Falls and Utica, N. Y., was asked by our representative if he were preparing for a "Liberty Loan Night" and replied: "You bet! That is a splendid idea of the Moving Picture World and I am going to make it a big night, Four-Minute Men, special music and everything that goes with it. I haven't yet decided whether I will set aside a certain percentage of my receipts or devote the proceeds to the purchase of Liberty Bonds, but I am going to have a Liberty Night and do it right."

Saginaw Strong for It.

Saginaw, March 14, 1918.

Editor Moving Picture World, New York City.

Dear Sir: Permit me to state that the suggestion as made in the editorial columns of your valued paper appeals to me greatly, and further permit me to indorse wholeheartedly your plan of a "Liberty Loan Night" in every motion picture theater in this good old U. S. A.

Extensive plans are being made by myself to make this a memorable occasion in the City of Saginaw, and through the co-operation of the various committees arrangements are being made to have prominent speakers who will deliver stirring speeches, with special music for the occasion. Appeals will appear upon our screen, and a program composed largely of patriotic features of the kind that should arouse plenty of patriotism.

I should be pleased to do even more than outlined and hope that I may, and you may rest assured that I will use every means and all facilities at my command to make it successful. Every effort will be put forth to fill our entire 1,600 seats, and if every patron in attendance that night does not do his bit it will not be because we have not done ours.

The idea is one that should receive the consideration of every motion picture exhibitor, whether large or small, and should be accepted as an obligation by them, because of the fact that the screen today is one of Uncle Sam's strongest allies.

With best wishes for the continued success of Moving Picture World, I beg to remain,

Sincerely yours,
A. J. MOELLER, Manager Franklin Theater.

Peterson Strong for the Cause.

Belle Fourche, S. D., March 18, 1918.

Editor Moving Picture World, New York City, N. Y.

Dear Sir: Regarding the "Liberty Loan Night" I hope every theater in the United States will follow out the plan. It is a splendid undertaking, and I believe will do more to advertise the Loan issue and start it off with a bang than all the slides and newspaper advertising could do during the entire time it will take to raise the money called for.

For myself I can state that we are going to have one of the biggest and most patriotic shows on April 6 that has ever taken place here. I placed the plan before the Commercial Club and they are back of it; so are the schools; in fact, the entire town is. I have booked "Draft 258" for the night; there will be a large chorus and speakers. So with so much enthusiasm we expect to oversubscribe our share in a short time. One of the principal things I am working on for that night is a film leader which will contain the names of all the boys who have enlisted or been drafted from here, also the amount of money subscribed to Red

Cross, Y. M. C. A., War Saving Stamps, Liberty Bonds, in fact cover the many organizations.

On April 14 of last year a Patriotic Day was held here, which consisted of speeches, parade, and several stunts that went to show that we were in this war to the limit. I had pictures taken of the day's happenings to keep and show for history. Every year we will add to it, so that in years to come the people can see what this town has done.

I hope every theater in the United States will fall in line for the "Liberty Loan Night," as it will do untold good for the cause and will help the theater more than anything else. We will give ten per cent. gross to Y. M. C. A. and buy bonds with the balance. LEO PETERSON.

Woodstown, N. J., on the List.

Woodstown, N. J.

Editor Moving Picture World, New York.

Dear Sir: Your movement for a "Liberty Loan Night" will certainly be heartily responded to by every exhibitor in the business. Kindly count our house in, and we will watch your columns for information as to when and how we can secure reels and advertising for it, and work up our night in unison with local efforts to secure subscriptions.

E. W. HUMPHREYS.

Selig Says Splendid Plan.

Chicago, Ill., March 19, 1918.

Editor Moving Picture World, New York.

Dear Sir: I think your plan for the Third Liberty Loan drive on April 6 a splendid one. It should receive the hearty cooperation of everyone in the motion picture industry.

I am deeply interested in the success of the Third Liberty Loan and shall be glad to cooperate in every way possible. I should like to see this loan surpass its predecessors both in magnitude and in the patriotic spirit with which it is supported.

THE SELIG POLYSCOPE COMPANY.
W. N. Selig, President.

Congratulations from Rothacker.

Chicago, March 21, 1918.

Dear Sir: I heartily and unqualifiedly congratulate you on your enterprise and patriotism as indicated by your plan to inaugurate a Liberty Loan Night in every motion picture theater in the United States.

Yesterday it was my privilege to participate in the meeting of the Liberty Loan Committee of this district who are dependent to a great extent upon the motion picure industry to force the next drive to a successful conclusion. At this meeting your plan was discussed and commended.

I believe that I voice the sentiment of our industry when I say:

"Don't just buy a Liberty Bond—buy Liberty Bonds; buy all you can, and then buy some more.

"Don't just sit and say: 'Business as Usual'—get out and do; and if you do it right, you will enjoy the privilege of giving more to our Government than usual."

The man who doesn't do more than his bit right now isn't worth a Trumpeter's Toot; the motion picture industry today has the opportunity of a lifetime to give and to do and to help win the war.

It is up to us to "carry on."

Yours truly,
ROTHACKER FILM MFG. CO.,
Watterson Rothacker, President.

Canadian Exhibitor Sends Best Wishes.

Halifax, N. S., March 9, 1918.

Editor Moving Picture World, New York.

Dear Sir: With reference to your plan asking that all theaters co-operate in a "Liberty Loan Night" to be given in all the moving picture theaters in the United States, I think it is a good idea, and, while you omitted the mention of Canada, I might tell you that our recent Victory Loan was a great success, and was helped along in no small way by the theaters of Canada co-operating with "slides," donating their space in the daily press, and speakers.

Trusting you will be successful, and with best wishes, I I remain, Yours very truly,

J. M. FRANKLIN.

Strong Appoints Brandt Brooklyn Chairman.

Benjamin Strong, governor of the Federal Reserve Bank of New York, has appointed William Brandt, of Brooklyn, chairman of the exhibitors' activities on the Third Liberty Loan drive in his borough, under S. L. Rothapfel, general chairman for New York. Mr. Brandt was the author of the "Liberty Loan Night" resolution which was adopted by the recent convention of New York State exhibitors.

GOOD IDEA FROM THE STRAND.

The Strand Theater, New York, started the third Liberty Loan drive the week after the Moving Picture World published the editorial on the Liberty Loan question. During the week of March 3rd a full page story appeared in the Strand Theater program. Another story was published in the Strand Theater program during the week of March 10th, which we reproduce as a suggestion to managers:

Help Them Fight.

You are sitting in a comfortable theater enjoying a good show. Wouldn't you enjoy it even more if you were the owner of one or several Liberty Bonds? Wouldn't it bring the great world war home a little closer? Wouldn't you say to yourself when you get home, "I'm helping the boys fight; I'm backing the President; I'm making the world safe for democracy"?

Perhaps you did subscribe to the first and second loans, perhaps, with the high cost of living and keen competition nowadays you are having a hard time making buckle and strap meet. But just think how insignificant your troubles and hardships are when compared with what the boys "Over There" are suffering and enduring in order that you may live, comfortable and warm and protected in your own home.

Way down in your heart you may be sick and tired of the cry on every side, "Save and help the government!" But what would happen if everybody should get sick and tired and decide to throw up the whole job? There wouldn't be any government to work and save for. There wouldn't be any great power to build ships, man them and send guns and still more guns to keep the enemy away from this side of the Atlantic.

That is why it is up to you, each one of you, personally and individually to draw in the lines a little closer; to save and help and make sacrifices. The very least you can do is to loan the government your money.

The Third Liberty Loan will open on April 6th, the first anniversary of our entry into the war. No more appropriate occasion could have been selected for a great money drive. The loan will be larger than either of the first two, and that means that every man, woman and child must buy bonds. It means that you must subscribe to the limit of your ability. Lay your plans to do this now by cutting down on all petty extravagances. Prepare!

Sherrill and Noble to Stage Spectacle

President and Producer Will Aid Tampa's Liberty Loan Commitee Inaugurate Drive.

PLANS to make the big Liberty Loan rally at Tampa, Fla., April 7, one of the most novel and one of the biggest affairs of its kind in the country received a big impetus when President William Sherrill and Director Jack Noble, of the Frohman Amusement Corporation, whose company is in the Florida city producing "The Birth of a Race," notified Albert Thornton, director of the loan for Hillsboro County, that they will stage a magnificent pantomime showing the German outrages in Belgium.

Director Noble, who has charge of the production of the big spectacle people here, is one of the best-known in filmland, and his letter offering to undertake the direction of what promises to be a spectacle of no mean proportion is welcomed by Director Thornton. Commenting on Mr. Nobles' letter agreeing to undertake the task, Mr. Thornton said: "That's the kind of spirit that will make this Liberty Loan drive the biggest success on record, and more—that same spirit will win this war yet."

The entire expense of the spectacle is to be borne by the Frohman concern. Moving pictures of the show are to be taken and presented to the Liberty Loan Committee for such use as it sees fit.

ROTHAPFFEL IS LIBERTY LOAN CHAIRMAN.

S. L. Rothapfel, manager of the Rialto and Rivoli, has been appointed chairman of a committee to organize Greater New York exhibitors in a publicity drive for the Third Liberty Loan. Hamish MacLauren, head of Mr. Rothapfel's regular publicity department, will be an important factor in promoting the Liberty Loan campaign.

Favorable Outlook for Sunday Option Bill

New York City Senators Reported Solidly Behind Proposed Measure--Mayors' Amendment Is Incorporated

Albany, March 19.

PROVIDING up-state Senators and Assemblymen stand by their word the Motion Picture Option Bill will be acted on favorably in the Legislature of this state between now and the middle of April, when the session is slated for final adjournment. New York City is behind the bill to a man. Word has gone forth that Governor Charles S. Whitman will sign the bill if it reaches his hand. Every effort must now be made to prevent the bill from being buried in committee. At a meeting of the Allied Motion Picture Committee of New York State, held in this city today, reports from those who had been named to get in touch with Senators and Assemblymen since the meeting of a week ago were heard. In the main they were favorable.

There are twenty-three Senators from New York City. Outside of New York ten Senators, according to the reports of this afternoon, are favorably disposed to the bill. Nothing definite could be learned as to the attitude of three Senators. One stands open to conviction, while two have as yet not been sounded out in the belief that it was inadvisable until after the bill has been introduced. No reports were forthcoming from seven senatorial districts, including that of Elon R. Brown, majority leader of the Senate, and one of the powers in the upper house. The remainder of the fifty-two were non-committal.

Today's meeting of the committee was an enthusiastic one, with Rochester, Buffalo and Syracuse represented. No time was lost in getting down to business. Eliminating the legislators in Greater New York, as it is generally understood that they will favor the bill, Chairman Manheimer called upon each of the captains in the remaining senatorial districts to state what he had learned as to the attitude of his representatives.

One Senator was quoted as being open to conviction, yet favorably inclined, but desirous of first seeing the attitude of the three large cities in his district. W. A. Zeiser, of Schenectady, outlined what was being done in that city in the way of securing ultimate favorable action on the bill by the Senator and Assemblymen. Post-cards are being used as showing the trend of public sentiment to the legislators. Other cities about the state will follow Schenectady's example.

Newspapers were reported in several sections of the state as being editorially favorable to the bill.

Some consternation came when it was ascertained that the bill had as yet not been introduced in either Senate or Assembly. Steps were immediately taken by the appointment of a committee to get the bill under way. Explanation was made at the executive session as to the reason for the delay and the apparent failure up to the present time of Senator Gilchrist of Brooklyn to introduce the bill in his body and of Assemblyman Blakely to follow the same procedure in the lower house.

The afternoon's meeting adjourned at four o'clock with the understanding that it would reconvene at eight o'clock this evening and that during the interval those present would interview their respective Senators and Assemblymen and carry the work on. Meanwhile Frederick H. Elliott, secretary of the committee, was to see Senator Elon R. Brown in an endeavor to gain his assistance in behalf of the bill.

One thing is certain: There is no "slush fund" behind the bill as it stands today. It will stand or fail solely on its merits. The committee is firm in the belief that there is almost a universal demand for Sunday movies in this state, and that if the legislators act as representatives of their respective communities and that if political influence is not brought to bear to bury it in committee the passage of the bill is assured beyond doubt.

Announcement was made at the opening of the evening session that a change had been made in the wording of the bill as the result of a letter from the State Conference of Mayors, which reached Secretary Elliott today. In its amended form the bill now reads as follows:

> Section 2154.—Notwithstanding the provisions of this article or any other general or local act it shall not be unlawful to exhibit motion pictures on the first day of the week after 2 o'clock in the afternoon, in city, town or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city, town or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized.
>
> Nothing herein contained, however, shall prohibit the common council or other local governing body from authorizing motion picture exhibitions at any hour after 2 o'clock in the afternoon on such day.

The evening session revealed the fact that Senator Gilchrist had eluded the committee which had sought him out at the capitol late in the afternoon for the purpose of further requesting him to introduce the bill in the Senate as he had promised to do a week or so ago. The members of the committee ran into Senator Gilchrist in the corridors of the capitol and were requested to wait his return in his office. The committee waited a full half hour, and then inquiring at the elevator learned that the Senator had left the building. It was decided to hold the session over for another day in the hopes that a committee, which will visit the capitol Wednesday morning, will be more successful, and that the bill will be introduced by Senator Gilchrist or some one else without any further delay.

In connection with the evening session W. H. Linton of Utica and Little Falls said that the Trades Assembly of the former place had adopted a resolution favoring Sunday pictures. Schenectady announced that a few days ago a paper had been circulated in the General Electric works in getting the sentiment of the men on the Sunday movie proposition, and that in one room where eighty men were employed that seventy-six signed the paper as being in favor.

There will be another meeting of the committee here next week.

Among the members of the allied committee present were: Benjamin Apple, Troy; Louis L. Levine, Brooklyn; Henry Cole, New York; Louis Buettner, Cohoes; John L. Mynderse, Schenectady; Rudolph Sanders, Brooklyn; George Roberts, Albany; Frank X. Shay, Schenectady; Morris S. Silverman, Schenectady; Frank N. Barhydt, Troy; Walter M. Powers, Albany; Charles McCarthy, Hoosick Falls; F. Frayne, Schenectady; John J. Walker, Schenectady; S. Suckno, Albany; S. I. Berman, Brooklyn; W. A. Zeiser, Schenectady; W. H. Gray, Schenectady; William Fait, Jr., Utica; W. H. Linton, Little Falls; Fred Elliott, Albany; Linton & Lertson, Herkimer; John Manheimer, Brooklyn; Sydney S. Cohen, New York; Charles L. O'Reilly, New York; Max Spiegel, Schenectady; William Hilkemeier, Brooklyn; A. J. Stockhausner, Brooklyn; W. C. Hubbard, Rochester; J. Greenstone, Rochester; Henry Cornell, Syracuse; David Dohan, Binghamton; Benjamin Bernstein, Albany; L. Minken, Albany; Charles Cranids, Brooklyn; L. S. Bolegini, New York; S. E. Dillon, Cortland; A. E. Hamilton, Portchester.

C. L. GRANT.

Sunday Option Bill Is Introduced.

The Motion Picture Option bill was introduced in the Legislature on March 21, Senator George F. Thompson, of Niagara, handling the bill in the Senate and Assemblyman Clarence Welsh, of Albany, in the lower house. The bill gives permission to every locality to authorize Sunday motion picture shows at any hour after 2 o'clock in the afternoon, making the bill a purely home rule measure, the authority being left entirely with each individual locality.

Buffalo Exhibitors Aid Sunday Move

Committee Appointed That Will Fight to a Finish for the Bill—Other Cities Represented.

Buffalo, March 19.

NINETY-NINE per cent. of the exhibitors of Buffalo and surrounding territory have indorsed by sentiment and cold cash our movement for Sunday shows. The Buffalo film exchanges also have given their moral and financial support to this campaign," said Harold B. Franklin, chairman of the Buffalo Exhibitors' Committee for Sunday Opening at a meeting of exhibitors and exchange men at the Majestic Theater, Buffalo, March 19. A fight to the fin-

ish is being waged by the committee in favor of the bill to be introduced at Albany to legalize moving picture shows on Sundays after 2 o'clock in the afternoon.

This committee is composed of the following: Harold B. Franklin, chairman; J. A. Schuchert, treasurer; Thomas E. Sullivan, executive secretary; Earl L. Crabb, Strand and Victoria Theaters; Harold B. Franklin, Shea's Hippodrome; George C. Hall, Maxine Theater; A. C. Hayman, Cataract Theater, Niagara Falls; Jules H. Michael, Academy and Regent Theaters; Ira M. Mosher, Palace Theater; J. A. Schuchert, Elmwood and Columbia Theaters.

Exhibitors, big and little, made a fine showing at the session. Every exchange in the city also was represented. The commitee which called the meeting is launching a powerful propaganda in favor of the Sunday opening bill. A vote of confidence was tendered the committee at the conclusion of the session.

"If the exhibitors do their little bit now, you will have Sunday pictures and the trouble will be ended," said Mr. Franklin in his opening address, outlining the purposes of the Sunday opening measure. "Our committee does not represent any individual association or organization, but is truly representative of the exhibitors and has only one purpose—to get the Sunday opening bill over. This measure will be supported to the fullest extent. We must organize to fight a powerful opposition."

Systematic Propaganda Begun.

Chairman Franklin then stated that the committee had been appointed to start a systematic propaganda to make Sunday shows a reality and settle this question once and for all. He next called upon Henry C. Price, counsel for the committee, to address the meeting. Mr. Price outlined the decisions handed down by the Appellate division, one in favor and one against Sunday performances. He was positive the decision pending in the Court of Appeals would be against the exhibitors.

"New York, Rochester, Albany, Syracuse and Buffalo are forming committees," said Mr. Price, "and are impressing upon the exhibitors the vital necessity of the passage of the law by which the moving picture theaters throughout the state may be opened Sunday after 2 o'clock in the afternoon. Twenty-five to thirty-five per cent. of the receipts of the exhibitors come through Sunday performances. Throw away these receipts and where are you at? The big Sunday business makes up the deficiency during the rest of the week.

"If you cannot open Sundays," continued Mr. Price, "there will be no way to make up the deficiency. Don't let the little fellow ride along and have the big fellow carry the burden. If the little fellow has to close on Sunday, he might as well take his key and throw it away. Therefore he should fall into line for his own preservation. Without Sunday shows it would be impossible to keep in business. Not only the big houses, but the smaller ones, will benefit from this movement.

"Our committee will not stop until the last ring of the bell," said Mr. Price. "Rochester is ably represented at Albany in this campaign. Buffalo and vicinity therefore cannot lie down when something so vital must be done."

Mr. Price said the local committee had been working two and three hours a day, as a body and as individuals. The members had enlisted the support of all the Buffalo newspapers in behalf of the measure. Powerful editorials favoring the bill had already been written in this city. He impressed upon the exhibitors the necessity of lining up the western New York legislators in behalf of the measure.

"We must line up all of western New York with the eastern part of the state," said Mr. Price. "Without western New York the bill cannot be passed."

"Is there anybody here who doesn't want Sunday opening?" interposed Chairman Franklin, at this juncture. Profound silence for a moment followed this question. There was no reply.

Rochester was represented at the meeting by I. M. Salyerds, A. A. Fenyvessey, E. A. Wolf and A. Tischoff. Mr. Salyerds told the Buffalo exhibitors how the Sunday campaign was being conducted in Rochester. He said the Flour City exhibitors had responded generously to the call for financial support and that the film men there had hired an attorney and sent a delegation to Albany "to see the thing through."

"We must work as one big family," said Mr. Salyerds. "We shall go back to Rochester and tell of the good work being done in Buffalo."

After the meeting moving pictures of the film men were taken outside the theater by a representative of the Mutual Screen Telegram. McGUIRE.

Astor Market Becomes Symphony Theater

Aubrey M. Kennedy Heads Corporation With Purpose of Featuring Orchestral Music and Pre-Release Features.

Aubrey M. Kennedy will enter the exhibitors' field as the president of the Kennedy Theaters, Inc., which will open a motion picture house to be known as the Symphony theater, at Broadway and Ninety-fifth street, May 1.

It will be unique in theater style and construction, in that it will have no balcony or gallery, the seating arrangements being 1,200 on the orchestra floor, with a mezzanine tier of boxes accommodating 300 more. The interior will be 75 by 150 feet, though the entire ground plan, including executive and other offices, will cover a plot 150 by 200 feet, and will have a Broadway frontage of an entire block.

The theater will replace the skating rink which has been in operation in the former Astor Market for some time. Construction work began March 25. The orchestra floor will be of the amphitheater style, a gradual curve from the front row to the rear of the house giving an elevation that will make every seat a place of advantage. Smoking will be permitted in the boxes and chairs especially suited to the comfort of the patrons will be provided.

Associated with Mr. Kennedy, as his general manager, is Charles I. Cole, one of the best known theatrical men in America. Mr. Cole was identified with the Pantages theater enterprises from the time they consisted of but one theater and continued with them until he had built the twenty-second house for this famous circuit. The policy of the Symphony theater will be presentation of pre-released pictures and the finest operatic music and novelties. One of the features will be a fifty-piece orchestra.

Aubrey Kennedy has made his name familiar in the industry through his several connections with prominent firms, his latest association being with Goldwyn, as general manager of productions. Thomas Healey, the famous restaurateur, lately attempted to make the Ninety-fifth street property successful as an ice-skating resort. Initially the structure was built by Vincent Astor to provide a marketplace for the upper West Side, but the venture was entirely unsuccessful.

NATHAN NOW MANAGES THE BROADWAY.

Al Nathan has become manager of the Broadway theater, New York, for Carl Laemmle, bringing to the famous old Broadway playhouse a long and successful experience that should mean much to it. Mr. Nathan has been manager of the Superba, Los Angeles, and the Alhambra, San Francisco, since settling on the Pacific Coast about eight years ago, and he made decided changes in these houses, bringing them to the list of successful theaters.

He has had considerable experience, both back and ahead, with many theatrical companies as manager, business manager, and press agent with many of the Askin-Singer attractions and with Harry H. Frazee.

Mr. Nathan has only had the Broadway theater a week, but already shows innovations which are but the forerunners of many novelties he will introduce.

NORTH CAROLINA LEAGUE MEETING CALLED.

The fourth monthly meeting of the North Carolina Motion Picture Exhibitors' League is called to convene at the Hotel Selwyn, Charlotte, on Wednesday, April 3, the notice having been mailed this week by President Percy W. Wells urging a full attendance. The North Carolina League is the only State organization in the United States which holds a monthly meeting of all its members, this having been inaugurated at the semi-annual convention held at Raleigh last December, owing to the ever-changing conditions due to the war and tax situation.

At the April meeting Lee A. Ochs and Louis F. Blumenthal, of the United Picture Theaters of America, Inc., will explain their proposition in detail with the hope of enlisting cooperation and placing their product through the Carolina Cooperative Booking office.

Mass Meeting of Greater New York Exhibitors.

The exhibitors of Manhattan, the Bronx and Brooklyn will meet at Wurlitzer Hall on Wednesday afternoon, March 27, at 2 o'clock. Final arrangements will be made to send a delegation to Albany on April 3, at which time the motion picture option bill will come before the codes committee of the State Senate and Assembly for a joint hearing.

Carolinas Plan Co-operative Booking Agency

Organizations Formed by Exhibitors With Percy W. Wells as President--Will Start Business Soon

AT A MEETING held at the Selwyn Hotel, Charlotte, N. C., March 11, final details and plans of operation for the Carolina Co-operative Booking Agency were perfected and application was made for a charter for the organization, which will provide that it may engage in the business of selling, renting, leasing, manufacturing and buying motion pictures, supplies and equipment in the States of North and South Carolina, as well as operating, building or leasing theaters and do any and all business allied to the operation of theaters, film distributors and supply and equipment dealers.

Percy W. Wells, of Wilmington, now president of the State League, was elected to head the new organization. C. L. Welsh, of Salisbury, was named vice-president, and Henry B. Varner, secretary of the State League and chairman of the national legislative committee, was elected secretary and treasurer. A board of directors was named as follows: H. R. Mason, Goldsboro; O. R. Browne, Raleigh; R. D. Craver, Charlotte; P. W. Wells, Wilmington; C. L. Welsh, Salisbury; H. T. Drake, Fayetteville; H. B. Varner, Lexington.

The following statement was given to the press upon adjournment by President Wells: "The object of the association is to provide efficient and satisfactory booking facilities and to protect both the operators and the film manufacturers in financial matters, it was explained. While this organization was described as cooperative in its working, it has been incorporated.

"Plans of the association include the establishment as soon as is possible of offices here. Officers of the association said probably more than $250,000 annually would pass through these offices, representing sums paid by member shows to the film manufacturers for film service."

President Wells Outlines Plan.

Mr. Wells later gave the Moving Picture World representative a full outline of the working plans of the office, which provide for a unique system for handling such films as the board of directors may see fit to lease for the circuit. He declares that there has been and will be no antagonistic attitude toward any film distributors or manufacturers; that the purpose of the organization will be to secure equitable prices for all service handled; will undertake to guarantee to the distributors and exchanges a certain number of days' rental from its members without interruption; will guarantee to the exchanges prompt and full payment for all service, and will be in a position to take up direct through its head office the matter of placing any product upon the entire circuit.

Propositions will be made direct to such exchanges as the organization desires to do business for, stating number of days and towns in which service will be used, number of days in transit on the circuit and the net price the office will pay for this service; the distributors will be invited to take up such matters with the office manager and endeavor to arrive at a satisfactory basis for the distribution of their product without recourse to the board of directors, who, however, may be called together at any time by the manager of the office to settle any disputes or grievances.

Authority is vested in the office to execute blanket cancellations of service used by all its members at any time the directors cannot satisfactorily adjust any differences that may arise; or for failure of exchange to arrive at satisfactory rental basis so that the members of the circuit may profitably handle their product. Each member assigns this right exclusively to the booking office upon joining.

Mr. Wells stated further that it was not the purpose of the booking office to attempt to handle the entire film business of its members. It may be that they will only handle one to two days' booking per week at the beginning; later, however, its activities will be enlarged to embrace the entire service to be used by all its members, who will then handle no pictures not secured through the office. This, however, stated Mr. Wells, will take some time to arrange. Mr. Wells is negotiating with several of the best known exchange managers in the South who are acquainted with the Carolina territory and hopes to be able to announce within the week the appointment of a manager for the office, which it is hoped to have in active operation soon after the March meeting of the State League.

It was learned further that the organization has asked for and received a proposition from R. D. Craver relative to taking over the supply house which he operates at Charlotte and run it upon the same plans. Mr. Wells further stated that the office would open with a representation in every principal city in the State.

President Percy W. Wells is collecting data from the members of this newly-formed organization as to programs used in their various theaters at the present time, with prices which are being paid in the various towns for the different classes of film service. His investigation so far has disclosed the startling fact that there is a wide diversity in the prices being got by distributors in different sections of the two Carolinas, prices being neither based on population nor capacity of theaters, but principally by taking into account the strength of the opposition in the different towns. The data Mr. Wells is collecting will be placed in the hands of the manager of the Charlotte office as soon as a suitable man is secured for the position, and upon it will base the propositions to be submitted to such of the distributors as are to be included in the line-up to be handled through this office.

Other Co-operative Plans Incomplete, Says Varner.

Mr. Varner has returned to Lexington, N. C., from a business trip to Washington and New York, going to the latter city to investigate the several new booking propositions promulgated within recent months with the object of aligning the Carolina Co-operative Booking Office with any organization which appeared to be good for the exhibitors of North Carolina. Mr. Varner was in conference in New York with Louis F. Blumenthal, of the United Picture Theaters of America, Incorporated, also C. C. Pettijohn, of the Golden-Pettijohn direct-to-exhibitor organization, and with representatives of the W. W. Hodkinson group.

Mr. Varner, while optimistic over the outlook for great good to the exhibitors through some such plan of distribution as is being promulgated at the present time by several groups of distributors and producers, believes that all plans promoted so far are incomplete and will take time to develop into safe and sane propositions.

Metropolitan Not for Rothapfel

Plan to Introduce Pictures in Famous Opera House Suddenly Announced and as Precipitately Abandoned.

FILMDOM had a real flurry during the week ending March 23, when S. L. Rothapfel's name was associated with a rumor, that got into print, hooking up the Metropolitan Opera House with motion pictures. The story "broke" in the middle of the week, the intimation that David W. Griffith's "Hearts of the World" would be the attraction being given secondary importance to the announcement that the Metropolitan would be added, for the summer months, to the chain of local theaters directed by Mr. Rothapfel.

By Sunday morning's papers it was demonstrated that it was the Griffith production that most appealed to the Metropolitan Opera House Company, and when Mr. Griffith discovered that he would be compelled to wait a New York presentation at the Metropolitan until May 15, he declared everything off—and announced that "Hearts of the World" would open at the Lyric theater Easter Sunday night. The following statement was issued from the Metropolitan for publication in the morning papers of Sunday, March 24:

"The only motion picture which the Metropolitan Opera House conditionally and informally considered to be shown was D. W. Griffith's great war film, 'Hearts of the World,' which is to be given in London under the auspices of the British Government and which is of such importance as propaganda that it is believed it would have the official support of the United States Government.

"As this film is of such great propaganda importance Mr. Griffith cannot delay its presentation in New York until May 15, the earliest date on which the Metropolitan Opera House is available. Therefore all arrangements for its presentation at the Metropolitan have been withdrawn and no motion pictures will be shown at this house this summer."

The Motion Picture Exhibitor

Minneapolis Convention May 7, 8 and 9

Entertainment Committee, Headed by B. B. Watson, and Convention Committee Headed by Dan Eselin, Appointed.

MEMBERS of the Northwest branch of the Exhibitors' League met on Wednesday, March 20, at the Loeb Arcade offices, Minneapolis, and discussed matters pertaining to the forthcoming annual convention here. At a meeting of the members March 13 it was decided to hold the convention on May 7, 8 and 9. The place for the holding of the convention was not decided upon, but it is expected that the Hotel West will be chosen. In the absence of President J. G. Gilosky and Vice President H. P. Greene, Daniel W. Chamberlain presided at the meeting.

The following committees were appointed: Convention committee, Dan Eselin, chairman; C. H. Hitchcock, George Granstrom, Billy B. Watson, D. W. Chamberlain, W. G. True, Al Steffes, Oliver A. Rowe and Henry Martin.

Entertainment committee: Billy B. Watson, chairman; Perry Hayes, O. A. Lee, Edward Hinz and A. L. Hill.

Al Steffes was appointed to look after the publicity for the convention and Perry Hayes was appointed to supply badges for all delegates.

The Northwest body has opened permanent headquarters in Rooms 357 and 358 Loeb Arcade, Minneapolis, where Miss Edling, assistant to Secretary Clyde H. Hitchcock, is in charge.

On Tuesday, March 19, the exchangemen's club made two attempts at a meeting at the Hotel Radisson to decide just what sort of entertainment will be provided for visiting exhibitors this year. The exchangemen's entertainment committee has been ready to display its plan to the exchange men for several days, but due to the fact that not enough film executives have got together to date to pass upon the plans, action has been postponed. It is expected that a big cabaret entertainment will be provided for the exhibitors this year and the public excluded from all festivities. Heretofore the public could attend either grand ball or cabaret and this plan did not meet with favor.

President J. G. Gilosky, of the Northwest Exhibitors' Corporation is expected back from a two months' visit in California on Saturday, March 23.

Tennessee Convention April 9 and 10

Practically Every Exhibitor in State Now a Member—Important Matters Will Be Discussed.

THE Motion Picture Exhibitors' League of Tennessee will hold its first annual convention on April 9 and 10 at Nashville. The Tennessee Exhibitors have just completed a membership campaign and practically every exhibitor in the state is now enrolled as a member of the organization.

Some matters of great importance to all exhibitors will be taken up for discussion at the convention and every exhibitor in Tennessee is urged to be present.

The present officers of the league are Charles H. McElravy, president, and J. F. Duthie, secretary.

Tony Sudekum and Bill Wasserman, of Nashville, are great boosters for this organization, as is also Frank Dowler, of Chattanooga. In east Tennessee George Keys, of Johnson City, is enthusiastic over the organization and is boosting for the convention in that part of the state.

Pushing Plans for Boston Convention

National Leaders May Attend—Headquarters Now at 177 Pleasant Street.

A DRIVE to get the six New England governors and President Wilson to attend the National Exposition of the Moving Picture League of America, to be held in Mechanics Hall, Boston, in July, is already under way.

Samuel Grant, general manager of the Boston exposition, is getting the ground work plans for the big event well in hand. It will be only a week or so before he will have a detailed statement to make of the scope and arrangements for this gathering. Mr. Grant is about to turn his office, at 177 Pleasant street, into a general exposition headquarters, and will have the office placarded on the outside so that all exhibitors, exchangemen and moving picture men coming into "Filmland City" in Boston will quickly be attracted to the exposition headquarters.

There have been some minor delays in getting the working organization of the exposition into line. These details are now practically settled, and within two weeks the "Booming Boston" Committee will be on the job and there will be things stirring in an exposition way.

"I am assured that all the allied interests of the moving picture business are coming to the exposition and will do a big part in making the exposition a success," declared Manager Grant in an interview.

"The big drive is about to start, and when it does the moving picture interests will know that we are to have the biggest exposition ever. One of the first things will be a dinner of the financial promoters of the exposition, known as the Boosters' Club. This get-together will be in the nature of a general discussion of the details of the exposition work, and after that there will be nothing but pushing forward to make the exposition a big success.

"I am sure that we will have the six governors of the New England states in attendance at the exposition, and we are also striving for the attendance of President Wilson. I believe we have the influence and the incentive to attract the President to this big gathering. He is a well-known admirer of the moving picture as the best known means of spreading propaganda, and I believe, in recognition of the great work done by the moving picture industry since the war broke out, that he will recognize the exposition and attend it. I am sure that every man in the moving picture business earnestly hopes this will be true.

"Mechanics Hall is going to make a wonderful assembling place for the moving picture interests, and with the great floor space we have there I am anticipating a wonderful display."

Joseph DiPesa, a well-known Boston press agent, has

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Tennessee Exhibitors in Annual Convention at Nashville, Tenn.....April 9 and 10

Northwest Branch Exhibitors League at Minneapolis, Minn.....May 7, 8 and 9

Clyde H. Hitchcock, 357 Loeb Arcade, Minneapolis, Minn.

National Exposition Moving Picture League of America at Boston.....July

been made publicity manager of the exposition, and will handle the exposition work for the Boston and New England newspapers. The selection of Mr. DiPesa for this important work is a popular one.

Brooklyn Exhibitors Hold Regular Session

Following Transaction of Routine Business Former President William Brandt Is Given Gold Watch.

THE Motion Picture Exhibitors' League of Brooklyn held its regular meeting at the Duffield theater on Saturday midnight, March 16. Before the regular order of business the members listened to the presentation of the policies of the United Pictures Theaters of America, Inc., by one of its salesmen. Then followed an address by the president of the Theater Employees and Operators' Union of Brooklyn and Long Island on a new schedule of wages to be referred to the operators' committee of the Exhibitors' League and decision submitted to the union.

The heads of the Prudential Film Delivery Company were on hand to settle upon some way to secure more prompt delivery of shows. The main fault in delays and non-delivery was attributed to the several distributing companies, who did not have the shows ready when called for, and in other cases were so poorly and carelessly packed confusion and wrong deliveries were the result. It was agreed between the exhibitors and the Prudential that the distributing companies be notified and requested to correct these faults and in the future to see that all shows be properly packed and emergency shows be furnished when they had not been returned from previous showings.

During the regular executive session the principal subject of discussion was co-operative action in matters of law and legislation and the contribution of funds to defray necessary expenses involved. Every member was asked to contribute at least $25 and a committee appointed to solicit a like amount from all exhibitors in Brooklyn whether members or not.

"This is a small amount as compared to the amounts we would lose if adverse legislation was put into laws," said President Rudolph Sanders. "Every exhibitor would go out of business or lose ten times if he did not help those who are willing to stand up for the exhibitors and see that they get consideration by the enactment of proper laws."

Just before the close of the meeting John Manheimer, in well chosen words, presented William Brandt, president of the league during the year 1916 and 1917, with a gold octagonal-shaped watch in appreciation of his work for the organization.

World Cuts Out "Friends" in Casting

Management Lays Down New Rules for Directors—Important If True.

RIGID new rules for the casting of World-Pictures have recently been laid down by the management in the interest of increased efficiency and the making of bigger and better pictures. Hereafter no directors will do the casting for any World-Pictures. All casting will be done in this manner:

When a story is accepted by the scenario department and the continuity has been written and O. K.'d a conference will be held by the production department managers, scenario editor and general manager as to which star shall be assigned to the principal role. When this point is determined the work of casting the remainder of the players will be given to the casting director, whose selections will be approved in another conference.

Every part in a picture will be filled on merit only. The past record of every candidate for a position will be looked up, screen tests will be made and the candidate will be given a trial rehearsal in several scenes of the play before a final decision is reached. In this way it will be thoroughly determined in advance of the actual filming of a picture whether or not all the players are entirely suited to their various roles.

The beauty of this arrangement is said to be that primarily it assures perfect casts. World-Pictures realize that balanced casts where every actor is an artist in his particular role go far toward making a picture and so in this end of productions, as well as in the selection of stories, World-Pictures are doing everything possible to give exhibitors the greatest box office value for the money they put into World-Pictures.

Another thing that this new arrangement does is to eliminate all studio favorites. There will be no friends or friends' friends in the casts. Nobody will be played in a picture simply because he or she is a friend of some one.

"Willie" Moore Wins French War Cross

Sergeant in Famous Irish Regiment Awarded Medal for Bravery Under Heavy Bombardment.

THE film industry has its Cross of War medallist. It was not bestowed on one of the heroes of the public, a matinee idol, on one whose name was known around the world. It was pinned on the breast of a lad who for over seven years has been known to all New York film men —a quiet, likable youngster who has been among them since his knickerbocker days—Sergeant William J. Moore. He was so small when he entered the employ of the Atlas Company in 1910 that naturally he was called "Willie," and Willie he remained up to the day the Sixty-ninth New York marched away from its armory early in 1917.

Sergeant William J. Moore.

The news of the decoration of Sergeant Moore had to every man in the trade a personal interest—for practically every one around Film Row knew him—and all are proud of him, for his own sake and for the credit he reflects on the trade of which he was a part.

The work for which Sergeant Moore received honor at the hands of the French Army was performed on the night of March 7 in the Luneville sector, during a terrific bombardment when the Germans hammered the American front with 250-pound trench mortar bombs. The sergeant was one of fourteen to be honored by the French, ten of them from New York. The presentation was accompanied by elaborate and impressive ceremonies, in attendance being two French and two American generals.

Adolph Zukor, president of the Famous Players-Lasky Corporation, with which concern the sergeant had last been employed in a civil capacity, has written the following letter to the mother of the young man:

"In the newspapers this morning I have read of the honor that has been paid to your son, William J. Moore, to whom has been presented the Croix de Guerre. In reading the article you can imagine the pleasure it gave me to recall that your son up to the time of his enlistment with the American forces was connected with the Famous Players-Lasky Corporation.

"It is difficult to congratulate him over the seas, but I take this first opportunity to extend to you my sincere congratulations, knowing full well the great pride that must be yours that such an honor should be paid to your son."

Willie Moore joined New York's Sixty-ninth in 1915. With that regiment he went to the Texas border in 1916—the Sixty-ninth being held there until late in February of 1917—and came home a sergeant. When he went away last summer he was a member of Company A of the 165th Infantry, the number given to the Fighting Irish regiment when absorbed by the army.

"Willie" Moore went from the Atlas company in 1910 to the Motion Picture Distributing and Sales Company. Other companies with which he was connected were the Exclusive Supply Company, All Star, the Itala, Harry Raver, and the Paramount.

The unit of which Sergeant Moore is a member recently was honored by being reviewed by the Secretary of War. Mr. Baker assured the owners of the French decoration that permission to wear the medals would be obtained for them —that they need not send them home.

Surprise Testimonial Dinner to Edward Earl, Hotel McAlpin, New York, March 21, 1918.

Edward Earl Is Guest at Dinner

A Hundred Friends of Popular Head of Power Company Give Him Testimonial Banquet.

THE friends and associates of Edward Earl, president of the Nicholas Power Company, gave him a dinner at the Hotel McAlpin on the evening of March 21. At 8 o'clock a hundred men and women sat down to an elaborate spread in the Green Room. On the speakers' platform there were seated John A. Morrison, James S. McDonogh, Arthur J. Lang, P. A. Powers, Richard T. Greene, G. Warren Landon, toastmaster; Seldon Bacon, J. H. Hallberg, Will C. Smith, H. T. Edwards, Frank H. Richardson and George V. Tucker.

Mr. Landon made a distinct hit as toastmaster. The standing vote of thanks given him by the diners at the close of the speaking program was a well-deserved tribute to one who had contributed so materially to the enjoyment of the evening. The speakers were Messrs. Morrison, McDonogh, Richardson, Powers, Smith and J. Robert Rubin. All bore testimony to the many qualities of the guest of the evening that had made for his success and for a steadily accumulating host of friends. Miss Betty Knauer sang three songs and aroused marked enthusiasm.

At the close of the speaking the toastmaster presented to Mr. Earl a tablet on which was inscribed: "Presented to Edward Earl by his friends and associates, March 21, 1918—Hotel McAlpin, New York." In the upper left-hand corner was an emblem of a projector, labeled "Nicholas Power Company." Opposite was an emblem of a binding machine, inscribed "National Binding Machine Company," of which concern Mr. Earl is president. At the bottom in the center was a four-leafed clover, with the inscription, "Enos Richardson & Company," a jewelry concern of which Mr. Earl is vice-president.

Mr. Earl responded briefly to the presentation, expressing his gratitude to his friends for their presence and for the kind things that had been said and for the physical symbol of their regard.

Following the dinner the room was cleared and dancing was enjoyed until 1 o'clock.

The committee in charge of the arrangements were Arthur J. Lang, chairman; Alfred D. Bell, Louis Fendrick, C. W. Pearce, F. H. Richardson, G. Warren Landon, W. T. Morton and H. T. Edwards. They were the recipients of many compliments for the successful way in which they had provided for the entertainment of the evening and for the opportunity they had furnished for doing honor to the guest of the evening.

"EDDIE" HARDIN JOINS CUSACK.

The Thomas Cusack Company, outdoor advertising specialist, is erecting an office building at Broadway, Fifth avenue and Twenty-fifth street, and announce a new department for handling bill posting and painted and electric sign advertising for motion picture companies.

The manager of the department is Edward Hardin. Mr. Hardin, who originated the idea of exploiting big films through the use of bill posting, will be the Cusack Company's exclusive motion picture representative. He has handled all of the largest campaigns in outdoor advertising put out by film producers since he demonstrated that this method of publicity brought quick and sure returns. Known throughout the trade as "Eddy" Hardin, he has the reputation of always working and giving his clients the enthusiastic service which assures the success of a campaign through intelligent handling and clever follow-up.

Hart to Aid Liberty Bond Campaign

Noted Delineator of Pioneer Types Will Make Two Weeks' Tour of Western Cities.

A PERSONAL request from Secretary of the Treasury William G. McAdoo has been received by William S. Hart, the star in Artcraft pictures, urging the noted delineator of western types to give his aid to the third Liberty Loan Drive which starts April 6. The lengthy letter is a personal one from Mr. McAdoo and Mr. Hart has gladly promised to devote a portion of his time about April 15 to this patriotic duty. Bill Hart feels that by the middle of April he will have completed the film upon which he is now engaged and be able to devote probably two weeks to an extensive tour of the western cities and in each deliver a brief but stirring talk in behalf of the bond issue.

William S. Hart.

He will appear at Los Angeles, San Diego, San Francisco, Oakland, Portland, Tacoma, Seattle, then Salt Lake and a number of other cities. In these communities the star will speak at the civic auditorium or similar places and will probably atract enormous crowds who will later be impressed by his speeches and invest in bonds. At smaller towns where a protracted stop would be impossible, the train will be held up for twenty minutes or more while Hart speaks from the observation platform.

The signal honor accorded Mr. Hart by Secretary McAdoo is an indication of the splendid popularity of the man who is doing more than any other probably to preserve the spirit of the great west, so rapidly passing away, on the picture screen.

Mitchell H. Mark Dies in Buffalo

Famous Theater Man, Pioneer in Moving Picture Business, Was Born in Greenville, N. C., in 1862—Opened First Film Show in Buffalo

MITCHELL H. MARK, president of the Strand Theater Corporation in New York, died at his home in Buffalo, March 20, at 3.30 o'clock in the afternoon, after a brief illness.

Mr. Mark was one of the best-known men in the theatrical business. He was a pioneer of motion picture exhibitors, having given the first public motion picture presentation in this country in a little theater which he opened at Ellicott Square, Buffalo. This diminutive place of amusement, twelve feet wide and fifty feet deep, had less than a hundred seats in it. Mr. Mark was also the originator of penny arcades in New York and other cities.

Mitchell H. Mark was born in 1862 in Greenville, N. C., where Henry C. Mark, his father, was a prosperous business man; but the paternal country stores, six in number, and the cotton plantation of 1,000 acres could not hold the boy. The father declined to countenance his plans to follow the call of a greater ambition. In 1877, with $5 in his pocket, good clothes on his back and an extra good appetite, Mitchell Mark landed in the great metropolis. All day he tramped Broadway in search of a job. Later in the day he walked into the wholesale hat store of Young Brothers and demanded work. He landed a position and the first week his pay envelope contained $4.50.

Mitchell H. Mark.

He had a marked bent for original publicity, and when later he opened a hat store on Seneca street, Buffalo, he cleaned up every spring and fall by throwing what hats were left from the top of his roof into the crowds on the street. He was associated in these old Buffalo days, as he was at the time of his death, with Moe Mark, his brother. The Mark firm advertised with humanitarian methods, feeding the kiddies with ice-cream bi-weekly during the summer and forming a bread and coffee line for the unemployed in the winter.

In 1893 he dropped every dollar he had in the purchase of a real estate bubble between Niagara Falls and Tonawanda. It was not long, though, before he was on his feet again. One day some men who wanted to get to California offered to sell to him a store full of photographs. The success of this small venture set him thinking along a new line which later made him famous—moving pictures.

Shortly before his death Mr. Mark had closed negotiations and made all arrangements for the new Strand Theater which is to be built in Brooklyn at the corner of Fulton street and Rockwell place.

Mr. Mark had interests in more than 30 motion picture theaters. In Buffalo he was connected with the Strand, Academy and Regent and was the sole owner of the Victoria, which he built at a cost of $250,000. He also built and for a time operated the Palace theater in Buffalo.

He also had other enterprises, being president of the Mitchell H. Mark Realty Company of New York, and a member of some manufacturing concerns, notably those turning out wire motor car wheels.

Though he spent much of his time in New York, Mr. Mark was prominent in Jewish charitable and religious circles in Buffalo. He was a member of Temple Beth Zion and was much interested in the Jewish fresh air camps. He gave largely to charity and was a man of high moral character.

In the motion picture industry he labored long and hard to raise the moral standard of photoplays and worked with several boards of censors. He did much to popularize the use of pictures in schools and colleges for educational purposes.

Mr. Mark is survived by his widow, Estelle B. Mark, and two daughters, Mrs. Max Spiegel of New York and Winifred of this city. His brother, Moe Mark, lives in Lynn, Mass. A sister, Mrs. William A. Rosenthal, lives in Buffalo.

Funeral services for Mitchell H. Mark were held at the family home, No. 527 Richmond avenue, on the afternoon of March 22. Burial was in Forest Lawn Cemetery.

Rabbi Louis J. Kopald, of Temple Beth Zion, officiated both at the home and the cemetery.

These friends and associates acted as an escort from the home to the cemetery: Solomon Ginsburg, Marvin M. Marcus, Frederick Ullman, Rudolph J. Seidenberg, Hugo Wittman, Jacob G. Joseph, Louis Weiner, Saul Tumin, Arthur J. Block, Eugene L. Falk, Walter Hays, Edward L. Hyman, Myer Epstein, of New York, George Ticknor, of Syracuse, Joseph Levinson and Morris Scharaff, of New York.

The Strand, Victoria, and other moving picture theaters in which Mr. Mark was interested, were closed for a time in honor of his memory.

Memorial to Mastbaum Planned

Friends of Late Leading Film Man Will Build in His Memory a Home at Eaglesville Sanitorium.

MANY friends of the late Stanley V. Mastbaum among exhibitors and exchangemen in the motion picture industry in Philadelphia and New York met last week and decided to raise funds for a fitting memorial for the man who was such a conspicuous figure in the film world and in social and charitable circles. It was decided that this memorial should take the form of a small building on the grounds of the Eaglesville Sanitorium, which institution is devoted to the care of unfortunates afflicted with tuberculosis.

The following committee was appointed to arrange the details and secure the necessary subscriptions, many hundreds of dollars being subscribed at this first meeting: Lawrence D. Beggs, chairman and treasurer; Abe L. Einstein, secretary; Albert Greenfield, Abe Sablosky, Charles Segal, John McGuirk, J. D. Cunningham and George R. Meeker.

The late Mr. Mastbaum, during his life, evinced the deepest interest in affairs at the Eaglesville Sanitorium, and his purse was always open to aid those compelled to go there for treatment for consumption. Due to his generosity many cases of the disease were cured, and the committee felt, after considering many suggestions for a memorial to him, that the erection of a small building would be just what he would approve.

LIEUTENANT LONG TRANSFERRED TO EAST.

Word comes to the effect that 1st Lieutenant Walter Long has been transferred from Fort MacArthur to Fort Monroe, Virginia. Prior to his enlistment Walter Long was one of the most successful "heavy" actors in the Famous Players-Lasky Corporation. He appeared as the executioner in "Joan the Woman" and in a similar role in "The Woman God Forgot." He will be remembered also for his work as Gus in "The Birth of a Nation." Also he appeared with Mary Pickford in the heavy role of "The Little American."

Long is a powerful man, an ideal type for a soldier, and will no doubt give a good account of himself.

"THE KAISER" ENGAGEMENT EXTENDED.

"The Kaiser, the Beast of Berlin" engagement at the Broadway theater has been extended another week owing to the success of Rupert Julian's screen expose of the German Emperor and his barbarian hosts. Manager Al Nathan of Carl Laemmle's Broadway theater has succeeded in buying out the present week from another attraction, previously booked, in order to extend the run of "The Kaiser, the Beast of Berlin," and this may be its last week if other weeks cannot be obtained at this house.

James C. Bradford, conductor of the Broadway Theater Symphony Orchestra, has increased his orchestra for the extended engagement, and provided a new musical program.

First National's New York Franchise Sold

Mark Realty Company, Owner of the Strand, Takes Over Rothapfel Interest.

LAST week a deal was consummated between the members of the Mark Realty Company, owners of the Strand theater, New York, and the executives of the First National Exhibitors' Circuit whereby the associates of the late Mitchel H. Mark secured an interest in the New York franchise of the former organization, giving them the first-run rights on all features released by the First National, including the Charlie Chaplin comedies. The interest that has changed hands is that formerly controlled by S. L. Rothapfel.

Moe Mark.

The Strand, with a seating capacity of 3,500, is the largest high-class motion picture house in the East, and is considered an ideal theater in which to give First National attractions their initial showing, not only from the esthetic point of view, but for the practical reason that the greatest number of patrons can be reached in the shortest space of time.

The negotiations leading up to this deal were carried on quietly for some time between the First National chiefs and Moe Mark, Walter Hays, Max Spiegel and Eugene Falk, executives of the Mark Realty Company. Mitchel H. Mark, prior to his death, had expressed his approval of the arrangement, but was too ill to take part in the negotiations.

Max Spiegel.

Under the provisions of its charter the First National Exhibitors' Circuit is obliged to lease its New York franchise to exhibiting interests of the highest standing. In closing with the Mark corporation it is believed that the most desirable possible ends have been achieved. Judging from the many congratulatory messages that have reached First National headquarters this opinion is general throughout the circuit.

Since its opening on April 11, 1914, the Strand has maintained a uniformly superior level of motion picture entertainment, allied with musical art, and has represented an ideal in the field of exhibition, toward which hundreds of other owners and managers have striven. The Strand was the first high-class house in the world to feature Charlie Chaplin, and in securing first-run rights for the new series of comedies the same progressive policy that has built up the huge clientele of big theaters is in evidence. The rental figure that the Strand has agreed to pay for the Chaplin product has not been divulged as yet, but it is understood to top anything on record in the field of comedy.

Carl Anderson Promises Splendid Plays

Head of Paralta Plays Returns from Coast—Tells of Great Studio Plant.

CARL ANDERSON, president of Paralta Plays, Inc., returned from Los Angeles Tuesday, March 19. He has been spending a number of months there over plans for the new Paralta studios.

Mr. Anderson left for the Coast in October, and during his stay at the studios was responsible for many important developments in the Paralta organization. Louise Glaum was engaged as a star in Paralta Plays, and her first production, "An Alien Enemy," was completed under the direction of Wallace Worsley.

In speaking of the development of the Paralta Studios and the Western organization, Mr. Anderson said: "It is indeed gratifying to watch the phenomenal development of this organization, which is still not a year old. We started with Bessie Barriscale and J. Warren Kerrigan as our only stars. All of the productions which these two favorites have made proved of exceptional worth.

"Since signing the contract with Henry B. Walthall a few months ago, we have made three productions in which he will be seen as the star and which promise to be great box-office attractions. In securing Louise Glaum, I believe that we have added one of the most popular artists.

"When I arrived at the coast our new studios had been just started. These are now nearing completion and will be most complete. They cover one of the largest tracts of ground used by any producing organization."

Before leaving for the coast Mr. Anderson engaged Jesse Hampton, brother of Ben Hampton, as business manager of the Western organization. Mr. Hampton took up his duties as one of the western executives before Mr. Anderson returned East. The remainder of the Western personnel will be as it was before with the exception of Robert Kane, vice president of the organization, who is now serving as an officer in the army.

F. I. L. M. Club Has Successful Dinner

One Hundred Men Listen to Speeches on Waste and Economy in Manufacture and Distribution.

OVER one hundred men, representative respectively of producers, distributors and exhibitors, were present at the dinner given at Healy's on Wednesday, March 20, by the F. I. L. M. Club. I. E. Chadwick, president, acted as toastmaster. He outlined the purposes of these monthly dinners, showing the benefit that must needs come from practically open forum discussions as regards the various needs or ills that are apparent in the progress of the industry

P. A. Powers, president of the Universal Film Exchange, was the first speaker of the evening. While showing various wasteful and uneconomic processes in the business of the distributor and exhibitor, by no means did he spare the producer, but rather showed the multifarious leakages which go toward increasing the cost of product, as well as decreasing the value.

Lesley Mason showed where the real waste lies. He pointed out that a hundred and fifty thousand dollar picture may be made economically, whereas a fifteen thousand dollar one may be wasteful, and vice versa. He said overproduction is not an overproduction of good pictures, but rather of promiscuously photographed film. He reiterated the impression of the known fact that the moving picture proposition is pre-eminently an artistic product, to be marketed on a business-like basis, and the feeling that if those interested in the production end would concentrate their efforts to build artistically instead of in quantity there could not possibly be an overproduction in the market.

Other speakers of the evening were William L. Sherrill, Harry L. Reichenbach, L. Lawrence Weber and Charles B. Hoy.

BERTRAM BRACKEN ENGAGED BY PARALTA.

Paralta Plays have just enlarged the directorial staff of their California studios by the engagement of Bertram Bracken. Mr. Bracken will start work immediately at Paralta on the fourth Walthall picture, and is now conferring on the scenario. It is an Alaskan story from the pen of Monte M. Katterjohn.

Mutual Exchange Now in Mecca Builaing

New York Office Has 6,500 Square Feet of Space and Up-to-Date Equipment

THE New York exchange of Mutual Film Corporation is now established in its new quarters on the tenth floor of the Mecca Building, 1600 Broadway, one of the principal film buildings in New York City. The exchange occupies about two-thirds of the entire tenth floor, or approximately 6,500 square feet.

The plans for the new exchange were drawn up by G. B. Svenson, Mutual's construction engineer, who personally supervised the work, and the result is a model exchange in up-to-date equipment and lay-out. Mr. Svenson, who has made an exhaustive study of film exchange problems, has incorporated in the arrangement and structure of the exchange some novel ideas, which make for convenience and safety.

M. J. Sullivan, the newly appointed New York manager, assumed charge February 18, and has inaugurated some advanced methods of film display and exploitations. The general arrangement of the offices is such that he can keep in close touch with all his employees and can give his personal attention to exhibitors.

As you enter the office you find a spacious reception room, on the walls of which are hung oil paintings of Mutual stars. On one side of the room is the executive office, the manager's office, the assistant manager's office, bookkeeping department and the billing department. On the other side of the room is the feature booker's office, a private sales office and the cashier's office. The executive office is handsomely decorated. The walls are lined with quarter-sawed oak wainscoting the height of the partitions and handsomely furnished.

In the rear of the office are two doors, one leading directly to the film department and the other leading to the waiting room, used by the film messengers. The cashier's office has direct connection with the film messengers' waiting room, which is a convenient arrangement and saves a great deal of time to the messengers in making their payments or getting their bills.

In the film department every precaution has been taken to prevent accidents and eliminate fire hazards. In this department are three film vaults equipped with the latest improvements, one examination room and one large shipping room. The doors to the film vaults are equipped with thermostat closing devices. When the temperature in the film and shipping rooms reaches 200 degrees the doors of the vaults automatically close. Each vault is equipped with four sprinkler heads, pressure relief vents and other requirements recommended by the Fire Underwriters and the Bureau of Fire Prevention.

The exhibition room is equipped with two machines, which guarantee uninterrupted screening of pictures, and has a seating capacity of twenty. It is easily accessible from the sales room.

Probably the most radical difference from the ordinary exchange is in the location of the film and poster departments. These are in the rear and away from the elevator and entrance hall, but ingress and egress are afforded through a long corridor leading from the main entrance hall to the rear of the building. This arrangement has the advantage of relieving the congestion in the main hall ordinarily caused by film messengers and porters, and eliminates a great deal of noise and crowding at the entrance of the office portion, while giving free and open passage to the exhibitors entering the sales offices and booking department.

Safety first was the principal object in the arrangements of the new quarters. Easily accessible exits are provided, and the quarters in general are so constructed as to guarantee the very best service to the exhibitor.

MARSHALL NEILAN AT WORK IN EAST.

Marshall Neilan, who has been in the limelight by reason of his direction of the recent Artcraft pictures starring Mary Pickford, has arrived in New York to take charge of the production of the George M. Cohan picture for Artcraft, which is an adaptation by Anita Loos and John Emerson from "Hit the Trail, Holliday," and has already commenced work at the Fifty-sixth street studio of the Famous Players-Lasky. He was accorded an enthusiastic reception by the studio employees.

At the time that the motion picture rights were secured for the well-known play and George M. Cohan agreed to appear in the title role it was stipulated that the motion picture company would assign its best talent to the production, and Marshall Neilan was the man agreed upon as the director and Anita Loos and John Emerson as the scenarioists.

WHARTON PLAYERS GIVE STAGE PERFORMANCE.

In addition to portraying the activities of German spies and plotters in America through the roles in "The Eagle's Eye," King Baggott, Marguerite Snow and other actors in the serial are also taking to the "stage" in the efforts to help win the war. The vehicle is "Salomey Jane," which is being presented in Ithaca, where the production of the "Eagle's Eye" is being made at the Wharton studios, and the benefits of the performance are being turned over to the War Chest Fund of Tigo County.

General Salesroom of New Mutual Exchange, Mecca Building, New York.

Lasky Enthusiastic Over Griffith Picture

Back From Coast, Producer Says it is the Greatest Production in History of Motion Picture.

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation in charge of productions, has returned to New York from California, where he has been active in the supervision of western filmings of Paramount and Artcraft pictures. Mr. Lasky is the first motion picture man to reach New York since the eventful showing of D. W. Griffith's new film masterpiece, "Hearts of the World," which has set the entire Pacific Coast agog, and his enthusiasm over this production has for the time being even overshadowed in his mind the activities and plans of his own organization.

"'Hearts of the World' is absolutely the most wonderful photo production the history of the motion picture has ever known," said Mr. Lasky. "The film is positively gripping. You sit for three hours leaning forward, alternately holding your breath, heaving sighs of relief, gritting your teeth, smiling through tears, cursing, praying, cheering and choking back sobs.

"In describing the wonders of this cinema words are inadequate. I delayed my trip east just to attend the premiere, and I want to say it proved one of the greatest evenings of my life.

"Not one of the thousands who witnessed that showing was quite the same man the next day. He grew in stature. He knew that from now on he will be forced, early and late, to preach and work for the gospel of freedom. He now knows as never before what it is to be an American!

"The big audience at Clune's Auditorium time and time again leaped to its feet and burst into roars of applause. For the last three minutes the work of the director had everyone on his feet cheering himself hoarse. Never in the history of amusements has a subject so stirred its audience.

"In regard to the film industry at large, I have never been more confident, never more satisfied. Despite the world conditions or the frequent rumors and calamitous mutterings through underground channels to the effect that the film industry was experiencing vicissitudes, I have noticed no such tendency—at least so far as the interests with which I am allied or concerned. There was never a more consistent demand for good pictures.

"I have come East, according to my custom, to spend six weeks in New York, familiarizing myself with the developments on the Atlantic side of the continent, and primarily, to arrange for the influx of stars to the West. While this is nothing in the nature of a general exodus from the East, it does mean that a number of prominent stars including Fred Stone, our newest screen acquisition, will go to the coast during this spring and summer, owing to the nature of the productions selected for them and because of climatic conditions.

"As to the productional activities in California, I am pleased with the advance that is being made all along the line.

"While I am on this subject, I wish to say I feel greatly pleased with the activities of our stars in behalf of the Government and this campaign for the raising of the needed funds. Miss Pickford will go East shortly on such a campaign, while Douglas Fairbanks will handle a certain territory. In the East Marguerite Clark is also to assist the drive and thus four stars of Artcraft and Paramount are to give their assistance to the great cause, as William S. Hart has also been assigned his part of the great work.

"So, to sum up, I may repeat that there is every reason to be gratified by conditions. Whatever untoward effects may have been experienced by other concerns, and of this I have no personal knowledge—I am able to state authoritatively that the Famous Players-Lasky Corporation is making no policy changes of moment; that we have been able to obtain our supplies regularly and that we have experienced no lessening of demand for our product."

JOINT COMMITTEE PLANNING MOVIE CARNIVAL.

Plans are progressing for the big movie carnival in Seattle, Washington, which the Northwest Film Board of Trade and the Washington Theater Managers' Association intend to hold late this spring. A joint committee of the two organizations has been appointed, and they have already enlisted the support of several officials of the film companies for the success of the affair. The skating Arena and the Hippodrome across the street from it are to be used for the festivities. At least four or five of the most prominent film stars in the county will grace the ball, which will be the final act in the big show. The first will be composed of a mammoth convention of several hundred exhibitors and film men of the Northwest.

Artcraft Wins in Hart Suit

Circuit Court of Appeals Affirms Decision Declaring Player Was Free to Sever Triangle Connection.

A FINAL decision favoring Artcraft Pictures Corporation, in the suit brought against that organization by the Triangle Film Corporation in the William S. Hart case has been handed down by the United States Circuit Court of Appeals for the Second Circuit. This is the third decision in the litigation over the services of Hart.

The initial decision, won by Artcraft, was given out by Judge Martin T. Manton, in the United States District Court, New York City, last August, when the application of the Triangle for a preliminary injunction restraining the defendant from making or distributing motion pictures featuring Mr. Hart, was refused. Mr. Hart's contract with Triangle called for Thomas H. Ince's supervision of productions in which the star appeared and when Mr. Ince severed his connections with Triangle, the star's contract was no longer binding, which decision was last week verified by the Court of Appeals.

In the early part of December, Artcraft again won out, when Supreme Court Judge Goff handed down a decision which denied the application of the New York Motion Picture Company for an injunction pendente lite, restraining the defendant from distributing the first William S. Hart production entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction. This second suit was a local action and temporarily held up the showing of "The Narrow Trail" at the Rialto theater.

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand. The decision handed down by the Court of Appeals is final.

PARSONS TO GIVE WHOLE TIME TO ADVERTISING.

Under the regime of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., P. A. Parsons as advertising manager, will have charge of all Pathe advertising, while Tarleton Winchester, formerly serial publicity manager, has been made publicity manager. Harry Lewis has been appointed manager of the Pathe art department.

Mr. Parsons, well known in the motion picture world, will devote his time and attention to advertising, being in complete control of that branch of Pathe's activities. The Pathe advertising in the newspapers and other mediums has become of such importance that Mr. Brunet deemed it best to separate the advertising and publicity departments. Mr. Parsons has been with Pathe for five years.

Mr. Winchester will have charge of all publicity matters emanating from the House of Pathe. He has been connected with this organization for almost two years, having been successively editor of Pathe Sun, which combined with it special sales and publicity work, and serial publicity manager.

BATES AND PENFIELD—"FEDERAL NEWS SERVICE."

Roderick C. Penfield, formerly editor of Harper's Weekly, for many years connected with the editorial staffs of the Evening Mail and the Sun; Wilbur Bates, who was for nearly ten years general representative for Klaw & Erlanger, and two other prominent newspaper men, whose identity will not be made known until the expiration of their present contracts with New York newspapers will enable them to take an active part in the new enterprise, have organized the "Federal News Service" to furnish special news and pictorial features to a large list of leading journals throughout the United States and Canada.

THOMAS BEDDING REPEATS LECTURE.

The lecture by Thomas Bedding, F. R. P. S., on "The Art of the Motion Picture," which he gave before the members of the Motion Picture Directors Association on January 3, was repeated to the members of the Cinema Camera Club on February 26. It was delivered a third time at the American Institute of Graphic Arts on March 20.

Mr. Bedding is at present in charge of the publicity bureau of "My Four Years in Germany," the Gerard photoplay which is achieving so much success at the Knickerbocker theater, New York.

BILL RUSSELL ENGAGES CARL STOCKDALE.

William Russell, of the William Russell Productions Company, has engaged Carl Stockdale, whose recent good work with the American Film Company has brought him much praise. Mr. Stockdale was with Mr. Russell in "In Bad" and "The Midnight Trail."

Religious Film Concern Formed

Its Home Is in Kansas and Its Chief Promoter Declares Its Work Will Be Crusade Against Vice.

ACCORDING to the Wichita Beacon, the Palestine Film Company, Ltd., has been launched in Wichita, Kan., by Daniel J. Killen, of Nebraska, a former state senator who, with his associates, feels that the time is propitious for the production of high-class moral and religious pictures. The new company has been incorporated for $1,000,000 and has taken over the Wonderland Park at Wichita on which it is said a studio will be built to be ready for production by August 1 next.

It is reported the price paid for the park, which is fifteen acres in extent, was $40,000, and plans for a studio have been made which call for an expenditure of about $100,000. It is said Wichita and Eastern capital has been interested in the venture and that the plan has the approval of religious writers and workers throughout the country. Mr. Killen is reported to have said that the directors of the corporation will be chosen from among the leading church and business men of Kansas, that the stockholders of the company will be public-spirited people from all over the United States, and that ministers from various denominations will be on its board of censorship. It is said the reasons why the enterprise was located in Wichita were that everybody in Kansas is a booster; it is centrally located and has good railroad facilities; it has a good climate for picture making, and is the most Christian state in the Union.

Mr. Killean says: "The Palestine Film Company, Ltd., has not gone into this enterprise blindfolded, or without accurate knowledge of the subject in hand.

"It has personally interviewed thousands of ministers of every denomination throughout the entire world and has spent nearly five years investigating the possibilities that await a company that will produce pictures suitable for church extension work.

"Our work is a crusade against vice in all its devious forms that will be far-reaching, and the deciding factor in an educational propaganda for the advancement of purity in our home life and the stimulating of religious thought and right living conditions."

In addition to the production of pictures, the company expects to give the people of Kansas the advantage of the finest sacred concerts and lectures that money can procure. These concerts and lectures are to be given on alternate Sundays and absolutely free of charge.

Universal Makes Safety First Subject

Ten of the Leading Players Appear in "Careless America," Filled With Automobile Stunts.

TO make America safe for the careless pedestrian and the careless automobilist, ten stars, prominent in the moving picture field, consented to appear in extra-hazardous scenes contained in "Careless America." This production, which is in two reels, has just been completed by Universal and is being assembled under the supervision of Harry Levey, manager of the Industrial Department.

The players who will endeavor to impress upon the minds of the public the dangers which constantly surround the average individual are Mildred Harris, Herbert Rawlinson, Kenneth Harlan, Ben Wilson, Betty Schade, Kingsley Benedict, Neva Berber, Laurence Peyton and Albert Roscoe.

In the two reels are crowded ten sensational stunts, the like of which are usually reserved for the final punch scenes of serial episodes. Automobiles plunging across chasms, diving off cliffs, smashing into crowds, hurtling over docks —these are a few of the stunts performed in the course of the picture.

Every Secretary of State in the country has already endorsed the Universal production and 6,200 chiefs of police have undertaken the task of seeing that "Careless America" is given the widest circulation in their communities. Because of the "safety first" nature of the film, no charge is to be made to theaters which present it.

SWETT RETURNS FROM LONG TRIP.

F. W. Swett, traveling representative of Nicholas Power Company, has just returned to New York after an absence of two years on the road. He reports conditions in general as much more favorable than during the past summer and fall. He has come to New York to acquaint himself with the improvements and changes in Power's equipment preparatory to a trip of inspection to all army cantonments wherein Power machines are installed.

John G. Adolfi Joins World Pictures

Famous Director Signs Contract to Direct Pictures in Which Barbara Castleton Is Featured.

JOHN G. ADOLFI, the famous director whose most recent big picture is "Queen of the Sea," which he wrote and directed for the Fox Film Corporation with Annette Kellermann as the star, has signed a contract with World-Pictures and will shortly begin the direction of a production for the World, in which Barbara Castleton will be starred.

Mr. Adolfi comes to the World with a record of achievement in the filming of entertaining, interesting box office successes. While "Queen of the Sea," which has not yet been released, is his most recent big picture, he has directed scores of other big productions, having been in the industry almost from the start.

John G. Adolfi.

Though young in years Mr. Adolfi may be considered a veteran of the silent screen. His technique and skill has advanced each year and he is considered one of the most certain producers of box office drawing cards now directing pictures. The announcement of his connection with World-Pictures will be noted with interest by all exhibitors and his first World picture will be eagerly awaited.

Mr. Adolfi began his career with the Biograph company. He was associated with David W. Griffith in some of the latter's big productions. An interesting fact in connection with the filming of "The Birth of a Nation" is the fact that Mr. Griffith used some of the scenes that Mr. Adolfi was taking for another production in "The Birth of a Nation."

From this concern he went to the Universal and then to Fox, directing big pictures for both these concerns. Mr. Adolfi was with Fox for over three years. He will take his first World scenes in Washington.

At Leading Picture Theaters

Programs for the Week of March 24 at New York's Principal Motion Picture Houses.

THE RIVOLI—"Love Me," a Thomas H. Ince directed picture written by C. Gardner Sullivan and starring Dorothy Dalton, shared honors at the Rivoli the week of March 24 with Official Italian War Pictures showing a combined naval and aerial attack on an Australian stronghold. The usual Animated Pictorial and other additional features were also shown.

THE STRAND—Pauline Frederick in a screen version of Sardou's "La Tosca" was the chief attraction at the Strand. Frank Losee plays Baron Scarpia. The drama is one of great power. The third episode of "The Depths of the Sea," a new comedy, and the Strand Topical Review completed the screen program.

THE RIALTO—"The Whispering Chorus," an Artcraft picture made from the story of Perley Poore Sheehan and directed by Cecil B. De Mille, headed the list of screen attractions at the Rialto. Kathlyn Williams, Raymond Hattan, Elliott Dexter and Tully Marshall have the principal roles. "Those Athletic Girls," a Paramount-Mack Sennett comedy, furnished the fun.

EIGHTY-FIRST STREET THEATER—First half of the week, Bessie Barriscale in "Within the Cup" and the last installment of "The Eagle's Eye." Latter half, Mae Marsh in "The Beloved Traitor," and a new number of Chapin's "The Son of Democracy."

BROADWAY—"The Kaiser."

KNICKERBOCKER—"My Four Years in Germany."

LYRIC—"Woman and the Law," Fox feature.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

LIGHTING. What an important feature it is, both in the film itself and in the theater showing the film. It is surprising how little the extensive uses of lighting are put to, even in some of the larger Broadway theaters, both motion picture and theatrical. The average theater uses plain footlights, stagelights and spotlights and lets it go at that. Experimenting with lights is one of the most pleasant parts of my preparation of a show. With my head electrician, I study new effects, try out new ideas and attempt all kinds of electrical acrobatics, some of which are very often sadly humorous. However, it is only by actual experimenting that we can arrive at a suitable result.

After I have my show planned and carefully outlined, I arrange on paper what I think will make effect lighting. My head electrician does likewise and then we compare notes and try them out. Some times a radical idea works out highly effective, other times it is all wrong, but with a variation leads off to a new idea and so on. I have spent many hours trying out new lights and effects, but the results easily warranted this time and effort.

An idea that always helps to put over a singer is as follows: The number is started with the regular stage lighting. The lights are gradually dimmed and a "baby spot" coming up from the foot-lights shines on the singer's face. As the other lights become dim, the little spot becomes bright and finally the end of the song is sung with a dark stage with only the face of the singer visible to the audience. By changing colors of the "baby spot," this can be made more effective.

In any part of the overture where a solo is rendered a small spot is always placed on the soloist, even if the solo is of short duration. Different lighting on the back drop is also usually effective for a singer or other soloist. With a good drop and a careful study of lights upon it, many different effects can be brought out, including beautiful sunsets, sunrises, twilights, moonlight nights, stormy scenes, etc.

Upon conclusion of the overture, solo, or any other number in fact, a sudden switching on of all lights in the house, with the conclusion of the final note, always helps to put it over with a smash. Occasional dimming and brightening of other indirect lights throughout the house bring about a different atmosphere. The more different and harmonious lighting schemes you can inject into your show the better the general results will be, for nothing helps to bring out the variety of your bill more distinctly than changes in lighting.

At the Strand we have two panels next to the screen, one on each side. In these panels, by means of special projectors, we present suggestions in lighting which are suitable to bring out the action of a scene in the picture. For instance, in "Carman of Klondike" the big fight scene is staged in the open in the midst of a terrific storm. With the rain pouring down upon the combatants we carried out the idea of the storm further in the panels where rain effects were projected. Then again in another recent picture scenes of an interior of a log cabin were shown with the lightning flashing outside the window and the rain beating against the pane. By synchronizing the lighting on the panels with that in the film as it flashed outside the window, and projecting a down-pour of rain in the panel, it brought the audience apparently right into the room with the players, the edge of the screen acting as the wall of the cabin and the panels representing the exterior on both sides.

In trying out light effects, as well as other bits in connection with the staging of a bill, it is always advisable to have as many of the theater attaches, from the house manager down, in various parts of the house, to see the results from all angles. I have received valuable suggestions on several occasions from young ushers, who take as great an interest in putting over new ideas as I do. By making them feel that they are at all times a part of the creative force of the theater they become more interested in its general welfare than if they were constantly impressed with the fact that they are small cogs in the wheel.

BOV TO ENTER GOVERNMENT WORK.

John Bov, formerly connected with the technical department of the American Film Company at the laboratory at Chicago, has been selected for the governmental staff of motion picture men and will soon join the film service of the government at New York.

Three Scenario Writers for World

Hubbard, Clifton and Smith, Men of Experience, Sign Long Time Contracts.

LUCIEN HUBBARD, noted scenario writer, has just signed a long term contract with World-Pictures and has already started work. Mr. Hubbard, who is a former newspaper man, has recently been associated with the Diando Company in the preparation of the story and continuity for "The Wolf-Faced Man," a serial to be released by Pathe.

While Mr. Hubbard's specialty is continuity work, he has a number of original stories which have been successful. Among them are "The Angel Factory," produced by Astra; "The Awakening of Ruth," produced by Edison; two of the O. Henry series and others.

"Scenarios are not written—they are re-written," declares Wallace C. Clifton, scenario writer, who has just signed a long term contract with World-Pictures.

"I rewrite my scenarios not once or twice, but six and seven times and even more, if necessary," continued Mr. Clifton. "It is only by rewriting that the best results are obtained. I have yet to see a story so good in its first draft that it cannot be made many times better by careful and thoughtful rewriting."

Hamilton Smith, who has had a varied and highly successful career in motion pictures, has also joined the scenario department of World-Pictures, having signed a long time contract. He is now engaged, in association with Mr. Hoyt, in the preparation of a story for Madge Evans. Mr. Smith has been writing scenarios for the past seven or eight years. He began with the Kalem company and for some time was associate editor of that concern. Then he did special work for Metro.

Florence Short

THAT Florence Short, who is barely out of her teens, could manage to win such an enviable record both upon the stage and in the silent drama in so brief a period is a matter of surprise only to those who do not know her personally. To youth all things are possible, and when youth is backed by keen intelligence and an abundance of stage traditions from a long line of theatrical ancestry it forms a combination that simply must "arrive." Possessing all these attributes, together with a dark radiant beauty and charming personality, Miss Short came into her own.

Florence Short.

Friends and admirers are legion who recall her splendid work as Passion in "Experience" in the original production. Later she was with Henrietta Crosman and in other New York productions, but her advent and instant success in pictures have won for her an added host of friends who were quick to appreciate an intelligently capable artist in what is commonly known as vampire roles.

Now through ten episodes of the new United States Secret Service serial, "The Eagle's Eye," Miss Short's portrayal of Madam Stephan, an imperial German agent, is a characterization at once impressive and skillfully drawn. It should win for her higher honors in screendom.

WILLIAM FOX GUEST OF THEATER CLUB.

William Fox, the film producer, and Virginia Pearson, noted screen star, were the guests of honor at a meeting of the New York Theater Club, of which Mrs. Belle de Riviera is president, in the Hotel Astor, March 19. Mr. Fox was the principal speaker.

Jane and Katherine Lee, the Fox "Baby Grands," presented an original skit.

Advertising Essential

Hiller & Wilk Reply to Moving Picture World Criticisms of State Right Publicity Methods.

TAKING up the subject of State Right advertising methods which were criticized editorially in the Moving Picture World of March 30, Messrs. Hiller & Wilk, distributors of State Right subjects, express their approval of the World's position in the following letter:

"New York, March 21, 1918.

"Editor Moving Picture World,
"New York City.

"Dear Sir:—The criticism published on page 1791 in the March 30 issue of the Moving Picture World is a well-merited one. The open market needs just such fair and frank criticism. It will be due to this sort of wholesome constructive consideration that these faults will be rectified with a resulting betterment of conditions in the field in general.

"The ignorance that producers have with regard to the demands of the open market is appalling. Many of them feel that the open market is a dumping ground for their poor pictures while others are afraid that the number of poor pictures in the open market will make it impossible to find a market for their unusual ones.

"As to the neeessity of advertising their product, that seems to be quite an unnecessary item of expense. Many of them feel that their work is done when they show their sample print. They are generally coming to realize that the distributors of their pictures are, to a greater or lesser degree, factors in their success, and more attention is being paid today than ever before to the need of helpful advertising ideas to make the marketing of their product a success. The task has been a hard one, but gradually things are becoming better along this line and the faith that the believers in the open market have had is more and more justified as the days go by. Producers and directors who are capable of making unusual pictures are investigating with great care the possibility of the open market. As these men go into the field, the publicity problem will adjust itself quicker because these men are aware of the necessity of calling for the keenest brains in the advertising field to augment the work they have done in the productions.

"We have constantly urged on the producers we represent the need of advertising more generally and more widely and more efficiently, but we have had to convince them that the state right buyer would do his share. In supporting their efforts, too, many times we have urged the value of this advertising upon buyers only to find our suggestions being acted upon in a half-hearted manner. Were all the operators in the open market to realize the great truth that advertising is as essential as any one factor toward making pictures a success, there would be a greater number of superior pictures offered through this method than there are today.

"The burden therefore rests on distributor as well as producer. It is a mutual problem, and we can see evidences that the proper spirit of co-operation is surely taking the place of the 'don't care' spirit which has existed. The inevitable result of the growth of this finer spirit will be greater stability in the open market and with that—the greatest need of all, great pictures. HILLER & WILK."

Rembusch Calls a Meeting

Secretary of the American Exhibitors' Association Wants Exhibitors and Producers to Discuss Co-operation Plan.

THE Moving Picture World is in receipt of a telegraphed communication from Frank J. Rembusch, National Secretary of the American Exhibitors' Association, which reads as follows:

"The question of close co-ordination between producers and exhibitors, through some co-operative plan of distribution or booking agreement, or both, is now receiving the earnest consideration of the entire industry. Many conflicting propositions are being offered, consequently neither producer or exhibitor can benefit, even though all may favor general principles therefor.

"To obtain the best thought and crystallize general sentiment a general conference of all exhibitors and producers will be held at the Hotel Astor, New York city, beginning Monday noon, April 8. All exhibitors and producers, without regard to affiliations, are invited to attend. No special invitations are being issued.

"All plans for better protection, greater economy and closer affiliation between exhibitors and producers can be presented and will be considered. Every state and large city is requested to send a representative and all individual exhibitors and heads of producing companies are requested to be present. As there has never before been held a general meeting between producers and exhibitors we believe that much good can be accomplished in general conference."

Dorothy Jardon

DOROTHY JARDON, whose debut in Grand Opera as "Carmen" is scheduled for the Fall of 1918, and who has been studying for her operatic debut under America's greatest teacher, has arranged with Ed. Rosenbaum, Jr., Publicity Director of the King-Bee Films Corporation, to act as her personal and business manager for a term of three years.

Dorothy Jardon.

Miss Jardon is a most striking beauty of her type in this country according to Harrison Fisher and other famous artists for whom she has posed.

Gifted with a remarkable voice, a superb figure, intense dramatic instinct and unusual intelligence, there is every reason to believe she will be one of the year's greatest screen sensations.

Mr. Rosenbaum has secured a story that fits Miss Jardon's personality perfectly. It was written by a well-known playwright who has refused many offers to write for other stars, but his admiration and friendship for Miss Jardon were such that he readily consented to supply a story for her screen debut.

Mr. Rosenbaum expects shortly to announce the name of the company that will star both Miss Jardon, also Nora Bayes, in the near future. It is rumored that Wall street capital will back these two stars in a series of pictures.

PUBLICITY BOOK FOR "THE LION'S CLAWS" OUT.

The new Universal serial, "The Lion's Claw," has been well provided for in the way of publicity by Advertising Manager Nat G. Rothstein's Complete Advertising, Poster and Publicity Campaign Book. This is indeed a most complete and satisfying compendium of everything needed by the exhibitor in exploiting the new thriller serial. It contains complete, ready-to-use advance teaser campaign ads, the opening ad, with follow-up episode ads, and all the help an exhibitor who has much to think of needs.

The book contains thirty-six pages and has pictures of all the posters and cuts available, of which the supply is particularly rich. Then there are sensation-making write-ups for use in the daily papers and ideas to excite interest in the coming attraction, as well as to keep the excitement while it continues. The amount of work on this help to exhibitors is astonishing both for the timeliness of the material used and for the extent of it. The first episode of the new serial will be released April 6.

SOL BERMAN WITH JEWEL.

Sol J. Berman, widely known throughout the New York territory, has been appointed sales manager of Jewel's New York office. Although originally from the Middle West, Mr. Berman spent the last few years in charge of important exchanges.

It was with the World Film organization that Mr. Berman made his bow as a metropolitan exchange manager. After a period with that company he was sales manager of Branch A, Bluebird. Berman then went to Select, paying particular attention to its New York office. His next affiliation was with Brenon Pictures.

A special campaign on "The Kaiser, the Beast of Berlin," now playing a successful run at the Broadway Theater, is receiving the immediate attention of the newest addition to Jewel organization.

McCormick, Director of Indianapolis Circle

Something About Young Man Who Has Reputation for Wearing Out S. R. O. Signs

S. BARRET McCORMICK, managing director of the Circle Theater, Indianapolis, is one of the younger American exhibitors. Utilizing unique ideas, shrewdly appropriate to the various films he has selected for exploitation, Mr. McCormick has put over so many successful campaigns at the Circle that a brief resume of his methods should prove of value to exhibitors striving for maximum returns on their efforts.

Many will contend that in the Circle Mr. McCormick has been provided with one of the four most beautiful motion picture theaters in the United States as a setting for his activities; also that his backers, Messrs. Robert and Herman Lieber, are business men of unusual breadth of vision who give their managing director every encouragement to produce the best shows that money and ingenuity are able to devise.

S. Barret McCormick.

While there is no gainsaying the force of these arguments, the fact remains that Mr. McCormick has so frequently turned lukewarm successes into S. R. O. attractions by clever advance work, making officious censors and various other handicaps work to the advantage of the Circle that his own system of management must be given due credit.

During a recent visit to New York, Mr. McCormick explained in a few sentences his method of work.

"At the Circle we strive, first of all, to create an atmosphere appropriate to each distinctive feature shown. This is done not only by especially designed stage settings and lobby displays, but throughout our newspaper and general advertising we aim to follow a style that will hook up with the theme of the play. For the exploitation of Bryant Washburn in 'Skinner's Dress Suit,' for example, we used practically a different language from that employed in putting over Mary Garden in 'Thais.'

"The first story, you will remember, was a typically American comedy, telling of the trials, tribulations and final triumph of a young clerk, who found his real opportunity in life by accidentally disporting himself in swell raiment, purchased beyond his means. The humorous angles of this rollicking tale were played up in such a way as to appeal to the personal problems of the Indianapolis folks—who are, by the way, about as typically American as any class of people you will find—and the generous space we used in the local newspapers to drive home our points brought the people out to enjoy Skinner's adventures in much the same mood that they would go to the home of a friend who had recently won a fortune against odds to hear him tell about it and incidentally drop a few practical tips for their own benefit.

"'Thais,' on the other hand, is an exotic classic, appealing to the imagination, and with a star of the prestige of Mary Garden in a role that had already made her internationally famous, our method was to key all advertising and publicity to bring out these facts in as striking a manner as good taste could dictate. I am a great believer in short, snappy sentences in advertising, highly colored and even frankly poetical in cases where verbal embroidery will stimulate interest in the production. 'Thais' was billed successfully in this manner; and just recently we did a record business with Theda Bara in 'Cleopatra' by following the same method, despite the efforts of the local board of censors to prevent us from showing the Siren of the Nile in all her historic splendor. Acceding to the personal wishes of the mayor, we cut out certain scenes, but treated the matter in a semi-humorous manner in our newspaper copy, by making Cleopatra say, in reference to the deletion of the final scene with Anthony, 'Now I can fully realize what Shakespeare meant when he said "That was the most unkindest cut of all."' The result was capacity audiences at every performance."

S. Barret McCormick is a native of the west, and before entering the field as an exhibitor was a special writer on the staff of the Rocky Mountain News of Denver. One of his editorial colleagues on the News in those days was George Creel, now official publicist of the United States Government. Mr. McCormick was an exhibitor in Denver prior to his engagement as managing director of the Circle theater, some eighteen months ago. While he is not officially connected with the First National Exhibitors' Circuit, his keen business judgment is frequently sought by Robert Lieber in deciding policies that are put up to the directorate of the circuit.

Lucille Satterthwaite

THE little town of Waynesville, N. C., has lost for an indefinite period one of its most attractive inhabitants. Miss Lucille Satterthwaite is missed on the tennis courts and bridle paths, where until a year ago she was a popular figure, being a great lover of the outdoor life. But naturally, having followed the line of sports her home town provided, and becoming almost expert in all of them, she longed for the big city, with other fields to conquer. Her reasons for coming to New York and how to get here were things to be thought of, so she watched for an opportunity.

Lucille Satterthwaite.

About this time the Photoplay Magazine conducted a beauty contest, offering to the ten prettiest girls selected an opportunity to enter the moving picture business. Miss Satterthwaite submitted her photograph, and, to make a long story short, was one of those selected and called to New York. In March, 1917, she made her debut in World Film pictures, playing a part in "A Modern Othello." This picture was followed by engagements with the Selznick, Goldwyn and Fox companies. Miss Satterthwaite has just finished "American Buds" for the Fox company, in which she played one of the leading roles.

A slightly built girl of five feet and five inches in height, of the brunette type, with a mass of dark brown hair over hazel eyes, and just tipping the scales under the lightweight class, make Lucille Satterthwaite a mighty attractive type for motion pictures.

SCHICK OF TRIANGLE ENLISTED.

Charles J. Schick, company clerk for Director Raymond Wells, has been the cause of adding a new star to the Triangle big service flag which floats over the Culver City studios. Schick has enlisted in the ordnance department of the Federal service and has left the Triangle for a special course at the University of California.

Exhibitors Are Smiling, Says Goldwyn Man

Situation Summed Up By Jake Lowrie, Quoted as Saying "We're Not Coming Back, We're Back"

EXHIBITORS all over the country are smiling again. No better proof is needed that the motion picture industry has fully recovered from the recent slump, which for a time threatened dire things. Whether because of the war tax or a depression in business, first class motion picture theaters which in normal times boast capacity business played to so many empty seats for four or five months that an exhibitor without a complaint was a rarity.

Now things are changed, according to a Goldwyn traveling publicity representative recently returned from a tour that brought him into close contact with showmen in every section of the East and Northwest and a part of the Southwest. Boson, he found, was the first big eastern city to outlive the slump.

"We're not coming back, we're back," replied Jacob Lourie, the big Goldwyn exhibitor in the Hub, to the publicity man's query. Similar conditions were noted at Providence, Lowell, Springfield and Brockton. Lynn and Portland are just convalescing, their full recovery being retarded by labor troubles.

Buffalo is at its theatrical best now, the new Curtiss plant and several other new war plants bringing thousands of young men and women to the upstate metropolis. "Business was never better," said Michael Shea, of Shea's Hippodrome, where Mabel Normand in "Dodging a Million," did a record business recently.

It was in the Northwest that the Goldwyn representative found the greatest wave of motion picture prosperity, conditions in Minneapolis making some of the large exhibitors forget there ever was depression. There, as in many other large cities, the slump was not without its compensations. It drove a lot of fly-by-night exhibitors out of business and removed their cheap store shows which had long been eyesores.

Finkelstein & Rubin, owners of a chain of theaters in the Twin Cities, reported prosperity for all their houses. Their statement was borne out in part at their New Garrick theater, St. Paul, where "The Auction Block" played to tremendous business the week the Goldwyn man spent in the Twin Cities. A trip to Rochester, Minn., revealed that prosperity did not pass up the smaller places in its sweep.

Of all Northwestern states, Wisconsin had the hardest time in wrestling itself from the grasp of the slump. It was not until the middle of February that the motion picture boom made its appearance there. La Crosse and Oshkosh, which suffered most, were the first cities in Wisconsin to note a change for the better.

Theaters in St. Louis had worn an air of prosperity weeks before the Goldwyn man put in an appearance. Here, too, a number of padlocked store shows revealed where the slump had put in its work. Further evidence of the cinema boom the Mound City is enjoying is the recent decision of the management of the New Grand Central theater, the Goldwyn first-run house, to run continuously instead of giving four shows a day, as heretofore.

A week's sojourn in Ohio helped to prove that motion picture prosperity was general all over the country. Cleveland felt the boom soonest, just as it had felt the slump first four months before. Eighteen of the twenty-one big exhibitors in the Forest City reported exceptionally good business. Cincinnati is doing well. Many of the big exhibitors there say the slump never touched them. MacMahon and Jackson, owners of Gifts theater, report that while trade journals announced depression everywhere, there was no noticeable falling off at their house.

There was a peculiar situation in Pittsburgh. Apparently only the smaller houses felt the slump there. Complaints from the higher-priced houses were few and far between. Harry Davis, head of the Davis circuit of theaters, said he had experienced no falling off worth being concerned about and that his spacious Lyric theater had done remarkably well since last summer.

Despite what Cincinnati and Pittsburgh think about it, there was a marked depression elsewhere, but that exhibitor smile, so prevalent everywhere now, is proof that the slump has done its worst. Motion picture producers have every reason to hope the smile will never come off.

Norka Rouskaya

THAT motion pictures continue to attract the artists of the stage is again evidenced by the latest recruit from the ranks of the footlights. This time it is Norka Rouskaya, the young woman who has captivated Europe and South America with her talent. Miss Rouskaya is indeed a find. Aside from her beauty and musical and dancing art, she is an actress of ability in spite of her nineteen years.

Norka Rouskaya.

Miss Rouskaya was born in Switzerland, and before crossing the Atlantic performed in the principal theaters of France and Italy. Her success in South America was sensational, and in some of the republics, such as Peru, she became a popular idol. Miss Rouskaya is making no secret of her ambition to win fame on the screen. In fact, the lure of the silent drama culminated in the decisive step of canceling all her contracts in Havana, Panama and other Latin-American capitals for no other purpose than to reach New York, the Mecca of the cinematographic art, as soon as possible. Her friends predict she will rival our prominent emotional actresses. Miss Rouskaya is a young woman of culture, speaks four languages, including English, and her artistic temperament has been cultivated and developed to a high degree.

An exotic, although exceedingly attractive face and winning personality, will be the gain by producers of American motion pictures as soon as Miss Rouskaya makes her local debut before the camera.

McDONALD GOES ABROAD WITH Y. M. C. A.

John J. McDonald, an assistant of Sales Manager A. Schmidt in the home office of General Film Company in New York, has resigned to accept a position as a war secretary and physical director for overseas service in the Y. M. C. A. He will leave at an early date for France to take charge of the recreation work at one of the huts back of the American trenches or in one of the foreign training camps. Mr. McDonald will have the rank of civilian captain, and is well qualified to act as coach and instructor in boxing, football, baseball, wrestling and other army sports. Mr. McDonald is a graduate from the efficiency department of the American Druggists Syndicate. He was also physical instructor at Captain O'Brien's police civil service school.

"O. HENRY" LETTER SELLS HIGH.

The tremendous increase in popularity of the name "O. Henry" is reflected in the record breaking price of $810 paid last week by a New York collector for an autographed 1,200-word letter written by "O. Henry." Although "O. Henry," or William Sidney Porter, died nearly eight years ago, his stories and his personality enjoy a greater measure of interest and approval today than at any time during his career. The "O. Henry" vogue during the last few years has been remarkable, part of this tremendous revival in interest undoubtedly being due to the series of O. Henry pictures distributed by General Film Company.

Toronto Exchangemen Uncover Queer Situation

Find One Exhibitor Who Had Signed Contracts for 269 Features, Some Days Being Filled Six Times Over.

ALMOST extraordinary state of affairs with regard to the value placed upon booking contracts by a number of Ontario exhibitors has been discovered as a result of an investigation on the part of managers of Toronto exchange offices. The latter were finding that out-of-town exhibitors were rejecting film shipments too frequently. Pictures were being returned without being used quite regularly by a comparatively large number of theater men and the exchange managers came to the conclusion that it would be wise for them to compare contracts. The move proved to be an eyeopener. It was found that numerous exhibitors were treating solemn agreements as "scraps of paper."

In one glaring instance it was discovered that an exhibitor had signed contracts for 269 features for the next few months. This was apparently enough to serve him for the next two years. He had six different features booked for Mondays and Tuesdays of every week for three months. He was actually selecting one of the six features for his show and was returning the other five to Toronto without even a "Thank you." An emergency meeting of Toronto exchange managers was called and he was asked to put in a personal appearance. He did so and explained that he had left the management of his theater to various employees because of other business interests. He declared he did not realize the state of his theater business. He found it advisable, however, to straighten out his affair immediately. Other instances could be given. In other cases, the exchange managers stopped sending reels so that the exhibitors soon found that they could not put on a show. In the majority of these cases the situation soon righted itself.

Another inconvenience which Toronto exchanges have been suffering was the result of a growing practice of exhibitors in some section of the province of working an exchange business on their own account. Instead of returning the reels to the proper exchange, the exhibitors started to trade shows between themselves. In short order the exchanges lost all trace of their property. A shipment of reels was sometimes on the missing list for weeks. Eventually they were returned to Toronto from unexpected sources. Later, it frequently happened that an exhibitor would complain to a Toronto distributor that a shipment was a repeater—namely, a show had been sent to him on a previous occasion. The office books were examined and there was no record that the pictures in question had gone to the complaining exhibitor. Inquiries then showed that the reels had been received from an exhibitor in a neighboring city.

It was actually discovered that some exhibitors were charging a nominal sum for the rental of pictures which they were passing on to the next man. This practice was stopped, however, when the exchanges announced that such cases would be reported to the Ontario Government and the offending exhibitors would be required to take out an exchange license costing $150 per year.

In practically all booking contracts issued by Toronto film renting companies now a clause is inserted requiring four weeks' notice for the cancellation of an agreement. This acts as a protection for all parties concerned.

In addition, the Toronto exchange managers have been having their regular troubles as well.

EXCHANGE APPOINTMENTS BY GENERAL FILM.

John R. McIlheran, of Dallas, for eight years prominently identified with film exchange interests of the southwest, has been appointed manager of General Film's Dallas exchange. For several years he had been in the employ of the Consolidated Film and Supply Co., of Dallas, as manager of its New Orleans and El Paso exchanges and more lately as manager of the Bluebird feature department of the Dallas office. For more than a year he was assistant manager in the Mutual Dallas exchange.

F. Flarity, whose appointment as manager of the Albany General Film exchange was announced recently, has been transferred to Buffalo, to succeed E. J. Hayes, resigned. He has been succeeded at Albany by C. R. Osborne, another well known exchange man, who resigned as manager of the First National Exhibitors exchange at Boston to return to General Film. Previously he had been employed as a salesman out of the General Film Boston and Wilkes-Barre exchanges.

Lost Chance for Sunday Shows in Quebec

Theater Men Fail to Hold Together and Lord's Day Alliance Put One Over Them.

THE moving picture theaters of Quebec have been forced to close on Sundays because the exhibitors did not stick together in their fight with the Lord's Day Alliance. Arthur Drapeau, proprietor of three theaters in Quebec, held out until the last and finally pleaded guilty to violating the Lord's Day act when he saw that he was not being given the support of fellow-exhibitors for a test case. The Quebec City theaters only recently opened their doors on Sundays when the Court of Appeals decided that a local Sunday Observance Act was not legal. The moral uplifters got busy, with the result that Sunday business has been suspended.

Alec B. Francis

WILLIAM GILLETTE once played a butler, so why not Alec B. Francis? the photoplay public will ask itself when they see Mr. Francis in Goldwyn's newest production starring Mae Marsh. The transformation will occur in a forthcoming production regarding which there is secrecy, and as with the case of Gillette the suave and polished Francis will essay a part of his own choosing. Asked to explain why he chose to step from the high estate he enjoyed in "The Cinderella Man" with Mae Marsh, Francis declared that he was not abdicating at all. In fact he believes he is playing the best part he has had for a long time.

Alec B. Francis.

"It is not the length of a part or the number of scenes in which I appear that causes me to say I will or I will not undertake a part," said Francis. "It is the significance of it and the influence of the character on others in the play. This decides me—nothing else. The part of the butler in Miss Marsh's new photodrama is quite as good, from the actor's standpoint, as my last part—her father in 'The Face in the Dark.'

"The fact that I am a servant does not imply that the character of the butler is an uninteresting one. Too often the servants we see in plays conceal drama far more moving than that enacted by their superiors. Servants are more than automatons devised to serve as background and as living advertisements of their employer's wealth. When I am fortunate enough to find a servant who stands for more than a figure in livery, believe me I cannot be cast too quickly to play him.

"So it is with the old butler in the Mae Marsh photodrama. He is a human character, overflowing with quick sympathy and human nature and the opportunity to be of aid to the girl played by Miss Marsh comes early in the play, followed by a sort of hovering watchfulness as long as she remains among people who do not understand her. The old butler is a vivid character, too, for all his quiet unobtrusiveness."

KELLY GOES TO TEXAS FOR GENERAL FILM.

Among General Film's recent additions to the sales department is that of the well-known James B. Kelly, known for years to the motion picture exhibitors of the southwest. Mr. Kelly becomes special representative for General in Texas, with Dallas as his headquarters, to handle the organization's feature releases and short subjects in an intensified campaign.

More recently Mr. Kelly was sales manager for the Consolidated Film and Supply Company in Atlanta, in which city he was active during the last seven years. Before that he was with General Film Company in the New Orleans territory. He departed from New York March 18 after a conference with General Film executives to undertake his new work.

Foreign Trade News

By F. G. Ortega.

ACCORDING to Cine-Mundial's agent in Uruguay, the number of cinematographic and theatrical performances given in Montevideo (the capital of the republic) during 1917 amounted to 16,537 and 1,528 respectively. A grand total of 4,300,000 persons attended the theaters during the year.

* * *

While Sarah Bernhardt was appearing in Havana about a month ago, an enterprising renter dug out an old copy of "Mothers of France," her latest screen production which was distributed in this country through the World Company, and made quite a hit with the exhibitors.

* * *

Among the important film renters and exhibitors in Brazil, with offices in Rio de Janeiro and Sao Paulo are the following: Zieglitz & Castello, Pan-American Film Service, Empreza Pinfildi, Cia. Cinematographica Brasileira, De Luxo Films, Agencia Sestini and Empreza J. R. Stana. All these dealers are buying film and supplies from the United States and Europe.

* * *

The production of films in Argentina during 1917 shows an increase over 1916 in the number of subjects and some advance in technique, but little else. Severo Norsa, our correspondent in Buenos Aires, reviewed the year's activities among the local producing companies in the April issue of Cine-Mundial and arrived at the conclusion that the trouble lies in the lack of competent directors. All present signs bear out the contention that some years must elapse before the Argentinian producers can offer any real competition to foreign manufacturers.

* * *

George Walsh, Douglas Fairbanks and Franklin Farnum are among the most popular screen comedians in Argentina. All their productions shown in South America have been successful.

* * *

The following companies have furnished the bulk of the programs shown in Uruguay during the past six months: Paramount, Fox, Rex, Pathe (New York), Pathe (Paris), World, Vitagraph, Metro, Mutual and Triangle. Excepting Pathe Freres, who released a few of their French-made pictures, the "Caesar" was the only European house to meet with any marked success, and this was due to its Bertini productions.

* * *

Watch the Portuguese section of Cine-Mundial. It is conducted by Pedro Caruggi and Gastao Tojeira, editor of "Civilita Latina," a daily paper published in Sao Paulo, and associate editor of "A Rua," another daily of Rio de Janeiro, respectively. It also includes some news letters from Portugal. The section is acknowledged to be the most complete monthly cinematographic review of the Portuguese-speaking world available at the present time, so much so that it is reproduced verbatim by most of the motion picture magazines published in Europe.

* * *

Cine-Mundial's agent in Havana reports that the local exchanges are about to organize a protective association.

* * *

Audrian & Medina, of Havana, are acting as distributors for Cuba of the Motiograph projectors. Their office is located at 78 Neptuno street.

* * *

Santos & Artigas, of Havana, have begun an attack on Dr. M. Zeno Gandia, representing the Medal Film Company of New York, through their house organ. This is a good sign. It shows that the Medal, distributing Pathe, Metro, Essanay and Triangle pictures on the Cuban market, has already become a local factor to be reckoned with.

Among the Exporters.

Joseph Lamy, of the Piedmont Pictures Corporation, advise that negotiations have already been started in Latin America for the sale of "Beatrice Fairfax," the serial produced about a year ago by the International Company.

Mr. Lamy also reports the following sales made by the Piedmont Pictures Corporation during the past two weeks: "Jimmie Dale" (serial) for Argentina and Brazil; all the Ivan productions for Argentina and the Pacific Coast of South America; "Shame" (Noble), "Sins of Ambition" (Ivan) and several Selburn comedies for Great Britain.

* * *

Sydney Garrett, of the Bengar Film Corporation, has closed a deal for all of Scandinavia whereby practically a half million feet is involved. The product sold comprises thirty of the Selig Company's back releases, including "The Crisis," "The Spoilers" and "The Garden of Allah." The terms of the contract also call for a steady consumption of forthcoming Selig productions. At the same time, Mr. Garrett disposed of "Blue Jeans" and "Revelation, two Metro plays, and "Lest We Forget," to the same buyers for the same territory.

* * *

Jacobo Glucksmann, New York representative of Max Glucksmann, of Argentina, advises that the next steamer sailing from this port to Buenos Aires will carry over 300,000 feet of Triangle films. Mr. Glucksmann recently secured the rights on all Triangle productions for Argentina, Uruguay, Chile, Peru, Paraguay and Bolivia, and this is the first shipment to be made after the contract was signed.

* * *

Charles E. Elsner, 54-56 Stone street, New York, has recently started in business as an exporter of films. Mr. Elsner was formerly connected with other motion picture concerns trading with foreign countries, and he has a thorough knowledge of the Latin American markets. His firm will sell on its own account and also act as buyer for foreign importers on a commission basis.

* * *

J. Parker Read, Sr., representing Miles & Manheimer, of New York, is about to sail for South America with several copies of "Tarzan of the Apes."

* * *

William Vogel, of William Vogel Productions, Inc., reports that contracts on the First National-Chaplin pictures were closed last week for Scandinavia and Spain and Portugal. John Olsen & Co., of Copenhagen, secured the rights for Scandinavia, and the Guarin-Ibero-American Corporation, of Barcelona and Madrid, will exploit the pictures in Spain and Portugal.

* * *

Bidwell & Larrain, of Santiago, have joined the First National Exhibitors' Circuit and will exploit all the pictures produced or controlled by this organization, with the exception of the Chaplin series, throughout Chile and Bolivia. The deal was closed a few days ago through David P. Howels, who is handling the First National pictures in foreign markets. We understand that Bidwell & Larrain are also negotiating with William Vogel for the rights on the Chaplin series in their territory.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

19. A man in Caracas, Venezuela, is in the market for new and used film.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

24. A man in Mérida, Yuc., Mexico, is in the market for a modern projection machine.

25. A firm in Santo Domingo wishes to get in touch with reliable exporter of new or used film.

26. A man in Puerto Cabello, Venezuela, is in the market for second-hand films.

27. A man in Camagüey, Cuba, is in the market for electric lighting devices, such as dimmers, gelatine, spot lights, lamps and wire.

Edward S. Abeles has been engaged by Metro to play Rosedale, the Wall Street broker, in "The House of Mirth." Mr. Abeles is at present in the cast of "Oh, Lady, Lady," at the Princess theater, New York. He will work at the Metro studio under Albert Capellani's direction in the daytime, appearing in the Princess theater production in the evening and matinees.

Spokes from the Hub

By Marion Howard

LAST evening I saw a picture (released in January), but for some unknown reason not seen here earlier, and I'd like to know why in heaven's name exhibitors are not showing this everywhere. Title: "For Freedom of the World," with that splendid young actor E. K. Lincoln and handsome Barbara Castleton, ably supported. It is a great picture all through, especially in depicting patriotism and what a mother the hero had! Her name was not listed on the title, but she was beautiful to look at, and was given some fine lines. What got me strong was the final picture, where the soldier's mind was restored through the strains of our national anthem played by a Canadian band in his honor, he having enlisted under their colors before America got into the War game. It was a fine bit of detail. About every angle of doing one's bit in war time is shown in this picture and real soldiers are in it. Splendid for the young folks to see.

* * *

Alice Brady has an excellent part in "The Spurs of Sybil," and it is well directed, too, to say nothing of having in the cast two such capable players as John Bowers and John Davidson, the latter seen here recently in the flesh in "Mme. Sand." The title has little to do with the working out of the plot since she won no spurs but did get a dandy husband. Iseth Munro (queer name) is some beaut, and what a picture she presents in the gambling den! How we did laugh over the eccentric female and her menagerie bequeathed to her naughty son. "Served him right," my neighbor said, "for he was such a cad of a villain."

* * *

One same day at the Fenway I saw Harry Morey in "The Desired Woman," a play with some new angles and a fine vehicle for the star. Florence Deshon is a little beauty with some semblance of soul back of those eyes. Two of the Vitagraph beauties are in this—Eulalie Jensen and Julia Swayne Gordon—and what a wonder child they have in Aida Horton, who plays the boy so artistically. Good dramatization by Will Harben, author of so many "good sellers." The fine Italian hand of Paul Scardon shows here. Well, the ending was not happy for the man, who goes off with the evangelist preacher in an effort to redeem himself.

* * *

"The Thing We Love" went strong here with appreciative theatergoers and it was good again to see Kathlyn Williams, who plays opposite "Wally" Reid. Lot of suspense in this and spy business minus the horrors of war. Lou Tellegen has done quite a good bit of work, and isn't Tully Marshall some villain! Will you ever forget the "Smiley Baby" with the refugees?

* * *

Such a treat we had in "Persuasive Peggy," the new Mayfair picture, with Peggy Hyland, always good! The play's simplicity and little lessons on "how to be happy though married" were cleverly unfolded. It was none too long to please the house and the comedy touches were new and worth while. On the same program at the Park I saw "The Brass Check," a mighty good picture for Bushman and Bayne, and how the house laughed over the insane asylum frame-up to hold the quartet of schemers in a padded cell with a real lunatic who thought he was the Kaiser. The outdoor snow scenes were superfine and pictured the country about Mr. Bushman's Maryland estate.

* * *

There was an interesting happening the other night at the Park theater when the orchestra (an unusual one, by the way) played for the benefit of Lotta Crabtree, way down in Florida, a clear connection made for her benefit. As you know, she owns the Park and much other property and is a devotee of the pictures.

* * *

What a dandy picture "Hidden Pearls" is with the incomparable Japanese star, to say nothing of real Hawaiian scenes and natives. Beulah Marie Dix belongs to the Hub, or did before she got into the screen game, for now her name is known all over the land. Good dramatic story with suspense, stunts galore and Lasky trademark. James Cruze had a splendid part and looked it. It was advertised that the funeral of the late Queen "Lil" was in this picture; if so, somebody cut it before it reached the Exeter theater.

* * *

"Blue Blazes Rawden" had one big feature apart from the work of the star, W. S. Hart, who so ably directed the picture. That was the mother, sympathetically played by Gertrude Claire, whose little touches meant so much to the big man who had nearly lost his soul, but found it in time to repent as he went down the long trail. Here we get a picture minus the Western cowboy stunts and also see Maud George doing a good bit—naughty, but effective.

* * *

"Our Little Wife" is unusually good, and has a theme out of the ordinary, besides being a clean-cut comedy. Walter Hiers made up as Nero in the studio scene was some sight. William Davidson as the doctor, one of the trio of dejected lovers, played the part fairly straight, and does not Marguerite Marsh look like Mae! Madge Kennedy holds the stage centre for pure unadulterated fun, with never a bit of suggestiveness. Much to the delight of the women, she displays stunning gowns. I can imagine the fun the company of screen honeymooners had in that railroad yard, used "under cover" in order to get the effect of boarding the right train. There were one or two slips there, also when the doctor took the bride's pulse, which he located on the wrong side of the wrist.

* * *

Well, I am getting a bit tired of the pictures Harold Lockwood has been in of late, for he deserves better, and how I miss his former pal—the customery enemy, Lester Cuneo, and their fist fights. "Broadway Bill" is a howling melodrama, but the dear things in front want to see him again in "glad rags," and they never want to see his bare feet in such a condition. A woman back of me said, "Good Lord, who would have thought that handsome chap had such awful looking feet." Nothing pretty in display of feet, Mr. Director, especially with chilblains (not blisters, as the critics called them). A mere man next to me said, "What a shame to waste all that whisky on the sole of any soul." We want more of the old-time Metros like "The River of Romance." Glad to see that May Allison has returned to the fold.

* * *

Now that was a mighty fine compliment paid the Drews by Mr. Rothapfel and everyone worth while who cares for clean comedies with the domestic flavor must agree with him in his protest against their withdrawal from the picture play. We have too few players of that type of whom we feel perfectly sure, for there is nothing far-fetched or commonplace in anything they do. Aren't the publicity men wonderfully made—some of them, as in the case of a certain New York one, who puts me in the class of "prominent society girls?" To you who know me, how does that read? It has been my privilege to have lived some time—long enough to recall the plays of the early seventies. There are more things needing censorship than the screen.

* * *

The other day I went calling at an exchange or two and found Manager George M. A. Fecke ensconced in the new World Film building on Broadway (formerly Pleasant street) and recently dedicated with ceremonies. He was in a reminiscent vein and proved vastly entertaining as a man of affairs who has kept pace with events. The building is commodious, covers much space and there is an air of hospitality at the very door. We discussed World Film pictures pretty generally and he told me that "His Royal Highness" was to be done over for a better climax—good idea.

* * *

Best Metro picture seen in months is "The Shell Game," with a strong cast and a good plot, not new, but well developed in the hands of Henry Kolker, Joseph Kilgour and Emmy Whelen. The house displayed keen interest all through, and it had an unexpected turn of events at the very close. George D. Baker has given something here to interest the most blase theatergoer. There are one or two slips, including mixed brand of nuts, but these are forgiven. Caught a glimpse of Charles Fang, erstwhile cook on the Olympic for the late Admiral Dewey. Then, too, the Biltmore rink in action was a good introduction and a young fan said that Henry Kolker skated better than he danced. All Back Bay theatergoers saw this at the Exeter last week and about the same ones went to the Fenway to see the Lincoln pictures being run weekly. How the kids howled over the Jury scene arrayed by young Abe, the birds and animals serving. What a human picture this is! It will be stronger, too, as time goes on, for Lincoln's memory will never fade.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

Two Travel Subjects, Four Industrial, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"The Valley of the Dordogne" (Pathe).

ANOTHER half-reel of the "Picturesque France" series, in tints. This follows the course of a beautiful river, which runs between mountains, past various old and modern towns and hamlets. Interesting architecture, bridges, goat herds and pastoral scenes generally are found in this entertaining subject.

"A Day in Honolulu" (Paramount-Bray).

This is the second of the Hawaiian series appearing in the Pictograph and will be found in the 112th release. It opens with views of the city of Honolulu taken from the edge of a cliff. From these views a good idea can also be had of the surrounding country with its luxuriant tropical growth. A pretty sunset scene is included which is partly explanatory of why this island is called the "paradise of the Pacific." There are also scenes showing the natives at work and at play. Distinctive types, dances and religious ceremonies are also noted.

"Making That Panama Hat" (Universal).

An unusually interesting industrial picture in which we see the women of Java, Dutch Indies, making Panama hats will be found in the 65th release of the Screen Magazine. These hats are made from the leaves of the stemless screw-pine from which the young, narrow leaves are stripped for the purpose. Boys and young girls are also employed in this industry, which can be plied in the great out-of-doors; and sometimes self-sacrificing sisters work so that their brothers may go to school. Closeups of these people at work serve to give the spectator a good idea of just how these useful and durable hats are made.

"The Manufacture of Window Glass" (James Ramsey).

An interesting illustration of how window glass is made is encompassed in this picture, which was recently exhibited on the program of the Rialto Theater, New York City. In it we are shown the mixing of the ingredients, the melting, and then the blowing of the glass into cylindrical form. This is an interesting process which is accomplished by the powerful lungs of strong men. Some interesting closeups of these men at work are shown in the picture. Then there is the flattening of the glass between rollers made for the purpose and finally the cutting of it into various sized panes.

"The Making of Russian Caviar" (Educational)

The manufacture of Russian caviar as illustrated in this picture gives an unusually clear idea of the industry. The opening scenes give an accurate idea of sturgeon fishing off the coast of Russia. Then we see the removal of the eggs from which caviar is made, and the pressing of them through sieves made for the purpose. From one huge sturgeon shown in the picture 200 pounds of roe was taken. The canning of the best grade caviar and the sacking of the low grade is also shown.

"The Birth of a Liberty Loan Bond" (Paramount-Bray).

The manner in which the Liberty Loan Bond is made is shown in the 112th release of Pictograph. First comes the engraving from the original, and from which duplicate originals are made to insure against any possibility of the slightest imperfection in the plates due to wear. The bonds are then printed on large sheets and cut apart. Each sheet is subjected to careful examination by experts so that no flaw goes by undetected. This subject is a timely and most patriotic one.

"Making a Newspaper" (Universal).

The fourth instalment of "Making a Newspaper," a series which has been appearing in the Screen Magazine, will be found in the 65th issue. In this number we see how the great presses turn out thousands of completed newspapers every hour. We learn among other things that when a roll of paper runs out no time is lost in putting another in its place. We also learn one of the more important things which is that the tons of paper that were previously wasted every year are now rescued and made useful by means of a new machine which deftly splices odd ends. The transportation of the papers to the circulation room and also to the newsboys and wagons waiting for them is also included.

"The Horse in Action" (Pathe).

A second half-reel instalment of this subject. This gives a further analysis of the horse in action. It shows various equines jumping hurdles. The movements are pictured eight times slower than normal, and some novel and surprising effects are obtained. The subject is certain to please.

Woman's Club Interested in Films

Civic Department of Elizabeth, N. J., Woman's Club Provides as Special Feature of Meeting Talk on Moving Pictures.

THE Woman's Club, of Elizabeth, N. J., like many other organizations of its kind, has its different departments and committees devoted to various deserving causes. Among these is a committee to which is entrusted the supervision of the moving picture film as it affects the town of Elizabeth. At a meeting of the Civic Department to which the latter belongs, held on the afternoon of March 14, the subject chosen for discussion was "Motion Picture Betterment." An address was given by Margaret I. MacDonald, of the editorial staff of the Moving Picture World, in which she covered briefly the evolution of the moving picture. Points made by Miss MacDonald were that the method of presentation of subjects on the screen regulates their appeal, that the moral standard of film productions is largely upheld by the personalities of the film players, that the "big idea" of the youth of our nation is idealized for them by their favorite screen players, their thoughts being biased in favor of heroic action through the heroism displayed in the characters of the people portrayed on the screen. The inadvisability of presenting sex problems on the screen was also touched upon, and the propaganda play which too often appears in a false guise and serves more as a financial asset to the producer than what the title would infer. The aid of the National Board of Review and also of the press, especially the Moving Picture World, in improving the standard of film production, was brought to the attention of the meeting. The advisability of forming an affiliated committee for better films to co-operate with the exhibitor was discussed when the speaker gave as her opinion that the moving picture today is more in need of supervision than censorship, and that the exchange man and not the exhibitor is the man most often at fault when programs

fail to meet with the approval of the people. Another important point made during the afternoon was that considerable of the existing pessimism regarding the moving picture is created through the frequent ringing in of out-of-date material as fillers-in on programs or substitutes for promised subjects which fail to put in an appearance.

W. L. Brind Lectures With Film

Jersey City Club Enjoys Series of Educational Films, Including Zoological Subjects.

THE Jersey City club at Clinton and Crescent avenues, Jersey City, enjoyed on Thursday evening, March 14, an exhibition of films of educational and scientific character. These films belong to a collection with which W. L. Brind, well known in the film world and also in the field of zoological experiment and research work, is about to commence a lecture tour. Mr. Brind's talk on the subjects presented was a pleasing and instructional adjunct to the evening's entertainment.

The subjects covered during the evening were "The Fresh Water Aquarium," "Beautiful Goldfish," "My Friend, the Ant," "Denizens of the Deep," "All About Bees," "Aquatic Plant Life" and "Birds of the Oronoco." The first six subjects have already been reviewed in these columns and are of unusual interest; nor are the last two mentioned lacking in individual attractiveness. "Aquatic Plant Life" covers not only the various kinds of submarine growths, but also deals with plants which grow in and under bodies of fresh water. One of these plants placed under the microscope is found to have a circulatory system within its stem by which its juices are in constant circulation.

This series of films constitutes a good evening's entertainment, and we can readily recommend it as such. Information concerning the films and lecture can be had from W. L. Brind, 449 West 206th street, New York City.

Ida Tarbell in Interview

"Are Men Happier Than Women?" Answered in Universal Screen Magazine in Manner Which Inspires Thought.

THE DEBUT of the screen interview is about to take place, and having seen the first attempt at such a thing in No. 66 of the Universal Screen Magazine we will tell our readers a little about it. The interview takes the form of a story with a moral, as would be expected. Ida Tarbell is first introduced and then her interrogator, who puts the question, "Are Men Happier Than Women?" The answer is contained in a few brief episodes in the domestic life of a young couple showing the man going to business and working all day long at the same thing, with no variety whatsoever, but nevertheless working with a will and uncomplainingly. The woman performs her household duties, each of which is different, grumbling at her lot in spite of the fact that she can occasionally take an afternoon off to attend the matinee, while the man, so the picture tells us, can get an afternoon off to attend a baseball game only when his mother-in-law or some other "near relative" dies. And so the story of the woman's lack of realization of the freedom of her domestic existence against the slavery of that of the man who has no hope beyond his office desk is exemplified. The inspiration to be gained from the picture is for the woman who does not realize the privilege which is hers in providing sunlight and happiness in the home of the laborer.

The stories for these interviews are being supplied by Martha E. G. Anderson, and judging from the first of the series she is to be congratulated.

Coming to the Point

Visualization of the School Text Book More Nearly an Established Fact Than Ever Before—Lincoln & Parker Leads the Way.

WE ARE not going to tell any tales out of school, but are merely going to state that an interesting story about the Lincoln & Parker Company, producers of educational films and portable film projectors, is due for publication in the near future. It may not be out of the way to go so far as to say that they are soon to be counted among our New York producers. We would like, however, to tell our readers something about this progressive organization which may be of real use to them, and at least a matter of enlightenment. This is with regard to their manner of presenting educational films in schools. They have certain series of films for which they charge reasonable prices. A series of 60 reels in United States geography, for instance, costs in the neighborhood of $85. Other series such as Physiology and Hygiene, Domestic Science, Agriculture, World Geography, Nature Study, English Classics, Civics and Physics are to be procured in sets of from 25 to 40 reels each, and sent to schools using them as the reels are required.

An interesting point about the distribution of these films is that the Lincoln & Parker Company have solved the question of the use of the film in class-room work in this way: they send with each reel of film a pamphlet covering the subject which the reel illustrates. This also includes a list of questions on the subject as presented in the film which the teacher puts to the children after the reel is run. This method causes the children to concentrate more thoroughly and also inspires interest and a spirit of competition. They also learn to observe more closely; and the film method of teaching when possible certainly makes the lesson period more attractive.

We are much interested in this branch of the industry for which there are large possibilities. It might be well for educators to remember also that the portable machine manufactured by the Lincoln & Parker Company will accommodate a standard width film.

Quick Action by War M. P. Committee

Liberty Theaters in Training Camps to Exhibit Latest Productions One Week After First Run in Neighboring Towns.

AT A conference between Malcolm L. McBride, of the Federal Commission on Training Camp activities, and P. A. Powers, chairman of the War Camp Motion Picture Committee, held in New York on Wednesday, March 13, it was decided that a part of the time of the Liberty Theaters in the training camps should be set aside for motion picture entertainments at which the latest films should be shown. It is not intended that these entertainments shall conflict in any way with the exhibitions of the same pictures in the community outside the camps, as they will not be exhibited in the Liberty Theaters until after the first runs in the neighboring towns. Special rates are to be made for these camp shows. It is expected that the plan will be in operation within a week.

The plan is this: The managers of the Liberty Theaters will be placed in posession of the lists of pictures selected by the National Board of Review from the productions of the different companies, together with the addresses of the co-operating exchanges and the names of those in charge, and the special rates named by the co-operating companies. This will enable them to go to the exchanges and arrange for the pictures they wish. The War Camp Motion Picture Committee has sent a letter of instructions to the co-operating exchanges, and the Federal Commission on Training Camp Activities is sending to the managers of the Liberty Theaters one explaining the plan of the new service.

Newman Travelogue at Rivoli

Scenes in Hawaii Include Lepers' Island and Remarkable Views of Kilauea as Well as Interesting Types.

ONE OF the best enjoyed educational pictures of recent weeks was exhibited at the Rivoli Theater, New York City, commencing March 10. This was the first of a series of travelogues photographed by Newman and presented interesting and attractive scenes in Hawaii. The forbidden island of Molokai, behind whose rugged shores lepers under the supervision of the United States Government are segregated, is shown. A May Day scene where the children of Hawaii dance as do the children of our own land is interesting, and is followed up by closeups of types of children appearing at the festivities, including Portuguese, Chinese, Japanese, English, American, Scandinavian, Korean and various half-breed types. Then there are wonderful views of the crater of Kilauea, some of which have been taken in the interior and some of which have been taken outside of the rim and which show the boiling lava being thrown high in the air and congealing as it falls. The scenes in which the infantry and cavalry of Hawaii are shown in training and in review are also of special interest. These pictures give us probably the most accurate idea of modern Hawaii of any pictures of these islands that have been exhibited.

Color Films at 81st Street Theater

Douglass Natural Color Method Pleases Representative New York Audience.

DURING the early part of the week of March 10 a collection of color pictures made by means of the Douglass natural color method were exhibited at the 81st Street Theater, New York City. This collection included views of the various points of interest in the Yosemite National

Park, a California Dahlia farm, and scenes at a bathing beach where gaily-dressed young women disported themselves. There were also closeups of Mary MacLean, Louise Huff and other screen favorites which exemplified the capacity of this method for recording accurate color values.

The audience was much pleased with these pictures and applauded the various numbers that seemed to demonstrate best the capacity of the Douglass color method.

Ditmars Series at Strand

Octopus, Devil Fish and Sea Turtle Give Fine Exhibition of Pugilistic Accomplishments in First of Series.

ONE OF the most interesting of zoological films which has recently been exhibited was seen at the Strand Theater, New York City, during the week of March 10. It constituted one reel of film and belonged to a series photographed by Raymond L. Ditmars, entitled "The Depths of the Sea." Closeups of the Devil Fish and of the Octopus are intensely interesting. These unlovely creatures are seen in deadly battle, after which one of them attacks a sea turtle and drags it to the very doors of its cave before being obliged to relinquish its hold. We are also privileged to see this same turtle feeding glutinously on small fish which it severs easily with the sharp edges of its jaws.

The next number of this series will deal with the electric fish, one of the most remarkable of sea freaks.

Educational Notes.

Official pictures of the American troops in action "at the front," as released under the authority of the Washington Bureau of Publicity through the Red Cross, may be obtained together with official French War Pictures through the Red Cross Bureau of Moving Pictures. Whatever patriotism may have been inspired hitherto by pictures from the war zone together with pictures of American preparations, these pictures of "Our Boys" going "Over the Top" in the land "somewhere in France" shown only as "Over There," these pictures will prove a thousand times more attractive than their predecessors. In the first series there is the first picture of wounded Americans being carried from the trenches to the ever ready assistance of the waiting Red Cross, whose omnipresent activities give a thrill of satisfaction to us at home for the self-denying efforts we have made to cause the Red Cross of America to be the greatest humanitarian agency in the world; everywhere where pictures are shown these patriotic pictures should be seen.

* * *

A correspondent writes:

"The Moving Picture World and Educator certainly does help me. How would I be able to know that I could obtain such and such a reel from such and such a concern on any particular educational topic I was searching for were it not for your paper and the pamphlets it issues? You may say for me that the educational department of the Moving Picture World is for this work what Pools Index is for the magazines. This comparison should tell the full story for we know what this famous Index is for the searcher in current literature."

Semi-Annual Catalogue Now Ready

Third Edition of Half-Yearly List of Educational and Selected Films Available for Distribution.

The third edition of the semi-annual catalogue of Educational and Selected Films issued by the Moving Picture World is now available to applicants at the rate of 20 cents per copy. This catalogue covers the period between July 1 and December 31, 1917, and contains beside a full classified list of educational pictures, the names of works of literature that have been adapted to the screen during this period, and of a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions, approximately 1,500 different pictures.

Attention is also called to the fact that the Moving Picture World publishes in its columns a similar list of films every three months with a view to aiding the exhibitor and others interested in the presentation of high class moving picture programs.

E. H. DUFFY IS BADLY HURT.

E. H. Duffy, manager of the Chicago branch of the Mutual Film Corporation, was severely injured in an automobile collision at Lawrence and Western avenues, Chicago, Saturday night, March 16. The taxicab in which Mr. Duffy was riding was smashed into by another taxicab and badly damaged. He was taken to Ravenswood hospital, where it was found that he was suffering from a broken collar bone and painfully lacerated hip.

Larry Trimble Visits Spokane

May Produce for Washington Motion Picture Company—Has Praise for New Studio at Minnehaha Park.

THERE arrived in Spokane March 13 from New York to confer with the Washington Motion Picture corporation, Lawrence ("Larry") Trimble. The well-known director was accompanied by Philip E. Rosen, a recognized expert in photography and electrical devices.

"The main thing that attracted me to Spokane was what I have learned from C. J. Ward, Tyrone Power and many of my friends who have traveled through this country," said Mr. Trimble. "Since my return from England, a litle over a year ago, these friends have urged me to come out to this part of the world.

"I have seen the principal studios in America and Europe and have directed in many of them, but I was amazed to see the extremely well-laid plans of the new plant of the Washington Motion Picture corporation here in Spokane. It is not designed for temporary use, but has been so constructed that instead of being held to limitations of a small enterprise it can at almost a moment's notice accommodate anywhere from three to six companies working at the same time."

"The arrival here of as prominent a director of moving pictures as Larry Trimble is another big accomplishment in putting Spokane on the map of the motion picture world," said C. J. Ward, general manager of the Washington. "That Mr. Trimble has come here at our invitation confirms the statement that our corporation proposes to do big things in this business. Following further conference with Mr. Trimble we will be ready to make important announcements in regard to our stories, leading women and the cast that will support our star, Mr. Power, in the feature photoplays to be produced at Minnehaha Park by the Washington Motion Picture corporation."

The great outdoor stage at Minnehaha Park has been completed and the stage floor is receiving its coat of waterproofing paint. The other buildings will be painted a steel gray to correspond with the exterior of the new building recently finished and which is now receiving its final coat of paint.

A miniature motion picture theater for testing out films has been located in the laboratory of the manufacturing building in close proximity to the chemical and developing departments. Work will start in a few days on a large concrete vault with steel doors and fireproof construction.

Spokane's Commercial Film Starts Business.

With its capital stock all paid in and none offered for sale, its equipment purchased and installed and chemical supplies in stock the Allied Film Corporation of Spokane has started business. Its offices are at Washington and First. The equipment now ready for use includes a spacious darkroom and laboratory, with winding reels, developing and fixing tanks, and all required facilities, to include a projection machine, which is to be installed shortly.

The company has received eight large studio arc lights which will supply light in any building for interior scenes and in making pictures of industries. "We are not contemplating making dramatic pictures," said Charles Dreyer, the manager. "Our field is limited entirely to commercial work, news and educational features. For this class of picture there is a national demand and we already have a market for a quantity of this work.

"In the commercial line we will make motion pictures for various corporations, for advertising purposes, and have contracts for several such features."

Mr. Dreyer has been cameraman for some of the largest producers and is also an expert in laboratory work. His specialty in recent years has been scenic features.

RUTH ROLAND GOES WITH DOUGLAS FILM.

Ruth Roland has been engaged as the feature for the Douglas Natural Color Film Corporation. Miss Roland has left Los Angeles for San Raphael, where she will commence work on her first picture immediately. She will wear many beautiful and expensive creations.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Business Graphs.

EVIDENTLY Philip Wright Whitcomb, of the London Triangle, has been giving his attention to graphs lately, for we clip from one of the most recent issues of the Triangle booklets to come over here a suggestion that, to quote Mr. Whitcomb's own words, "is so simple that it almost looks foolish." Possibly to some it still will look foolish, but read the suggestion:

> On a big sheet of paper rule little squares, one for each hour that your theater will be open during the next four weeks. Black in the squares when your theater is generally all full. Then during the next four weeks forget these black squares and give every bit of your attention to ways of filling the others. Mark progress on the paper.

If you read System or publications following the lines of that leader, you know that graphs are responsible for the advance of Big Business, and the graphic presentation of facts will work just as well with the small business. The main point is to get at your facts. Probably some Exhibitors cannot tell positively just what their slack hours are. In that case, give four weeks to finding out. You probably will not have to rule up paper. Your stationer can get you "scale paper" in various rulings. He may know it better as "quadrille ruled" paper, but tell him you want it with quarter inch rulings, and fairly large sheets. Suppose that your capacity is three hundred. Then let each third of a square represent one hundred people. You do not have to be painfully exact, but be roughly correct. Your house opens at two thirty. It is, of course, empty. By three o'clock you have sold two hundred tickets. Black in two-thirds of the first square. At four o'clock count again. If you run on the straight show system, you will not need to do this if you empty your house at the end of each performance, but if you run the feature twice in the afternoon and twice in the evening, then you will find it useful to know how many come for the first showing and what proportion of the matinee receipts come from the second showing. In a few weeks you will have an absolute history of your business that can be read at a glance.

Then commence to figure. Monday you get more at the early than the late matinee. Why? See if you can find a reason. Perhaps the out of town people come in to shop and drop in to see the show after their morning in the stores, but the town people are busy with washing, and do not come in for the second show. There is no use trying to coax them from the tubs. Perhaps you can repeat the shorts and by putting the feature on a little late get the school crowd with a special after-schoool matinee. In the same way you can take the other peaks and depressions, one after the other, and can come gradually to the point where you are doing a maximum business practically all of the time.

Your bookkeeping, no matter how elaborate, cannot show you all the facts at a glance. Only a graph will do that. Start now to make a set of graphs. Make them day by day and keep them. Note on the sheet the weather, the attraction, the prices and the opposition. In time you can know your house so well that you can feel a slump in business coming and head it off. One of the largest concerns at Coney Island has a record of the business for every hour of every business day for more than twenty years back. Every cash register is read every hour and entered up, and the dishonest cashier stands no chance at all. He must live up to his "book," or he is watched and caught. You have less to fear from dishonesty, but unless you know your theater's book you cannot watch its business intelligently.

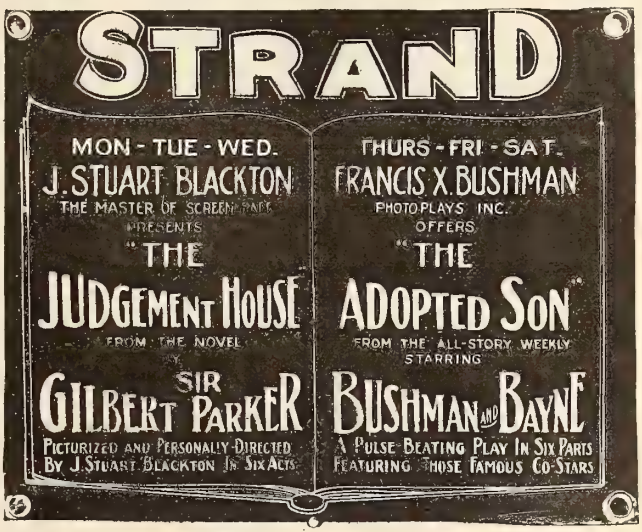
Mr. Whitcomb has given us some capital ideas, including the form for our new Advertising Aids department, but no idea he has brought out is more valuable to the man who will faithfully follow it than this graph system.

Go to Hill.

The Hill theater, Newark, N. J., is working a variation of the Raffles stunt. All you have to do is to remark to total strangers "Go to the Hill often. I tell my friends and neighbors about the Hill. Why don't you?" If you happen to have the good fortune to address "Mr. Hill" or his sister, "Miss Hill," you get a new five dollar bill. The house has rearranged its program to start with Wednesday and stop Monday, bringing the Garfield Day to the bottom of the program. The house gives eleven reels for five and ten cents and pays the war tax out of that. It seems to be a Newark habit, but it is a vicious thing to ask a man to sit through two five-reel features and keep his interest in the pictures.

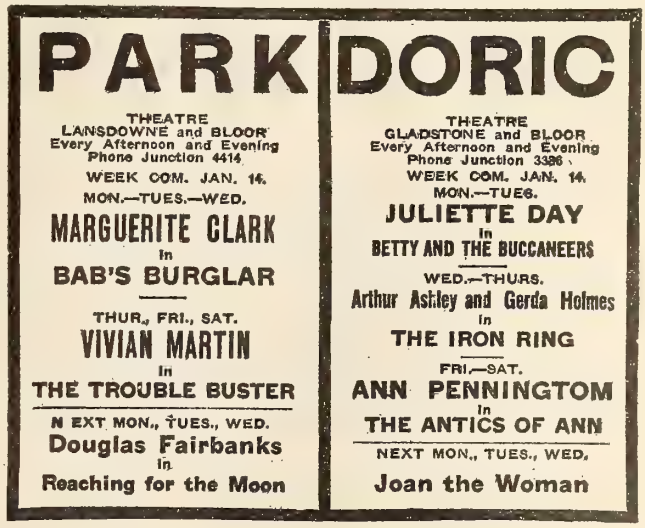
Toronto Advertising.

Toronto is one of the best show towns of Canada and it is interesting to look over the advertising of the leading houses. A friend sends in an issue of the Sunday World, which issues a theatrical section of eight pages. The picture advertising is relegated to the three rear pages, the drama and vaudeville houses taking precedence. It would seem that if a Toronto Exhibitor has the price of a cut he wants to get it as black as he possibly can. The advertisement of the Strand is typical of several. It splits the week and shows either half on the page of an outline book. Using nothing smaller than eighteen point (approximately) the lettering shows up fairly well, but the paper does not give a very good impression, and the result is



more a white against a gray background, and a ... ...ould have a very black ground if the letters are to show up properly. The Regent also uses reverse cuts, but this backs against the cut shown. The Allen uses a regular Paramount layout mat in which an excess of space is given to a rather meaningless cut of Miss Pickford in The Little Princess; the one in which she stands beside a dog. With the added matter the cut drops three tens. The Regent takes five nines and the Strand also uses five nines to get a narrow margin of white.

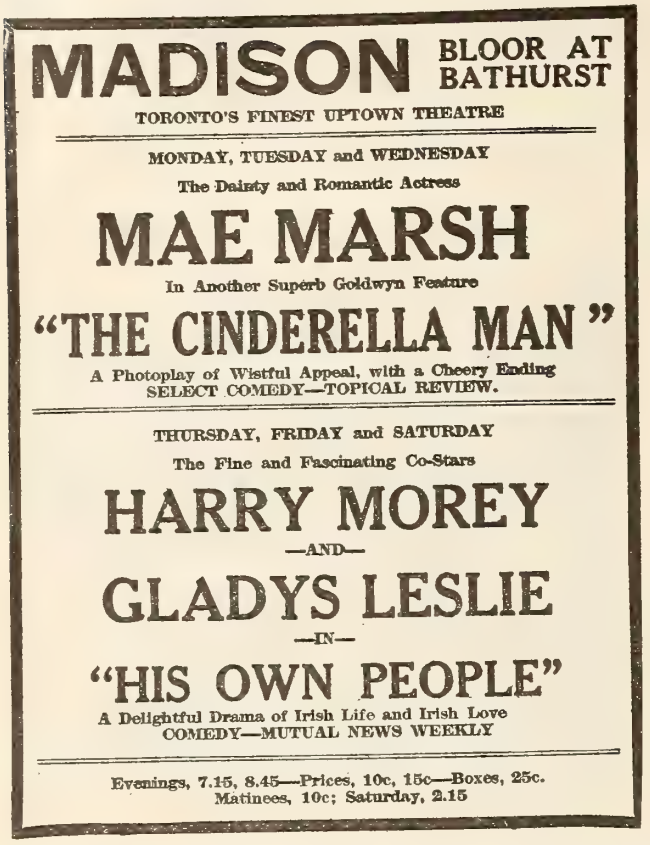
The Park and Doric, evidently sister houses, each gets three and a half inches single column type. The ads are rather poorly set, the top



bank being too black. There is not a line of light face in the entire space. It is all bold and as a result the display lines are detracted from by the blackness of the rest of the type. Better composition work would give a better display with the same space and copy. The Madison does better with two sixes. Once more the printer sets it all in bold face, but there is too much space to permit him to do his worst, and the house gets a fairly good showing. At that, the lower division is too evenly spaced. The names of the two stars should be slightly drawn away from the title of the play, and the reduction by six points in each name would have given a little more open layout. "Big and black" seems to be the slogan of the Toronto printer. It's wrong.

About the best of the type displays is that shown in the Oakwood shown in the strip reproduction, which also offers the Rialto and

Shea's Hippodrome. The Hipp is about the best of the reverse cuts, but it is seldom that a reverse cut can be made to work as well in the newspaper as a straight line cut or line and halftone. The Hip should send to the Buffalo house for some examples of Harold B. Franklin's work. With nothing like the same space, he gains a much



more valuable display. It is seldom that black cuts give good results and this is particularly true in the case of amusement advertising where the gloomy black is scarcely calculated to attract the man who is looking for entertainment and not for an undertaker. Take those cuts with the same amount of white space and with black

lettering and the results will be much better, but the trouble is that when an advertiser uses type he loads too much into his space instead of realizing that sometimes white space means more than black ink.

Goldwyn Advertising.

Some interesting samples are sent in by the publicity department of Goldwyn. We regret that we are not able to use them all, for the average is high. Three samples represent the advertising of as many Goldwyns by the Strand, Seattle. All three are good, but that for Thais is so much superior to the others that it does not stand in the same class. Here the entire space is devoted to the play, with an appropriate reference to the orchestra. This permits the open display, and a lack of elaborate explanation drives in the two bits of description, which are held together by the diagonal lines. This is four fifteens against three twelves for the others, but the same general effect could be achieved in the other displays with less text. This could also be done with the same copy set in smaller type in part. Printers will not realize the display value of white space. They must be argued with and educated.

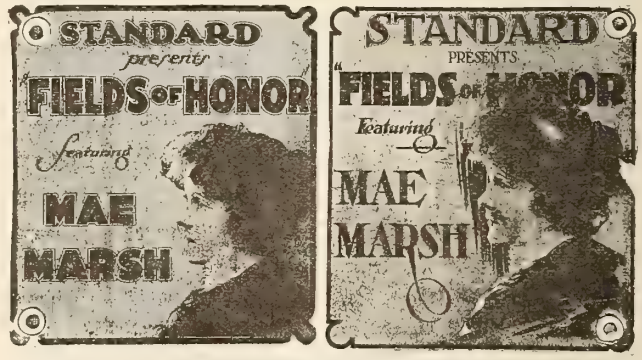
Another pair of advertisements show the efforts of two houses to play up For the Freedom of the World. In the display on the right the excessive use of all capital lines is almost fatal in the side panels.

At best there is too much to read, and this being the case, no one will labor through twenty lines of all-caps. The display on the left tells almost as much, and certainly tells all that is necessary to sell the play. The title is much better played up with the emphasis upon the

"FOR THE FREEDOM of the WORLD"
Showing All This Week at the
Temple
"The Photoplay of the Hour"
IRA M. LOWRY PRESENTS
FOR THE FREEDOM OF THE WORLD
A PATRIOTIC LOVE STORY
SEE
GRAND OPERA HOUSE 3 DAYS STARTING SUNDAY
"ROARING LIONS AND WEDDING BELLS"
WILLIAM S. HART

two words that mean something. These make the first impression before the title is picked up as a whole. Probably the art work was more expensive than that on the other advertisement, but the results will more than pay the difference between the two bills.

The last example shows two cuts practically the same, but not quite They are the work of Mrs. Joseph Grossman, whose husband runs the Standard in Cleveland. It takes but a glance to see that one of these



cuts is much more distinct than the other. It is not that it is better printed, but because a few broad lines of black throw the profile of the star into high relief instead of letting it sink into the tint of the ground. The hair has also been touched up a little and high lights added to the dress. It is about an even break between the two types of lettering. Both are decidedly good, but those few splashes of black make all the difference in the matter of attraction. It pays to give especial attention to the work of the artist in these little matters and it must be remembered that you are to judge by the effect in print and not on the drawing. You must learn to know about how much of the value you will lose in reproduction or you are apt to find yourself with a poor cut. We do not know whether or not Mrs. Grossman uses it, but it is well to remember that art stores can supply you with paper ready stippled or lined, to use as backgrounds. This is printed on a chalk surface. To get solid black, you paint it in, and to get white you erase these parts with a knife. The paper is rather expensive, but it will save considerable time in getting up work.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Operators' Notice.

I am about to make a trip as follows:

Starting April 5 or 6 to Chicago via Albany, Schenectady, Utica, Syracuse, Rochester, Buffalo, Toronto, Cleveland, Toledo, Detroit and Battle Creek, returning via Ft. Wayne, Bucyrus, Pittsburgh, Harrisburg, Philadelphia and Trenton in the interests of the industry. It will be a pleasure to stop in any city on this route and address operators and exhibitors. My subject will be "The presentation of the silent drama upon the screen," which will include all things allied with projection, but will deal particularly with the terrific waste everywhere present in the practice of today.

It will be necessary that I hear either from operators or exhibitors at once if they desire me to stop. I will make short side trips from the proposed route if necessary. All I ask is a representative meeting of operators and exhibitors. There will be no expense to you except such as may be incurred in making the local arrangements.

F. H. RICHARDSON.

From the Far Northland.

W. B. Allen, Edmonton, Alberta, which is about 400 miles north of the northern boundary of Montana, sends in one of the most attractively gotten up banquet-ball programs I have seen to date, and speaks thusly:

> Well, Brother Richardson, quite some time has elapsed since your visit to this section of the misused world, and naturally things have changed considerably. Hence, thought you might like to know just what the boys are doing, or at least that we are still alive. Notwithstanding the lack of letters from us, Local 360 is very muchly alive, with no intention of crawling into that much talked of hole. The boys have not yet ceased talking about the lecture on projection by one F. H. Richardson; also all hope to see the day when we may hear another. I tell you, if there were a few more Richardson's scattered around the country things would be very much better. All the operators and most of our managers have taken advantage of the tips you gave us, but there is one manager who still insists upon decorating the side walls of his theater with those blinding wall bracket lamps and highly illuminated signs; also a gilt frame surrounds his screen, all of which improves his screen result—I don't think. However, that is his business (Not so! It should also be the business of the Board of Health of your city, since those conditions make for eye strain and permanent injury to the collective eyesight of the community; also it makes for unpopularity of the whole industry, hence is the business of all of us.—Ed.) and not mine. With regard to operating rooms and equipment, I do believe we have as good a line-up as any city of our size, and better than many larger ones. All our theaters use two motor driven projectors and D. C. through G. E. rectifiers, rotary converters, ordinary inter-pole generators or Hallberg motor generator. In all but one case the pictures are well lighted. Projection, as a whole, averages good. Most screens are metallic surface, semi-reflective type, though we also have the canvas and plaster. They are all black bordered, except the one before named as gilt bordered. The theaters all use Power's 6-A or 6-B, and I hear no kick whatsoever on their performance.
>
> I am in the Monarch, projecting a 17-foot picture at 131 feet, with two 6-A's, pulling 55 amperes through a Hallberg 30-70 ampere motor generator, which, by the way, is one little bird of a machine. It has put in 4,000 hours on a six-day-a-week, 12-hour-per-day run, without having five cents expended in repairs. Even the brushes have not been renewed. I consider that as very good. What do you think? (Very good indeed. 333 twelve-hour days at 55 ampere output, which must mean a heavy overload jolt at least five times an hour, without any repairs is an excellent performance. Nothing phenomenal, you understand, but very good just the same.—Ed.) Also we have a G. E. Rectifier, its tube painted black, for emergency. It also is in the O. K. column. I have discarded the ballast resistance on the control panel of the Hallberg, and have installed some heavier, more substantial resistance made from heavy German silver composition wire. These coils have a little less resistance than the original, and the way I have it arranged allows of perfect change-over. I also have a dissolving device on the projectors, manipulated by a lever, which works like a charm. On top of upper magazine I have a fool-proof signal; also a glass in the door (should be glass with wire in it.—Ed.), also another glass in top of magazine with a light over it, which allows me to see what is going on in the magazine at all times. My revolving shutter carries a 70° main blade, and is nine inches from the lens, which is a Gundlach-Manhattan 1 7/16 inch effective diameter, and 7-inch E. F. (Too small for light conservation. 1¾ or 2-inch would be better.—Ed.). My lamphouse I have mutilated terribly by removing the whole top, including screen, replacing same with a hood 5 inches high, fitting lamphouse top snugly and connecting to outer air with 4-inch stove pipe. (Wish more operators would practice that kind of "mutilation."—Ed.) My re-wind is what we call a "Richardson ten-minutes-to-the-thousand-foot rewind." It is driven by ¼ H. P. induction motor. There is heavy tension on the reel. Intend to use friend Marshall's automatic switch. It is a good idea. Thanks, friend M. Call again! Well, brother, I have covered more space than I intended, and haven't said all I intended, but will sit down and give some one else the floor. First, however, don't forget to republish the questions. There are a lot of the men just waiting for them and saying nothing. Personally, I would like to see you start a series of questions on optics, starting at the foot of the ladder, thus giving us greenhorns a chance to catch up. Will you supply address of publisher of "Optic Projection." Would like to get a copy. Hope this finds you well and working hard.

As to your last remark, why I am quite well, and here was yesterday's go-round, which is fairly typical, except that I do usually get to bed earlier, or would you call it later? Hoisted my manly form out of bed at 8:30 a. m. Draped the scenery on my person, removed one day's growth of stubble from friend chin, partook of the morning repast, answered God knows how many phone calls, wrote six or seven letters and a cuppla pages of Mss., boarded a B. R. T. (Brooklyn Rotten Transit) train, and met committee from Local 306 at Municipal Building in Manhattan to arrange for permits to use 400 amperes of current for the Grand Ball, February 14. Called on manufacturers of an acid intended to stop dust from forming on cement floors. Back home for lunch. Wrote letters and Mss. Went twelve miles to West 23rd street to witness demonstration of new gasoline electric generating set for Mazda lamp at 5 p. m. Back home at seven. More writing until nine. Layed down 9 to 11. Up at 11. Ate lunch and went 15 miles to headquarters of Local Union 306 to meeting of ball committee. Through committee meeting 3 a. m. Home and in bed at 4:30 a. m. Nothing to do till tomorrow.

And there you are. Wish nothing more upon me, friend Allen, or I'll pull Pikes Peak up by the roots and bang you over the bean with it! Your letter is interesting. It shows progressiveness and up-to-datedness. Well do I remember the men of your far northland city; also I would like to meet you all again. The manager who has the gilt border, side lights, etc., is simply defying all rules of modern practice. But I know a man in Iowa right now who insists on splitting out rails and making rail fences, because his father did it. He is of the type who never learn or progress. This manager doubtless claims it is no one's business how he does things. "It is MY theater," I fancy I hear him say. Yes, that is a fact. Also my home is MY own, but if I burned it down I would be jailed! Why? Why, because such an act would endanger public safety. Well, friend manager, your gilt border is endangering the popularity of the industry by rendering less valuable to the public those performances you give in your theater; also it and your side lights are injuring the eyes of the theater going public of your city. You are intrusted with the art of very great artists, whose reputation depend upon what the public sees upon the screen. If your screen result is unnecessarily marred you have worked a personal injury to every one of the artists (actors) without even the shadow of an excuse, except your own stubbornness in refusing to conform to accepted, modern practice in matters of this kind. You are not, in any right sense, a free agent, friend manager. You owe a duty in many directions, and your very act in accepting the management of a theater, be it large or small, automatically carries with it an acceptance of the responsibility attached. Side lights are *bad;* also there is no earthly excuse for them in or under any possible circumstances. The same thing can be done in a far better way. Light colors or gilt right up against the picture is an abomination. Better paint that arch dead black, friend manager. It will be better for you, for your operator, for the producing companies, and for your own audience. My very best to the men of Edmonton. We are in the Eskimo class ourselves this winter. Glad to hear from you again, Brother Allen. We'll see about the questions, but don't see how I can find room for them. How do you like that 10 minutes-to-rewind stunt?

A Daisy.

Bert Martin, Castle Gate, Utah, writes as follows:

> The fuel company (a mining company for which he works, as I understand it.—Ed.) has two new halls which will not open until next month; one at Castle Gate and one at Sunnyside. A third will be built at Clear Creek the coming summer. The operating rooms are built after your own idea. I was asked to supply plans for same and just copied your idea from

the Handbook. And believe me, they are daisies, both of 'em. All concrete, outside and in—all the comforts of home. It will be a pleasure to project pictures from such rooms as these. Throw is 75 feet. They made a bull in the screen end of the house which will limit the picture size to 7.5 feet high. Stage opening should and might have been 1.5 feet higher. Dimensions of halls are 60 x 120 feet. One has a 20 and the other an 18 foot ceiling. No shortage of coal here and we are now getting all the empty cars we can fill. Some miners are earning more than $300.00 per month. Even boys are earning what was big money for a skilled man just a short time ago. Had our first snow January 7—never known to be so late before.

You must have shipped all your winter weather over here. We're having just one danged snow storm after another, and when it isn't snow it's the sleetiest kind of sleet. Yes, a ten foot picture (7.5 high is 10 feet wide) is a bit small for a hall of that length. However, there will be advantages. Defects in film, including rain, won't show so badly and there will be decidedly less tendency to flicker at a given light intensity. But the long focal length lens required for a ten foot picture at 75 feet makes for some light loss. This, however, is more than compensated for, so far as screen brilliancy is concerned, by reduced screen area. Glad you like the operating room plans. They represent what an operating room ought to be. If more architects used them there would be fewer inconvenient, freakish operating rooms. It costs but little more to build the operating room right than to build it wrong. I made a couple of trips down from P. V. Junction to Castle Gate when I was on the Salt Lake, P. V. Division of the D. & R. G., away back, about 1890.

Outrageous Current Charge.

A small-town exhibitor in Iowa is paying what seems to be pretty nearly a record charge per k. w. He says:

> Page 236, Jan. 12 issue, under heading, "Serious Mistake," brings up a question I have had in mind for some time, viz.: We are using 110 volt a. c. through two old rheostats, the amperage capacity of which is to me unknown, nor have we any means of measuring the amperage at the arc. Throw is 65 feet and we get a good light when carbons burn right, which is not always the case. After all, though, a. c. is very unsatisfactory for projection purposes, but with business suffering under war conditions I do not feel we are justified in making an expensive installation, such as a motor generator set. Have been advised to put in an economizer, which it is claimed will steady the current and, when current is taken on meter basis, reduce the monthly charge. We get current from the Malvern Light and Power Co., which is a part of a large corporation operating in western Iowa. When we took hold of the show its flat rate was $20 per month, running six days per week. We have gradually reduced to five, four, and then three days, per week, the latter only temporarily during the severe weather we are having. We are putting on the best pictures we can get. Our patronage (a limited one) demands less shows per week, but we get the best possible pictures, making the shows we do give really worth while. Have had the matter of running only half time up with the light company, but don't seem to get very far. They have never complained of the amount of current we have used under any condition, hence could not be losing money even on the six-day run. But they will make no reduction when only half as much power is used. In order to give you an idea I attach five of our monthly bills. Rates have been changed from 15 to 17 and from 9 to 11 on house and store patronage, although they make a 4½-cent rate for pumping water for the city, and for some electric stoves they make a 4-cent rate. Looks to me like the whole structure is built on the theory, "what the traffic will stand." I made one error: Our rate is $20 per month for eight and $25 per month for four months—$250 per year. Their claim is that they must build to take care of maximum consumption, should it at any time all come on at once, hence must have interest on this over-plus of equipment. Would prefer my name be not used. Think this matter will interest very many small-town men similarly situated.

An average of the bills sent, which in each case give K. W. consumption (though, if there is no meter, I do not see how they got it), is 14½ cents per K. W. The highest bills figure out 17¾ cents per K. W., which is pretty nearly a record, so far as I know. The lowest is 11 cents. What the light company claims as to necessity for maximum power house machinery and line installation is quite true. That is a well known and recognized principle as applied to electric charges. But it by no means follows that the consumer who contracts for a given service and afterward reduces its consumption by one half, or by any other material percentage, should be or can justly be charged the full sum as for its former maximum consumption. Such a proposition would be utterly ridiculous and nonsensical. It is a well recognized principle in the basing of charges for electric service that the large, steady consumer (as your city pumping) shall be given a very low rate; also current for stoves usually enjoys a comparatively low rate. House and store and theater lighting is relatively high for this reason: suppose a house to have 15 40-watt incandescent light, requiring a total of 600 watts. Now these lights may not all be burning at one time once in six months, but the company must, nevertheless, be able to carry them all at any time. As a matter of fact more than one-third of them will seldom be in use at one time, the power house equipment and transportation lines for the rest of that capacity remaining idle. It is right that this kind of installation should pay a reasonably increased rate as against an installation which uses current in constant amount for twelve or 24 hours every day in the month. Do you get the idea? But this is easily carried to excess either way, and your company is taking an unreasonable stand in your case. Either their charge was too low or is now too high, and I can conceive no circumstances under which a large power company would be justified in charging 17¾ cents per K. W. I would suggest that you tell Mr. Company Manager that unless he gives you a meter and a rate not in excess of 12 cents you will install a Universal isolated plant of your own. You can do it (See Universal Adv., page 431, January 19 issue), and produce your own d. c. at saving enough to pay good interest on the investment. If your light company sees that you mean business it will most likely be willing to listen to reason. By installing an economizer you will effect a large saving in wattage as against rheostats. Would strongly advise that you remit $4.00 for a handbook and study up on these matters. Information on economizer and rheostats alone should be worth the price of the book to you.

Lenses Little Understood.

Harry Miller, Norwich, Conn., orders question booklets and writes an interesting letter as follows:

> Have been following the lens matters in the department and have found that in the great majority of cases the practical operation of the lens system is but little understood. Taken from the same viewpoint as the stereopticon, the ideal condenser would be one a little larger in diameter than the size of the film picture, which would mean 1½" diameter. For stereopticon projection the condenser must have diameter sufficient to cover the slide opening, and 4.5" is as small as can be used successfully. And now as to the projection lens: There are many different types, each having certain defects, the anastigmat being more free from them than any of the others. There are spectacle, single meniscus, single achromatic, rapid rectilinear and anastigmat. The last named is mostly used where extreme sharpness is required. Its chief fault is an inclination to show flare spots, due to the number of its surfaces setting up disposition to excessive reflection. But the main purpose of my letter is to explain what the various types of lenses really are. The spectacle lens is a double convex piece of glass, similar to a pocket magnifying glass. (Can't see it, Brother Miller. (My own spectacle lenses are meniscus—concave on one side and convex on the other.—Ed.). The single meniscus is a concavo-convex lens, with different radi of curvature on either side. It has all defects, but gives a soft, pleasing definition, and for this reason is much used by advanced (I don't call those out-of-focusers advanced; I call 'em plain nuts.—Ed.) pictorial photographers; also they are used in many of the leading studios. The single acromatic lens consists of two pieces of glass cemented together, so made that the green, red and yellow rays are brought to a focus at about the same point as the violet. This lens is also partially corrected for spherical aberration, but has all the other faults, except that it seldom shows flare. Some lenses of this type cost in the neighborhood of $40.00 (In normal times, I presume you mean.—Ed.). The rapid rectilinear consists of two achromatic lenses mounted the same as ordinary projection lenses. They are corrected for chromatic and spherical aberration (only partially for chromatic.—Ed.) and for distortion, but have curvature of field and anastigmatism; also are apt to show flare. The true anastigmat is corrected for all optical errors, but is apt to show flare. It is impossible to correct all errors absolutely. The result of optical lens error is to cause the image of a point to appear as a circle. This circle is known as the circle of confusion. The best possible correction, and the one regarded as ideal, is to reduce this circle of confusion to 1/200 of an inch in diameter. There are two other types of lenses, viz.: the periscopic, consisting of two single meniscus lenses, mounted after the fashion of the rapid rectilinear, which gives microscopic definition over a small angle, but requires a long focal length as compared to plate area, and the apochromat, which is the highest type of anastigmat (Apochromatic means without aberration.—Ed.) Neither of these two types is met with today, except in process or microscopic work. Below is a table of types of lens and their speed at which they give sharp definition, the same being taken from the book on photography, by Paul Anderson. Spectacle and meniscus lenses F 16, Single Achromatic F 11, Rapid Rectilinear F 8 to F 11, Anastigmat varies from F 4 to F 6.8. All this has been written from the standpoint of the pictorial photographer, but one who is also an operator, hence is able to understand many things which puzzle the average operator. Now it has always been my idea, and the idea is a practical one, too, as is proven by its use in camera lenses of some types, that projection anastigmat lenses of F 7 opening, fitted with an iris diaphragm so arranged that it could be set from the outside by the operator, would be a big improvement on present lenses. Such a lens, made in diameters such as are in use today, would probably cost between $50.00 and $75.00; possibly more. Given the demand, the lenses could be had. The real trouble would be to induce managers to put up the price. Some would, but probably the great majority would not. Many thanks to you for the help the department and Handbooks have given me. I had all three editions, but now the first two are entirely worn out.

I have printed this largely to aid discussion in lens matters. Frankly I do not myself know very much about lenses of different types, except as to those actually used in projection. As to the adjustable diaphragm, why, I am decidedly in favor of it and have already advocated something of the sort in the department on several occasions. The new thing is Brother Miller's proposal of an F 7 diameter. Seems to me that is very muchly something else again. "F 7" means a diameter of 1/7th of the focal length of the lens. For a four inch E. F. lens it would mean only a $4 \div 7 = .57$ of an inch diameter and for an 8 inch E. F. lens the diameter would be only two inches. My own suggestion would be what is

commonly referred to as a "half-size" lens, with such a diaphragm as Miller suggests. As before remarked, I am merely printing this letter to bring out discussion. Friend Miller seems to me to be rather close to wrong in several points, though his error consists considerably in what he did not say rather than what he has said. I think very likely Brother Deutch, Poughkeepsie, will attend to Friend Miller's dropped stitches.

Substitute for Arc Lamp.

J. Edwin Walker, manager Strand theater, Charlottesville, Va., says:

> We would like to ask what is the best substitute for the carbon lamp? Do you regard the new Mazda lamp as satisfactory for perfect projection?

I do not. Perfect projection of a picture of theatrical size (12 feet or more wide) calls for a very powerful, very penetrating light, in order that the finer shades of photography may be brought out in its full value. Much of this is lost with an illuminant less powerful than a high amperage arc lamp, handled by a competent projectionist who knows how to get and make use of the full value of the light such a light source provides.

And right there is the "rub." Given a careful, competent projectionist and 25 amperes of d. c. or 50 amperes of a. c. the arc lamp will give better results than the Mazda can possibly accomplish at the present stage in its development. The fact is, however, that a large number of projectionists (operators) are either downright incompetent, of mediocre ability, careless or just plain lazy, and this very materially alters the situation. Such a man will not utilize the full value of the light source at his disposal. He will most likely have an inefficient optical system, or an efficient optical system inefficiently arranged, hence will be wasting a large proportion of the light and have but weak screen illumination. Or he will have recurring discoloration on the screen, or "ghosts." In short, while he has the means for brilliant, even, steady screen illumination, he does not know how to, or is too careless to or lazy to make proper use of it, and under these conditions the Mazda will improve the general screen result.

To sum up: If you have a competent, wideawake, careful projectionist, and are able to use 25 or more amperes d. c. or 50 or more amperes a. c., then my advice is: stick to your arc lamp. It will cost you somewhat more, but you will get it back, with good interest, at the box office. On the other hand, if you cannot have such a projectionist, or if your a. c. is less than 60 cycle, or you cannot use 25 amperes d. c. or 50 amperes a. c., or if your supply voltage fluctuates largely, than get a Mazda and a good voltage regulator. You will then have a comparatively weak illuminant, but it will be steady, without discoloration or variation in the light. But let me warn you: Get an automatic voltage regulator, and make its seller guarantee such automatic regulation to be within .5 of an ampere either way from normal, else your lamp replacement bill will probably be very high.

Of What Use?

B. Ludisher, whose suggestion for change-over sign I printed and replied to in February 9 isue, refuses to sit down, darn 'im. After I had carefully put him out the front door he comes trotting in the back with the suggestion that when there is no sub-title at the posterior (get that, it's music) of a reel of film he just winds back until he reaches one and tacks the remaining film onto the next reel. Says, anyhow, it's better than punch marks, and asks why I don't start a league against punch marks.

Don't take any large amount of stock in leagues of that sort, brother. If a man won't do right without belonging to a league, he won't do right simply because he does belong to one. Your suggestion of fining each member who offended by punching films in the sum of one dollar brought a smile. In the firstly place I'd have to maintain a detective bureau to find out which particular member did the damage, then I would need a strong-arm band to do the collecting. Your league idea would be all right, friend Ludescher, if it were not for the fact that it won't work. Outside of that it is a peach. Yours truly has an abundance of work and trouble without starting any of those league things. The sub-title idea is, of course, very much better than nothing; but I still maintain that the only really feasible plan is the incorporation of the change-over signal in the negative film itself or the invention of a competent, cheap mechanical or electrical signal.

Comes Back.

I am told that my old friend W. G. Woods, who for years led the operators of San Francisco, but who some four or five years ago dropped out of active work, has been elected business agent of the San Francisco local. If this is true I am indeed glad to know it, for Woods is a good man. Just what has become of former Business Agent Dolliver we do not positively know. The rumor is, however, that he has been drafted into a larger field by the I. A. If he has, I will be more considerate than has he, and say that I am glad of his advancement, for Dolliver also is a good man. In fact there are many men of more than ordinary ability in the San Francisco local.

My congratulations to Brother Woods. He is one of the old, reliable wheel horses. Local 162 is to be congratulated upon his re-entry into the active field.

What It Meant.

In January 26 issue I printed a clipping from a French paper asking for a translation. Several have arrived, the first being from John Nagle, New York City. The item, it seems, reads: "The celebrated motion picture expert, Mr. Richardson, is visiting all principal cities in the United States, lecturing on better projection. Everywhere he is received with high acclamation, which proves that great interest is attached to this question. Mr. Richardson would do well to come to France."

Um, not so bad, after all. Really I had an ingrowing idea that the French editor might be taking my name in vain, but it seems he was handing me a verbal bouquet. Friend Nagel adds the following footnote to his translation: "You see, old friend (I call you so because your book and department is my friend), pretty soon you will be known all the world over. Well, you well deserve it." For which kind thought I sincerely thank you, Brother Nagel.

Extension Shaft.

Saul S. Harris, General Manager Gem Amusement Company, Little Rock, Ark., writes asking whether or not the Nicholas Power Company puts out an extension shutter shaft long enough to allow placing the shutter blade seven inches from the end of the standard shutter shaft, so that the blade may cut the light ray at the dissolving point.

Yes, the Power Company supplies such a shaft, where desired, at an extra charge. I would again call attention, however, to the fact that merely setting the shutter at the dissolving point gives no advantage. It is the fact that at this point a main blade of minimum width may be used, which constitutes the advantage. If your shutter gives no travel ghost at any other distance from the lens, then you can move it out to the dissolving point of the light ray and trim off some of the metal and still have no travel ghost. Use a pasteboard pattern when trimming the blade down, substituting it for the regular metal blade. Trim down until you get just a faint travel ghost both ways, and then trim down the main blade of the metal shutter until it is just a little wider than the pasteboard pattern. Again I would call the attention of machine manufacturers to the necessity for and entire practicability of an adjustable blade shutter.

Spot Lamp Operation.

A. B. Doepke, Chicago, Illinois, writes:

> I would appreciate information necessary to properly operate a spotlight for theater work. Our throw is approximately 70 feet, at an angle of about 20 degrees. We will use 110 volt a. c. (1) Will a spotlight operate satisfactorily with this current? (2) What size and kind of carbons would you recommend? (3) Approximately how many feet of resistance wire will be necessary, and of what gauge?

In the first place, if you are going to operate the spot in Chicago, you will do well to be certain you will not run foul of the spot lamp operators' union. There is a union covering that kind of work, you know. If you have a union motion picture projectionist it is possible this phase is covered by arrangement between the two unions. I mention this to warn you of possible difficulties. Secondly, you will, I think, not be allowed to operate any other than a spot lamp which has been approved by the proper city department, which means that if you build a home-made affair it will have to be approved, which approval it might not be possible to secure. (1) Yes, a competent spot lamp operator can get excellent results with a. c., but the novice would probably have considerable trouble and secure decidedly indifferent results. (2) Either two half inch cored or a ⅝ cored above and ½ inch cored below, the best combination to be determined by actual trial. (3) Cannot give you this with any degree of accuracy, because resistance of a foot of any given gauge of resistance wire varies greatly with different kinds of resistance wire. Refer you to Chicago Stage Lighting Company, who can fix you up with a suitable rheostat, but strongly recommend that you buy a standard spot lamp, which same is a self-contained device, containing everything necessary, all ready to hook up to the service wires. The getting of good results is largely a matter of carbon set. The spot on the screen is a somewhat out-of-focus photograph of the carbon crater. The problem is to so set the carbons that the crater will be round, or as nearly as possible so, for the round crater gives a round spot. It is however, very difficult to get a round spot with a. c. owing to shortness of arc and consequent interference of lower carbon tip. I would recommend the use of National A. C. Special or Speer Alterno carbons for this work, as they are presumed to give a longer arc—a highly desirable thing since it lessens lower carbon tip interference.

How About the Yellow Car?

L. M. Adler, President Local Union 279, Houston, Texas, orders set of question booklets and says:

> The boys have by no means forgotten your visit to Houston. They join with me in best wishes to you for a prosperous year. Will send names of our roster of officers for coming year soon.

Nor have I forgotten the good time you gave me, brothers of Houston. By the way, give my regards to the yellow car *and* its driver. Send on the names. My best to you all.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today
$4 the Copy, Postpaid

MOTION PICTURE **HANDBOOK**

For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

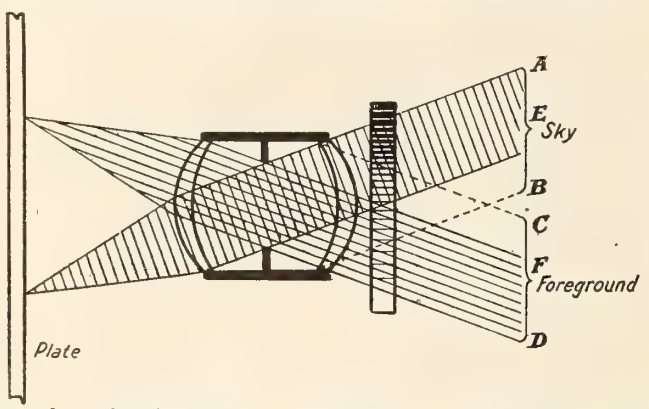
QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Graduated Light Filters.

It is well known that when photographing a landscape, the amount of light reflected from the deepest shadow of the subject, especially in the near foreground, is very small in proportion to the light received direct from the lighter or sky portion of the picture. Even in the case of open sea and sky, where the difference is less accentuated, there is still a great disproportion in the amount of light proceeding from the higher and lower portions of the subject. Now the



scale from the highest light or transparency to the deepest capacity of an ordinary negative is far too limited to represent adequately these extremes of light and shade, and it is more or less impossible to obtain a representation of both clouds and foreground of printable density on one film without resorting to some of the methods of control adopted by a few expert photographers in the development of special after treatment of the negative. Such processes not only call for some considerable skill but are the essence of uncertainty.

If we examine an average landscape negative by transmitted light we find that, although the clouds are fairly visible to the eye, they are generally unprintable, because the process of printing is still more limited in its range of graduation, and incapable of rendering even so wide a scale as the film used for taking the negative. If the exposure of the positive film is sufficiently prolonged to print out the details of the clouds, the foreground of the picture will be very much over-printed, and the details choked up.

One of the earliest attempts to overcome the difficulty consisted in placing a piece of tinted glass in the printing machine so as to dull the printing light in the thinner parts of the negative, and in this way effecting a certain amount of compensation or equalization; but it cannot be said that this method was a satisfactory one.

Later attempts were made to attain the desired end by means of lens shutters, so devised as to give a greater exposure to the foreground of the picture than the sky portion; with these, however, it was extremely difficult to forecast the result obtainable with any degree of certainty.

The introduction of color-sensitive film and isochromatic screens or light filters effected a very great improvement in landscape work. For instance, where deep blue sky and white fleecy clouds are included, the isochromatic plate and filter reproduce the clouds as the eye sees them, namely, as white against a dark background; but something in the nature of a foreground shutter is still necessary before clouds and foreground can be obtained of printable density in the same negative.

In order to attain this end experiments were made with neutral-tinted graduated wedge screens, used in conjunction with the yellow orthochromatic filter and obtained excellent results. In the first experiments the graduated screen was placed immediately in front of the film, but in addition to the disadvantage of the necessarily large size graduated plate, it was found that better results were obtained with the graduated filter in front of the lens. The graduated filter is simply a modification of this combination whereby the same end is attained with the single filter which has proven successful in practice.

The graduated filters are intended for landscape work, seascapes, Alpine views, snow-capped mountain scenery, etc., and for this class of work they form the only practical means of securing perfect representations of clouds of printable density, with correct foreground exposure on one and the same film.

They are made in oblong form and consist of a gelatine film which is incorporated with a permanent yellow dye of precisely the same nature and composition as used in orthochromatic filters; but instead of being evenly tinted, they are graduated from almost clear glass at the bottom to a full tint at the top. The film itself is balanced between two pieces of optically worked glass, and the whole bound together with special binding of great durability.

By means of the stock pattern fittings they may be attached to almost any type of camera.

The accompanying diagram illustrates the filter in position in front of the lens, and shows how the filter acts in obtaining the desired effect.

The front lens admits a pencil of light of the width AB from the sky, and one of the width CD from the foreground; the stop in the lens, however, cuts off a portion of both pencils, and the effective pencils are, therefore, only of the width AE and FD, as shown by the shading.

The light reaching the plate from the sky, therefore, passes through the top or darkest portion of the filter, and the light from the foreground passes through the lower or lighter portion of the filter.

The metal fitting having been attached to the front of the lens-hood as previously described, the view is focussed and the filter inserted (densest part uppermost) in the spring guides provided for the purpose.

Where short exposures are essential and when ordinary film is being used, the filter should be raised to its fullest extent in the fitting, to allow the lower or lightest portion to cover the front surface of the lens glass. In this position the lower half of the lens surface is covered by the clear glass portion, and the upper half by the yellow portion of the filter.

If the focussing screen is now carefully examined it will be seen that the lower half (sky) of the picture is distinctly yellow in appearance; whereas the upper half (foreground) is more or less clear, and that by slightly raising or lowering the filter in its fitting, or turning the fitting on the lens, the edge of the yellow tint can be adjusted to follow the contour of the horizon.

The graduated filter is also invaluable in landscape work where trees run up into the sky portion of the negative; instead of the snow effect generally obtained, owing to the excessive top light, the filter automatically cuts down the glare and secures correct rendering in this difficult type of subject.

No increase of exposure is necessary when using the filter in this position.

When using panchromatic film the central part of the filter should be used in order to secure orthochromatic correction in both foreground and sky. The increase in exposure for the filter in this position is approximately three times.

The best possible orthochromatic correction is obtained when the filter is lowered to its fullest extent in the fitting, so that the deepest tint covers the lens surface; but the filter can only be used in this position when the exposure will permit, the increase being approximately five times.

Setting the Camera Near the Ground.

In taking close ups of objects near the ground or floor the wide spread of the legs necessary with the standard sized tripod is so great that the required stability is not attainable. Where a "baby" or short-legged tripod is not at hand a low box may often be utilized and an ordinary ⅜th inch stove bolt, with a nut screwed on for a stop, can be used instead of a tripod screw to fasten the camera to the box through a half inch hole bored in the wood of the box. If the titling top on the tripod is a detachable one it may be first fastened to the box in the same manner, thus allowing the camera to be tilted to the desired angle. If the tilt is not detachable, box and camera together may be blocked up to the required angle with bricks or pieces of wood taking care to do it so that there will be no play or wobble when the camera is operated.

Army to Teach Aviation Photography at Syracuse.

An aviation photographic school where several hundred army aviators are to be taught in the use of the camera and the kodak, including their repair and upkeep, is to be established at Syracuse, New York.

Men are to be sent there from camps and aviation fields for training and new recruits are to be mobilized there.

The aviation photgraphic school is to be under the Signal Corps of the United States Army. It is reported that the school will be laid out at once and training begun as soon as the men can be mobilized.

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Atmosphere in Music and Performance.

WHEN music is characteristic of a specific clime, type of people, custom or peculiar condition it is called atmospheric. We have the characteristic music of Japan, China, Russia, Scotland, Ireland, Germany, France, Scandinavia, Italy, Spain and the Orient. We also have tribal music which is distinctly atmospheric—American Indian music, negro melodies, chanty songs of the French-Canadian, Hawaiian music, and many numbers characteristic of South America.

There are usually three forms of music peculiar to each nationality—viz., Song, Dance and Classic numbers. The dance form is probably more profuse and also more aboriginal in its treatment, because the other forms are colored somewhat from outside musical influence. It is only natural that a composer should subconsciously use the style, form or bits of melody from the masters whom he has studied. This detracts from the distinctiveness of the composition, and for the same reason causes the atmosphere to deteriorate in the same ratio.

The national air is not always atmospheric, though by constant use is closely associated with the country which it represents. The Portuguese hymn has nothing peculiar to the country itself, and is used throughout the world under different names. The English national anthem has been traced to Prussian origin, and is sung by us to different words. The "Marseillaise," though born in France, has become widely known and sung by the Socialists, Anarchist and Nihilist in every land. Thus it has lost its atmosphere in a measure.

On the other hand, the national hymn of Russia could never signify anything not Russian, and though certain composers are bringing forth a new one it, too, will be atmospheric beyond question. Japan, America, Spain, Greece, Sweden have typically atmospheric music for their national airs. Italy has made no definite selection for symbolic purposes, but Garibaldi's Hymn brings the people to their feet and receives recognition and respect.

You cannot rely on a number by reference to its name. Neither can you feel sure of its character by noting the composer. Names mean nothing as far as musical analysis is concerned, for Tschaikowsky wrote "Capriccio Italien" in imitation of Verdi. He also wrote some wonderful Oriental music; while his songs partake of the flavor of many countries. Yet his Russian depictions have never been equalled in the portrayal of the down-trodden peasant. Among the many composers who have consistently written in the atmosphere of their own country we have Verdi, Wagner, Dvorak, Grieg, Debussy, Ippolita Ivanow and Valverde of today.

We also have those composers who make a study of foreign types and conditions and write more or less successfully characteristic numbers. Arthur Farwell has demonstrated his ability in arranging the Indian melodies of America, while many have essayed Oriental music with a considerable success.

Peculiar conditions bring forth music that is typical of the people living under them. We have East Side music, the Apache dance, characteristic Christmas carols, patriotic numbers dealing with historical events, college songs, circus music, and many others. These may vary greatly in form and melody, but breathe the atmosphere of the peculiar conditions under which they find origin.

Then again we have music which is characteristic of periods of time. The Civil War brought forth some new songs, such as "Dixie" and "Seeing Nellie Home." The French Revolution gave birth to many folk songs, which even yet are remembered and sung by the bourgeois.

Coming down to the practical side of this question we find that there is a volume of atmospheric music to be obtained. This fact should not be overlooked by the orchestra leaders in picture theaters, and a special classification should be made of characteristic music. Many pictures come to a house where the musical director is endowed with but a small library, and 75 per cent. of the picture receives an American setting when it deserves all Russian or all Spanish. The leader should do some research work and not depend on the standard numbers that are well known. Songs make excellent themes, and dance music played according to the action of the picture is intensely atmospheric.

In setting (for example) a Russian picture care should be taken to gain variety. Don't place several Andante numbers in rotation. It is better to repeat one if necessary and follow with an allegretto or waltz movement. If the locations, conditions and types are all Russian throughout see to it that the setting be all Russian. The public is awake and expect it.

Going further and speaking to the exhibitor.

Taking it for granted that the feature has been well set with all Russian music, why not make the entire performance permeate Russian atmosphere? Have the singers sing, in costume, Russian songs; choose a typical Russian overture, such as "Prelude," by Rachmaninoff; book your topical review and scenic with this idea before you, and note the remarkable drawing power of such a show. This is not a new idea, but one which is being worked in one of the foremost theaters in the country. Recently the writer was struck most forcibly by the way this plan was "put across." It gives continuity, good publicity and a freedom from that "variety-hall-lighting-change" idea. The following sample program may be suggestive:

1. OVERTURE—Prelude .....*Rachmaninoff*
   Theater Orchestra.
2. PICTORIAL REVIEW:
   Showing Russian Soldiers Entraining, Cossacks Riding, Kerensky Addressing People, Russian Fleet Manouvering, etc.
3. SONG—"Longing" .....*Rubenstein*
   Sung by Miss Jane Jones.
4. SCENIC—The Caucasis Mountains.
5. BARITONE SOLO—"Wanderer's Song".....*Tschaikowsky*
   Sung by Bertram Brown.
6. FEATURE—"The Fall of the Romanoffs."
7. ENTR'ACTE—"Kol Nedrei" .....*Bruch*
8. COMEDY.

It is hardly possible to choose a comedy that will fit the situation, but that is somewhat negligible because its function is to send the patrons away happy.

To carry the idea to its fulfillment the ushers could be costumed as Russian peasants, soldiers or Cossacks, as deemed wise. The lobby display should bear out the general idea, while a Cossack upon a white horse, for street parade purposes, would gain considerable attention.

In this age of specialists we must devote our entire efforts in one direction. Atmospheric performances are different, attractive and fascinating. With proper publicity they are sure to increase the reputation of the theater and its box office receipts.

Music at the Broadway.

We visited the Broadway, where they are running "The Kaiser—The Beast of Berlin," with no anticipations of enjoyment, and, as usual, received a pleasant surprise. Blessed are they who expect little for they shall receive much.

We found our old friend, James Bradford, in charge of the music, with his former associates gathered about him in the orchestra pit. The return of the Broadway orchestra to its first love creates for that theater a decidedly different atmosphere and again places it in the foreground musically. Mr. Bradford's wide experience and pleasing personality makes for good music at all times.

The performance opened with the playing of the Star Spangled Banner, immediately followed by the overture, "Il Guarany," by Gomez. There was conveyed a feeling of unpreparedness in this number, and the cut of eight bars preceding the first lento movement changed somewhat the character of the selection. However, it was well received by the immense audience and withal was a creditable performance.

Then came an educational film interpreted orchestrally by the use of a medley of light popular airs, known as "Shoo-fly" stuff, but not played that way. The idea of fitting in this manner an educational dealing in varied subjects is decidedly pleasing. The only criticism we have to offer would be to suggest changing the music at the change of the subject. From the care of a furnace to mounted constabulary is a decided change and should be so indicated in the music.

The feature is one of the strongest we have seen, admirably adaptable to music, and its continuity lends itself to long selections, which means a smooth performance. There was no attempt at absolute synchrony, yet, in view of the length of the scenes, one did not notice the changes of tempo.

It is one of the best musical settings we have heard in many a day. The music was good. The theme for the Kaiser—"Processional March," by Schwarwenka, was most appropriate. Such fine things as Valkyrie music by Wagner, "Imploration of Neptune," from the Phedre Ballet, by Massenet; "Symphonic Poem," from Francesca di Riminy, by Tschaikowsky, and as a finale, the "Bacchus Processional," by Delibes, were most effective and fitting. We felt that the Ride of the Valkyrie was played a bit too slow for dramatic effect, but the music throughout was most impressive and carried the situations splendidly.

The touch of atmospherical effect as the picture closed was good. A soldier and sailor appear at each side of the stage, trumpet in hand, and join in the playing of "My Country, 'Tis of Thee," finishing precisely with the picture. We heard many comment favorably upon this little artistic touch. It is a fitting finish to a fine feature.

Mr. Al Nathan, former manager of the Superba theater at Los Angeles, California, and the Alhambra, in San Francisco, is now presiding over the destiny of the Broadway. He is strong for good

music and has a keen insight regarding the needs of the public. "Jimmie" and he should make a team that will be heard from.

Musical Suggestion Synopsis.

ACCIDENTAL HONEYMOON, AN (Rapf Productions—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "The Way of Love"—Cremieux, "Dodola"—Frey, or "Doucement"—Roberts.

This is a good comedy where the following numbers can be used to advantage. "Forgotten"—Cowles, "Last Night was the End of the World"—Von Tilzer, "On the 5.15," "Love, Here is My Heart"—Silesu, and "Sweethearts"—Herbert. The entire setting should be light and there is needed a few pastorale and rustic pieces. Cue sheets can be obtained from Ivan Film Exchange.

ALIEN ENEMY (Paralta Plays—Six Reels)—Theme for the Heroine—Andante. Suggest "Intermezzo"—Bizet, "Tendre Aveu"—Schutt, or Twilight"—Ayer.

Dramatic music will play the predominant part in this good war-time picture. At T.—"Officers of The Golden Butterfly"—The Prussian National Anthem is needed while the Stars and Stripes by Sousa can be used at T—"Beneath Autumn Opal Skies." There is a direct cue—T.—"We've Come to Can the Kaiser," and the music required is the Battle Hymn of the Republic, once through. During the picture the American flag appears frequently, and we suggest that your cornet (muted) sound out the first measure and a half of the Star Spangled Banner. If the instrument is missing have the pianist attend to it at every appearance of the flag. Cue sheets can be obtained from the Paralta Exchange.

AMERICAN BUDS (Fox—Six Reels)—Theme for the Heroine—Moderato. Suggest "Basket of Roses"—Albers, "Dainty Daffodils"—Miles, or "In Poppyland"—Albers.

The music should be light in the main, but there is a patriotic feeling throughout the picture requiring a bit of marshal stuff. Catch the bugle call at cue T.—"The Morning Call," and the march in the fifth reel. For the latter we would suggest "Pershing's March," by Watt. At cue D.—"Kids Playing Guitars," have some Hawaiian selection ready. Cue sheets can be obtained from the Fox Exchange.

BLINFOLDED (Paralta Plays—Five Reels)—Theme for the Heroine—Andante. Suggest "Elysium"—Speaks, "Awakening of Spring"—Bach, or "Love's Longing"—Frontini.

This picture deals with the denizens of the underworld, opening with semi-misterioso stuff and continuing dramatically to T.—"After the Release." During the robbery scene we would suggest the use of the first movement of Schubert's Unfinished Symphony. In the third and fourth reels pastorale numbers and bright pieces will fit admirably. During the fifth reel have "La Forza del Destino" by Verdi ready, as it is dramatic throughout, closing with the theme. Note pistol shot effect after T.—"Midnight Finds Peggy, etc." Cue sheets can be obtained from the Paralta Exchange.

BLUE BIRD, THE (Paramount—Six Reels)—No theme necessary.

This feature is the picturization of Maeterlinck's masterpiece and, owing to its allegorical nature, requires a peculiar setting. Everything must be fantastic, such as "Les Syphides"—Cussans, "Dance of Fire and Water"—O'Neill, "Petite Suite"—Debussy, "Entr'Acte"—Hadley, "March of Life and Death"—Humperdinck, and "Arabesque No. 1"—Debussy. Get the cue sheet, if possible, because there is little possibility of fitting the picture without it. Cue sheet can be obtained from the Paramount Exchange.

DEBT OF HONOR, THE (Fox—Five Reels)—Theme for the Heroine—Andante. Suggest "Serenade"—Titt'l, or "To a Star"—Leonard.

The picture has two atmospheres, the earlier one being a fairy story, and the latter a war-time patriotic episode. It would be wise to select oriental music for the first portion in order that there may be a distinct comparison with the later stuff. You will need a few misteriosos and one agitato. Cue sheets can be obtained from the Fox Exchange.

DEVIL'S WHEEL, THE (Fox—Five Reels)—Theme for the Heroine—Plaintive Andante. Suggest "Narcissus"—Nevin, "Reverie"—Corelli, or "Eventide"—Shytte.

The location is in France and the music should hold French atmosphere. Choose from such composers as Massenet, Bizet, Berlioz, Faur, or Chaminade. Many misteriosos and agitatos are required and the picture opens dramatically. Note the Apache dance in the second reel, which must be repeated later in the same reel and again in the last reel. Catch the big fight in the fifth reel and close with the theme. Cue sheets can be obtained from the Fox Exchange.

KAISER, THE (Jewel Film Co.—Seven Reels).

See MUSIC AT THE BROADWAY elsewhere in this department.

MATINEE GIRL, THE (Perfection Pictures—One reel).

This is a comedy requiring light music, but not of the slap-stick variety. Use comic opera selections and a bit of a love theme might be used with effect. No cue sheets are available.

SHELL GAME, THE (Metro—Five Reels)—Theme for the Heroine—Andantino. Suggest "Rosemary"—Elgar, "Moonbeams"—Keiser, (Norwegian Folk Song"—Borch.

You will need light music for this comedy-drama. Catch the popular one-step at T.—"Then followed a week of gayety"—and the hurry following immediately afterwards. You will need "Home, Sweet Home," and "Ben Bolt" almost immediately after the opening of the picture and a few bars of "Rigoletto Opera" selection at cue T.—"A Caruso Night." Cue sheets can be obtained from the Metro Exchange.

SPLENDID SINNER, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Lee, "Claire de Lune"—Thome, or "Dream of the Flowers"—Cohen.

Dramatic music is mostly required for this setting. Catch all the violin solos and use "The Song of the Soul," by Breil, if possible. At cut T.—"Britishers Enlist Today"—you can use "Over There" played pp. with fine effect. Cue sheets can be obtained from the Goldwyn Exchange.

WANTED, A MOTHER (World—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Destiny Waltz"—Baynes, "Heartstrings"—Vecsey, or "Innamorata"—Marchetti.

This is a juvenile picture and calls for a predominancy of light music. Some Italian slum music is needed and a couple of pathetics. Cue sheets can be obtained from the World Film Exchange.

WHISPERING CHORUS, THE (Paramount—Six Reels)—Theme for the Heroine—Andantino. Suggest "Russian Romance"—Friml, "Summer Nights"—Roberts, "Visions"—Tschaikowsky.

Big stuff is required for this picture. There is a religious phase that calls for hymns such as "Nearer My God to Thee," "Where is My Wandering Boy Tonight?" (cello solo, if possible), "Home, Sweet Home," and "In the Gloaming" as a finish. You will need also a Chinese selection and the Wedding March. Cue sheets can be obtained from the Paramount Exchange.

WOMAN AND THE LAW (Fox—Seven Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Last Dream of a Virgin"—Massenet, "La Melancholic"—Prume, or "Meditation"—Delmas.

This is a dramatic picturization of a famous murder trial and must be fitted accordingly. Possibly a Spanish theme could fit better than those suggested, but it must be dramatic. Open the picture with Spanish atmosphere and continue light until the fourth reel. The music from this point is dramatic and pathetic with a heavy agitato in the fifth reel. Close with the theme. Cue sheets can be obtained from the Fox Exchange.

Comparative Table of Tempo-Marks.

CLASS I.

INDICATING A STEADY RATE OF SPEED.

Larghissimo, molto largo
Largo (broad, stately)
Largamente
Larghetto
Grave (heavy, dragging)
Lento (slow)
Adagissimo
Adagio (slow, tranquil)
Adagietto
Andantino

} Group I.—General signification of terms is SLOW.

Andante (moving, going along)
Moderato
Allegretto
Allegramente
Allegro (brisk, lively) (con moto, vivace) (agitato, Appassionata)
Presto (rapid) (con fuoco, veloce)
Prestissimo

} Group II.—General signification of terms is FAST.

CLASS II.

INDICATING ACCELERATION.

Accelerando (with increasing rapidity)
Stringendo
Affrettando
Incalzando — (swiftly accelerating, usually with a crescendo)

Doppio movimento (twice as fast)

Piu mosso
Piu moto
Veloce — (a steady rate of speed, faster than preceding movement)

CLASS III.

INDICATING A SLACKENING OF SPEED.

Rallentando
Ritardando
Allargando
Tardando
Slentando
Strascinando — (gradually growing slower)

Molto meno mosso (d = d del movimento precedente) (half as fast)

Ritenuto
Meno mosso
Meno moto — (a slower rate of speed, slower than preceding movement)

Calando
Deficiendo
Mancando
Morendo
Sminuendo
Smorzando — (growing slower and softer)

Leaders' Service Bureau.

Suggestions Answered—Suggestions Offered.

Q. "What distinguishes an orchestral organ from a pipe organ? Have either a place as a component part of an orchestra?"

A. "The orchestral organ is one of recent invention, manufactured specially for the handling of pictures. It has all of the traps attachments and has the same effect as piano and drums together. The quality is by no means so fine as that of the pipe organ. Both have a place in orchestral work."

Q. "Is piano ever used in a symphony orchestra?"

A. "Yes. A piano is frequently used in a symphony orchestra, especially in such things as Liszt's Second Rhapsody. It is also used in the absence of harp for the arpeggios and cadenzas."

Rambles 'Round Filmtown

With WALTER K. HILL.

FULFILLING in part the purpose to give publicity to the reports of scouts who are swarming all over the country in the interest of Universal's "Secret Service" we star this week a series of decoded messages that have come to Hal Sidney, chief of staff. The Rambler explained in the first announcement of this important exposure of these most important documents just how the original messages have come into our possession. We get them from the "Junk Man."

Such reports as our experts have thus far been able to decipher and decode are given below, the cipher dispatch being first printed with the result of decoding following immediately under the cryptic telegrams. The series is apt to run for some time, as "Big You" has dispatched a large force into every part of the country to find out how the public like Universal productions, and, if not, to discover what kind of pictures are most in demand.

*

Original: "Making return voyage immediately swimming slowly toward Los Angeles. Important."—H. H. Van Loan, Honolulu.

Decoded: "This public wants Fox features; favor Theda Bara, but 'The Grand Passion' is for Kellermann's diving. What's lowest quotation, 'The Price of a Good Time.' Send more expense money."

Delayed in Transmission: "Have discovered Los Angeles. Important."—H. H. Van Loan.

Decoded: "Now I know 'The Price of a Good Time.' Send more expense money."

*

Original: "Lacking Los Angeles. Important."—Phil Mindil, New Orleans.

Decoded: "Lacking 'The Price of a Good Time.' Send more expense money."

*

Original: "Trotzky making faces, inform owner, otherwise suffer consequences. Important."—Bob Doman, Moscow, Russia.

Decoded: "Notify Rupert Julian exhibitors here want 'The Kaiser, Beast of Berlin.' Have leased theater; ship printing covering latest title. Could use some food. Send more expense money."

*

Original: "Dear firm sticking important."—Phil Mindil, New Orleans.

Decoded: "Dear firm, I am still with you. Send more expense money."

*

This one came as a "straight" message from Eddie Mullen, Holyoke: "They like Douglas Farnum better than Franklyn Fairbanks in this town. Send more expense money."

*

Another "straight" wire from Rose Schulsinger, Bridgeport: "I am up here getting publicity for Lee Kugel's 'Old Lady No. 23.' Thought I would drop you this one to say World Pictures are better than I thought they were when I worked for Universal. Yes, indeed. Much better."

* * *

"Half the secret of Doris Pawn's life lies in everything being 'quite interesting' to her. The smile which she wears in the morning among the trees remains with her all day long."—Fox Publicity.

"Quite Interesting"—for the Trees.

* * *

"The Triangle-Keystone comedies have lost another beauty. Gloria Swanson, famed for the hearts she has broken in slap-stick romances, will hereafter appear in five-reel comedies."—Triangle Talks.

The Old Slap-Stick Put to New Use.

Signs of Welcome Spring.

Since Old Sol has been in evidence sufficiently to warm the neighborhod of 729 Seventh avenue, business on the "Curb Market" has picked up. Fliers in re-issues, Bulls in features and Bears in Job lots have been made with loud acclaim and much to the annoyance of office-holders in said building. The prayer of the "brokers" is offered daily that the contractors will hurry the completion of the new subway. More room is needed in which to gesticulate, operate and articulate.

* * *

Lewis Willoughby, an English actor, makes his American debut. — Metro Publicity.

The legitimate stage has nothing on the screen.

* * *

Wurra, Wurra. Also Walla, Walla.

(By Young Knockin'var.)

A short-horn reviewer
"Has come out of the West";
Of all the good guessers
This guy is the best.
He boweth to no man,
Not even to Wid;
At prognostication
He's one candy kid.

* * *

Farmer Jerry Wilson is doing his spring's work. The ice having failed in the former Astor Market the building will now be converted to motion picture uses by Thomas Healy, the famous restaurateur, and Aubrey Kennedy. When alterations are complete the place will be opened as the Symphony theater, with a large orchestra featured. Mr. Wilson is doing the publicity.

* * *

The Lone Star of Texas.

James B. Kelly left New York last week to start a special sales campaign for General Film Co. in Texas, where he is known to every showman. He is a recent addition to General Film's staff, having just given up a position in Atlanta with another company to take on the new work.

"Smiling Jimmie" is not only known as one of the most popular film salesmen in the Southern territory, but is one of the most resourceful men in the film game. It is recalled that about eight years ago Kelly was on a trip in Texas when he became stranded in a remote town through failure of remittances to get to him from the branch headquarters. Kelly was flat as the proverbial pancake.

Little it worried him. Before entering the film game Kelly was a performer on the spoken stage. Turning to one of his exhibitor friends he secured an emergency engagement to do a "single turn" at each performance, and in a couple of days had sung and danced himself out of town on chair car de luxe.

* * *

"'The Whispering Chorus' to 'The Song of Songs' will be well worth listening for in Paramount pictures," declares Pete Schmid.

* * *

Harry Raver, governor of the Showmen's League, New York branch, put across a most successful and enjoyable "smoker" for carnival folk at the meeting room, Sixth avenue, near Forty-fifth street, last week as a preliminary to the benefit performance to be held at the Hippodrome, April 21. The American Society of Magicians will share interests in the unusual entertainment that is being arranged by Mr. Raver and Harry Houdini.

Worst Class in Spelling: Stand Up!

"Maurice Riskin flops himself into the chair of assistant editor of Progress-Advance. It is said he has gained an enviable reputation."—The Rambler, March 30.

Dear Mr. Hild: In re your ad,
Beg leave to say it made me mad.
Perhaps you meant to praise this pote—
But all you did was get his goat.

Next time, old top, say what you will:
Say I'm a crab; say I'm a pill;
Call me a boob; term me a fright—
But Kindly Get My Name Spelled Right.
—Morrie Ryskind.

* * *

He's Waiting to Fly to France.

Meanwhile, Ben Grimm may be addressed care of Moving Picture World. Ben had legions of friends when he was reviewing pictures for the World. Months ago he volunteered to serve his country's colors, and despite the fact that his home is in Hoboken, Ben's country is struggling to make the world safe for women, children and Democracy. Ben's human—immensely so—and the Rambler happens to know that he likes to hear from "The Gang." Drop him a line, lads, and we'll forward it to the soldier-reviewer.

* * *

Reviewed by Jesse L. Lasky.

"'Hearts of the World' is absolutely the most wonderful photo production the world's history of the motion picture has ever known. The film is positively gripping. You sit for three hours leaning forward, alternately holding your breath, heaving sighs of relief, gritting your teeth, smiling through tears, cursing, praying, cheering and choking back sobs."

* * *

Jack Medor Loses His Grippe.

We are pleased to state that Jack Medor, of Metro's Educational Department, has recovered from his hard cold plus high fever and is back at work.

* * *

Ray Gallager, who started film life as J. Stuart Blackton's secretary, and lately represented G. F. in Albany, will hereafter look out for the Brooklyn interest of the United Picture Theaters of America, Inc., which definitely locates Brooklyn in this country.

* * *

When Jerry Beatty Was No. 1.

John Cunningham, who spells, and insists upon having others spell, his Flinn with an "i," showed his first press agent propensities back in the dark ages, when, as member, treasurer and ballyhoo for the redoubtable Crescent Athletic Club, he put over a series of articles under the heading of "Tricks of Basket Ball Players." Strange to relate, the newspaper man who swallowed this dope hook, line and sinker (terms used exclusively in basket ball), was none other than Jerome Beatty, now associated with Flinn at the Famous Players-Lasky office. Shortly after this incident the A. A. U. stepped in and raised a question as to the professionalism displayed by the Crescent aggregation, but John C. Flinn soon convinced them that the members were receiving no fees for their efforts, in fact at that moment he was wondering what was the shortest walking distance from Frisco to Evanston, Ill.—From "Unsuspected Biographies" in Paramount Pep.

* * *

From Triangle's Blarney Stone.

O. O. McIntyre, the New York humorist, writing a story about his friend, Jack Conway, Triangle director, described him gaily as "an Irish cyclone with a hyacinthine artistic sense." Conway, reading it, mused. "The first is intended for flattery," he decided, "but I don't know whether the last is a knock or a boost or a happy ending."

Metros Lynch a Genial Hero.

"Pop" Lynch, the genial elevator operator at the New York studio of Metro, proved himself a hero the other day when he found the wallet of a prominent star. According to "Pop" he found it very near the Metro studio and it contained lots of bills of Irish green and several diamond rings—with real "rocks," not shamrocks. "Pop" refused to accept any reward when he returned the wallet, but pressed his luck by marching in the St. Patrick's Day parade.

* * *

Blackton Once Refused to Sign Louise Huff.—Trade Paper Headline.

Now his sins of omission rise to haunt him.

* * *

The Boss Shows Him How.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corp., was present at the making of a "Fatty" Arbuckle comedy at Long Branch, Cal., during his recent visit to the West Coast. Perhaps the fact that "The Boss" was watching the job unstrung Mr. Arbuckle's nerves, more or less, but at all events one scene, in which the latest type of Los Angeles trolley cars was used, became distressingly maltreated.

Mr. Arbuckle, experienced though he is in picture making, proved to be the most reckless of all the actors in handling the particular scene. Shifting his weight from foot to foot, Mr. Lasky watched proceedings until, ultimately, he became utterly out of patience. Impulsively Mr. Lasky up-spoke:

"If you'll permit me, Mr. Arbuckle, I'll show you how to do it," said "The Boss," cleverly concealing his really acute attack of temperament.

"I'll be very thankful to you if you will," said Roscoe agreeably.

"To do so properly we must change clothes," said Mr. Lasky. And it was no sooner said than done. The result is pictured in the accompanying still, obligingly furnished by Pete Schmid for the use of The Rambler in illustrating, so as to make clear the skill and poise of Mr. Lasky as a picture actor.

It were better here to switch to Mr. Schmid's own story, originally written to go with the cut.

"'The Boss' grabbed the controller and Arbuckle grabbed his hat. The movements were simultaneous. But the movement of the car was not. In the instant that the 'juice' delayed in flowing through the veins of the impatient trolley car the photographer, who had been 'planted' to surprise Mr. Lasky (see illustration) took a shot at 'The Boss.'

"The developed plate proves that a corking good actor was spoiled to make a moving picture magnate. Tense desperation, keen determination and a distant look of immediate will to do something is registered in Mr. Lasky's face as he grips the controller. The contrast is clearly marked when one gives a look at Arbuckle in his attitude of distress as he holds his Stetson safe from harm. It will be noticed that Roscoe has gripped his hat so tightly that he has broken his left wrist—the skill of the 'First Aiders' being shown in the bandage so cleverly applied."

It is said that after the car had returned from its perilous journey around the Peteschmid Mimeograph Mr. Lasky brushed the dust from his borrowed raiment, handed the outfit back to Mr. Arbuckle and said:

"There. That is the way to do it."

And Mr. Arbuckle, actor like, applauded.

* * *

Rambles' Round Filmtown

It Seems War Will Soon End.

Beverly Bruce has signified her intention of going to Scotland to produce on the original ground and water Sir Walter Scott's immortal "The Lady of the Lake." The Vitagraph Company "did" it in one reel with Florence Turner and Tefft Johnson in the long ago, but it is Miss Bruce's purpose to give as much footage as possible to the picture. Adhering to the original text as far as practicable and photographing it among the beauties of the Scotch lakes and hills, Miss Bruce believes that there is enough "meat" in the tale to warrant a picture long enough to provide a full evening's entertainment for meatless days.

Don Likes to See Himself Drown.

Don Likes, who plays in the William Fox pictures, once had the novel experience of seeing himself drown. In one of his picture, Mr. Likes fell from a narrow bridge into a river, and was rescued only after he had completely lost consciousness. The camera got the entire scene. In the studio projection room a few days later the player sat comfortable back in his chair and watched himself going down three times.—Fox Publicity.

X. Y. Z., Box 79, Times Square Station.

The Times recently printed an advertisemen bearing the above signature and the following text: "Wanted—At not to exceed $50,000. We are arranging to have produced for us twelve great motion pictures—one a month for a year.

"It is easy to find stars, but extremely difficult to get stories or plays that are well enough known to fill every theater on the first night.

"Good enough to crowd the house for from three to six nights more. We need seven more.

"If you know of plays or stories like this and their terms of sale, let us hear from you. No manuscript of new or unknown pieces will be either read or returned."

Somewhere concealed in the foregoing Confession of Faith in the Well Known Industry there is a "wheeze"—but The Rambler confesses he is utterly flabbergasted, whatever that is.

It would be interesting to be informed on the five X. Y. Z. has selected, even if he never gets the seven more. Certainly twelve plays that "will fill every house on the first night" would be worth whatever twelve times $50,000 amounts to in money. Because, forsooth (apologies to a craftsman in another column in Rambles, late issue), there are said to approachingly close to some 20,000 houses.

And why the shot at Stars, with scads of $300-a-week actors so utterly out of work on the West Coast that they can't pay their 1917 income tax? Easy to find stars, indeed! Much harder, it seems, to find plays to fit a Star good enough to fit a $50,000 scenario twelve times a year.

Somehow The Rambler has a "hunch" that X. Y. Z. is none other than Julius Singer, gone stark mad, and into the production branch of the Fifth Industry. What's YOUR guess?

* * *

Ministers Believe in Motion Pictures.

A party of graduate ministers from McCormack's Theological Seninary, in Chicago, receiving a few finishing touches to their education, recently visited the plant of the American Film Company. They were taken through the factory and shown the technical work of the motion picture.

"What relations should the minister bear to the exhibitor in his community?" asked one of them—and the discussion was on. It brought out the fact that nearly every one of them was an ardent movie fan and expected to utilize the influence of the pictures in their coming pastorates.

"Get acquainted with the pictures and with the exhibitor," advised Richard R. Nehls, general manager of the company. "Make the motion picture help you in your new work."

* * *

"You see it's like this," said a beautiful girl who had called upon Charles Sarver, the World Film scenario editor. "I've been reading all these articles about the high cost of making pictures and I know that the companies are anxious to get good stories that can be produced without an enormous expense. So this idea I've got is for a great picture that can be produced with but very little cost."

"Can this be true?" said Mr. Sarver.

"I just know my idea is good and it will make a great picture," the girl declared intensely. "Now, the first scene is laid in the Garden of Eden, and——"

This statement fairly jolted Mr. Sarver out of his chair. He waved her away.

"That's enough!" he cried. "That's enough."

"But this bright spring morning you ought to care——"

"No, no!" cried Mr. Sarver, "not this morning or this afternoon or this Eve." And then as the young lady faded reluctantly away, he added, "I don't care Adam about it."

She Seemed Abel to Raise Cain.

R. F. D. Film Promotion Pays.

Harry Weiss, of the Central Film Co., Chicago, which maintains the First National Exhibitors' exchange in that city, believes in combining business with pleasure.

Each year about this time Harry gets out his trusty gasoline chariot, stocks it with all the necessary impedimenta of up-to-the-minute salesmanship and sets forth upon a tour of his territory. Through Illinois, Indiana, Kentucky and Southern Wisconsin he speeds from city to city and from village to village, enjoying the exhilarating springtime air and only pausing before the most prosperous motion picture houses along the road to sign up the local exhibitor for a run of one or more of the big features that he handles.

If all the signs hold true this will be an early spring in the middle west, they say, and what with the new Chaplin comedies, the screen version of Sir Johnston Forbes-Robertson in the "Passing of the Third Floor Back" and the "Fall of the Romanoffs" to furnish inspiration for his selling-talks, Harry should have the most prosperous outing that his speedometer has yet registered.

Last year he frequently averaged bookings of $1,000 per diem. This high figure shows what can be accomplished by the canny joy-rider who is not tied to a railroad schedule during these uncertain times.

* * *

Ruth Stonehouse, one of the prettiest of West Coast defenders, has been seen of late picking her way along the edges of Times Square. It is reported that the screen queen said to a friend the second day she was here:

"My goodness, but New York will be a nice town if they ever get the cover on."

* * *

Willard Holcomb has transferred his typewriter from "Chu Chin Chow" to the publicity department of William Fox. St. Patrick's Day was the date that returned this brilliant writer to the celluloid game. How about a few Ramble paragraphs, Willard?

* * *

For John Semler's Scrap Book.

The Jester Comedy studios now possess an official mascot. In the making of "The Recruit," the first of the Jester Comedy series, it was necessary to use a dog in the finale.

Tommy Regan, the official scout of the company, secured the services of a dog, that apparently had no name, home or pedigree—he was just a plain dog. After the picture was finished the dog was returned to the locality where he was found and the incident was forgotten. Several weeks later the dog turned up at the studio, refused to leave and has now been duly installed (plus bath and collar) as the official mascot with the said Tommy Regan as its Chief Maid in Waiting.

* * *

Exposing the "Zit" Trust.

General Manager International Film Service.

Theatrical Advertising Manager Evening Journal.

Advertising Manager Hearst's Magazine, Good Housekeeping, Motor, Harper's Bazar, Motor Boating, and Cosmopolitan.

General Manager Campbell's Studios.

General Manager Hearst's Moving Picture Aspirations.

* * *

Clara Kimball Young's several motors have already been shipped to Hollywood, as the star did not wish to take chances with the delays in freight transportation. Her chauffeur will be in the service group which will accompany Miss Young on the special from Chicago, and which will also include her butler and other servants from her New York home, which the star will then close for the several months covered by her absence in the West.

Who Will Watch the Gas Meter?

Rambles 'Round Filmtown

Jess L. Goldburg makes so good as a "Four Minute Man" that the stage manager makes him "take a bow" when he speaks in theaters where vaudeville acts are shown. Applause from the audience is a contributing factor that is never overlooked by good showmen.

* * *

Morgan Jones, who is playing in support of May Allison in the Metro picture, "Social Hypocrites," recently posed as the "American Husband" for Leone Bracker's new Food Conservation poster, which the noted artist is painting for the Government.

Most of the Ilk Are "Posers."

* * *

Toto Du Crow has been cast as Manuel, the half-breed servant in "Treasure," Edith Storey's next starring vehicle under the banner of Metro pictures. Du Crow is an ideal type for the part. A circus clown for years, Du Crow is also a veteran in motion pictures.

But He's a Full-Breed Artist.

* * *

Very properly and logically Catherine Calvert will follow "A Romance of the Underworld" with "Marriage," as her second Frank A. Keeney picture.

* * *

Thomas Holding Olga Petrova.

Here we show Mr. Holding in the very act. It is a pictured incident in the final scene of Mme. Petrova's third production, "The Life Mask." Thomas, it will be observed, is an osculation slacker. He is wasting an excellent opportunity while painstakingly trying to impersonate a man in the act of collecting. It is tantalizing to behold the sublime faith Mme. Petrova has in his abilities to correctly, indeed, precisely, gauge the distance to the obvious destination. It is annoying to discover how clumsily he has betrayed her confidence in his astuteness. She has waited with closed eyes—an evidence of blind faith in her leading man's skill—that a clear photograph of a good job may be obtained. The result is only a sample of photography plus electrotypign. "The Life Mask" will be distributed by the First National Exhibitors' Circuit. Charles Wisner Barrell, publicist of the F. N. E. C., and a fiend for correctness in detail, may be expected to declare for a retake.

P. S.—Did you ever see a photograph of Mme. Petrova disclosing to view the right side of her charming profile? To the Rambler's gaze she invariably turns her left cheek. We shall ask Bert Ennis about this.

Cum One, Cum Awl, to Pathe Club Bawl!

(By William Lord Wright.)

Dear Tom North: Them Winter days with fats an' leans and meatless ways jest git my goat—but now I sing and dance and shout, fer it is Spring! And April sixth, day and date when I sure do resuscitate! Hotel McAlpin is th' bower an' seven P. M. th' proper hour!

Think I'd be a common dub an' miss th' dash ov Pathe Club? Them wines! Them eats! Them gals! Them ale—an' funny jokes from Mister Kale! You bet yer life I'll be on hand, all dolled up and feelin' grand! Ready to lead th' grand perade, make a speech, sip lemonade, or hear th' Adenoids Sextette puff, an' groan, an' growl, an' fret as they sing lilt or roundelay or "End Ev a Perfect Day."

Ferget th' date? Say, Tom, ole boy, in this ole world there ain't much joy, and when the **real** stuff happens round jest count me right in on th' ground! So here's to every gol-derned dub at the dinner of th' Pathe Club. An' may th' Gawd ev Laughter bless this gatherin' in informal dress.

Informal dress? Say, Old Scout, rather en miss this annual bawl I'd jest wear errings an' a shawl!

Well, so long, Tom, till April six! Jest count me there all primed ter mix. I'm learnin' to dance that Banty Stop, th' Gander Glide an' th' Roast Squab Hop. So be there, active members awl, fer Spring hes came—farewell to Fall!

* * *

Steps in "Innocent's Progress."

Tessie Fayne was a girl who justly deserved and fully earned the great happiness that, ultimately, came to her through stress and rain via Triangle photoplays. F. S. Beresford has the right idea for "movies with punch," as will be observed in perusal of the here-following specifications. Separating Mr. Beresford's scenario into the more vital epochs we find that Tessie made the transition from drudgery to the happy ending in fourteen hurdles, taking every jump neatly and clear of the brush.

Theatergoers who seek the screen with nerves attuned to thrills and sensations will find "Innocent's Progress" an exciting pilgrimage; to wit:

1—Living with her crabbed aunt and grandparents, orphaned Tessie was the family drudge and very unhappy.

2—When a neighbor's girl, who worked in a candy store, fell ill and Tessie was asked to substitute behind the soda fountain, Tessie started for New York. The crabbed aunt saw $5 coming in and Tessie saw herself going out.

3—The town rascals would have flirted with Tessie, but they didn't look good to her. The real good looker was Arnold Fuller, leading man of the troupe of actors who stayed a week at the Opera House and changed the bill every night. Arnold made an impression on Tessie and gave her his "Permanent Address."

4—Life was never again the same to Tessie when her term at the candy store ended with the recovery of the girl for whom Miss Frayne was pinch-hitting. She revolted at drudgery and "skiddooed" to New York.

5—When she called at Mrs. Quinn's rooming house, to find Arnold Fuller at the address he had given her, the landlady sent her at once to Arnold's room. There the girl was confronted by Mrs. Fuller, who presented Tessie with a large hunk of her mind.

6—Tessie ran down stairs, humiliated. Out into the rain she tore and proceeded until she became hungry. In the restaurant where she tarried for a bite to eat a thick-lipped, red-faced man spoke to her offensively. The stranger offered to pay her check, but Tessie, defended by the waitress, was content to eat the cheapest fare—coffee and cakes—paying for same from her own frugal store of coin.

7—Out again, Tessie tore into the same rain. For shelter she stops in a doorway,

but a policeman makes her move along. As she staggers through the rain and night a dark figure emerges from the mouth of a darker alley and grabs her. Tessie breaks away and runs some more.

8—When the poor girl is about to drop to the wet sidewalk from utter exhaustion—she had, by this time, ran several miles in the rain—an automobile drives up beside the curb, and Carey Larned, clubmen, comes to the rescue.

9—Carey is one of those regular gentlemen who have brought luster to the good name of New York City. He takes Tessie to his apartments and turns his spare bedroom into a bower for her shelter. Carey has a bad cough.

10—Oline Humphreys is a libatious friend of Carey's who frequently comes to Larned's bachelor home to sleep off the effects of things he drinks before and after Mayor Hylan has shut the old town up for the evening. Out of the wet night comes Oline, soaked without and soused within, and makes his way to the room he is accustomed to using as a refuge and retreat.

11—Seeing Tessie in a pair of pajamas far too large for her, Olin tries to squeeze them down to proper size. Tessie, from within, feels the pressure from without, cries loudly and Carey Larned comes down the communicating hall to her rescue. By first knocking him out and then kicking him ditto Carey rids himself and Tessie of Oline Humphreys, the drunken pajama presser.

12—The next noon, which was bright and early for Carey, word was sent to Madeline Carson that she was invited to come and chaperone a country girl for a few years. Carey had loved Madeline in other days and just for spite Madeline had married another fellow. Her grudge didn't last long, for she was now a widow and very sorry because Carey's cough was no better.

13—Carey goes to Coffeyville, Kan., for his cough, returning with it in two years. Tessie had attended a "finishing school" and it was now time to finish Madeline, who has so tenderly chaperoned the country girl. Therefore Madeline went out to do some shopping, stepped in front of a taxicab she was trying to hail, and was killed.

14—Because it would be unlucky to leave Carey and Tessie to wed in the preceding paragraph, this one is added to say that Carey's cough was improving when Tessie's happiness hove in sight with the fade-out.

* * *

Handsome Jack Mulhall is going into a picture with Mae Murray as her leading man, and then becomes a serial athlete for Universal. The Mae Murray Bluebird will be called "Danger—Go Slow," a title that will have no influence on Mulhall, the serialist.

* * *

Starting Another Controversy.

Three paragraphs that, we hope, will lead to spirited debate come in the run of material sent out from Lee Kugel's World-Picture department; to wit:

The long distance record for traveling to get one scene for a picture is now held by Montagu Love and Barbara Castleton. Travers Vale, director of "The Swami," in which Mr. Love and Miss Castleton appear, found it necessary to take one scene that could only be made in St. Augustine, Florida. Eighty-four hours elapsed from the time they left the New York studio until they returned.

*

There are many Japanese actors working in pictures, but World Pictures claim the credit of having the only regular Chinese motion picture actor. He responds to the name of I Qung and is supporting Kitty Gordon in "Her Great Moment."

*

Harry O. Hoyt, who holds the record as a moving picture scenario writer with 600 stories to his credit, has written "The Beloved Blackmailer" for World Pictures.

Rambles 'Round Filmtown

Joe Earle, so long and favorably known on these screens as Vitagraph's vampire, writes to a member of The World staff of her experiences in England, where she is successfully employed in the legitimate drama. Among other appetizing morsels she ate all of her "meat-tickets" in one day. "Now I must go meatless," she adds, "unless I meet someone with a pound of steak."

* * *

Isn't Louisville the Jealous City?

Having heard so much about the Fifth Industry and motion picture promotion in general, Louisville, which is still in Kentucky, despite the recent action of the State Legislature, in endorsing the National amentment, has decided to have a picture promotor of its own if the right man can possibly be obtained. Ludlow F. Petty and W. H. De Forester constitute a committee of two and they are nationally circulating their desire to locate a promoter of film companies.

The Rambler is of the opinion that if the Louisville appeal were made direct to the trade in New York City several promoters could be found who might well be spared from our "midst." Doubtless the success of picture promotion in this neck of the woods has centered the interest of Messrs. Petty and De Forester on the whole field of picture promotion, for they seem to be well posted. They speak familiarly of the Dixie Film Co., the Indiana Producing Co. and the Calnay Cinema Corporations, all names of firms that have come into more or less prominence throughout the country.

One is led to believe from what they say that the Louisville committee consider James Calany (or Kalany) the most desirable man they could get their hands on, and to be sure the right man gets into the right place they are circulating the photograph of the individual they desire. If any reader knows Mr. Calany (or Kalany), or has any idea where he may be found, they will confer a favor upon Ludlow F. Petty, Chief of Police, or W. H. De Forester, Chief of Detectives, Louisville, Ky.

* * *

Julius Lewis, after six years of service, has left the Universal's supply department, of which he has been the head, and will engage in selling the commodities he has been buying.

* * *

Ohio Girls Who Flirt Must Pay.

There's a theater in East Palestine where a soldier can't pay for a ticket. It is a moving picture house operated by Mr. and Mrs. Ford Henry. Every night the seaboard army trucks, which carry war supplies from the west to the Atlantic coast, come into the town, where they stop for the night. Between two and three hundred soldiers are there every evening.

Mrs. Henry, who sells the tickets, has made a rule that these soldiers may not pay to see her show. Even if the soldiers come to the theater accompanied by girls of the town Mrs. Henry won't take their money, but politely suggests that the girls pay for the tickets.

* * *

Famous Sayings in Filmtown.

"Jewish Luck beats Christian Science."—Julius Singer.

"L-KOs are not to be laughed at."—Abe Stern.

"What, Ho! The sun shines."—Tom North.

"Man arrived ahead of the ape."—"Tarzan" Reichenbach.

"Beauty is not necessarily fatal."—Pete Schmid.

"I know how the Emperor of Germany feels toward the King of Prussia. I'm opposition to myself."—S. L. Rothapfel.

Hoffman's Movable Fireside.

M. H. Hoffman, of Foursquare Pictures, is a happy man these days, for he is not only spending several days each with the respective exchange managers of his organization in cities in the Middle West, but is likewise close to the heart of his family during his spare moments.

The plot is this: Mrs. Hoffman and one small Hoffman "hopeful," who is only five, are traveling with the husband and father in his tour of the country. Little Miss Hoffman, now fourteen, and busy with her school studies, did not take the trip. Very reluctantly she remained at home in charge of Mrs. Hoffman's sister. She writes to her father and mother and small brother, however, each evening after returning from school.

Mr. Hoffman admitted that it was hard enough to remain away from his family on his frequent trips, and not be thinking incessantly of them, and missing them terribly during the long evenings, so he solved the problem for the present tour, which is to last for a considerable time, by taking those members of the family with him who could leave home.

Mr. and Mrs. Hoffman and Master Hoffman have visited Toronto, Buffalo, Pittsburgh, Cleveland, Cincinnati, Detroit, St. Louis and Chicago during the past three weeks. Their next stops are to be Kansas City and Denver, and then proceed to California. Mr. Hoffman reports that he is doing far better business than he could have done if he had not had such cheer.

* * *

Congratulations to C. Reed Hamilton.

Mrs. L. G. Underhill, of New York, announces the engagement of her daughter, Harriette, to C. Reed Hamilton, of New York and Pittsburgh. Miss Underhill, as film reviewer for the New York Tribune, has become recognized and widely quoted as an authority on motion pictures.

* * *

Lichtman Plans Better Service.—Trade Paper Headline.

Somebody must have complained.

* * *

Not Even Arms Go to Waste Out West.

"We need a new greenhouse," said the landscape gardener out at the American Film Company Studios in Santa Barbara, Cal., "but we cannot get the glass for it."

"What's the matter of all those 8 by 11 still plates that are cluttering up the garret over the engine-room," returned the Efficiency Expert of the studio. "I'll bet there are hundreds of them that have been taken of the successful stars and tremendous 'punches' in our pictures during the past twelvemonth."

So it came about that Hooverization set in. It took 5,200 plates for the greenhouse. Oddly enough the figures exactly coincide wtih the salary of a common ordinary moving picture press agent of the garden variety, for an averaged year.

* * *

Viola Dana plays a little girl of ten years old in the early scenes of her new Metro picture "Breakers Ahead." So well did Miss Dana represent her character that one morning the watchman at the studio took her for one of the inquisitive children which frequent the studio gate and refused her admittance.

She Must Make-Up for Work at Home.

* * *

"It is about time the word 'crook' ceased to be a praise-word in the film business."—Triangle Talks.

Thus damning with faint praise.

* * *

This Week's "Fade Out."

We like to have this department used as a repository for such material as press agents would not themselves let into print if they were editing a newspaper. To this effort we invite the attention of the craftsmen who are shaping public mind to a celluloid bent. Slip the dope to

THE RAMBLER.

Chicago News Letter

By JAS. S. McQUADE

Local 110, I. A. T. S. E., Under Fire

Picture Operators' Officials Charged with Glaringly Inequitable Practices Against Chicago Exhibitors and Exchanges.

A MEETING of unusual importance to the film industry in Chicago was convened at headquarters of Chicago Local, M. P. E. L. of A., Masonic Temple, Tuesday, March 19, at 1 o'clock P. M. The meeting was held under the joint auspices of the Chicago Film Managers' Association, Chicago Local, M. P. E. L., of America, and Chicago Local, M. P. T. O. Association. No gathering of film people held in the city on local questions, has exceeded the number present during the proceedings, there being over 200 present, all told

The meeting was called to order by Louis F. Jacobson, attorney for Chicago Local, M. P. E. L. of A. He opened with a few remarks, stating that the film men present have no quarrel with union labor, that they are not opposed to collective bargaining or to the betterment of the conditions of the people who work in moving picture theaters. He drew attention to the fact that last fall the exhibitors granted a material increase in salaries to moving picture operators, which will be in effect for a period of five years from that date.

Not long afterward, the chairman stated, officials of Local 110, I. A. T. S. E., began to make demands on exhibitors which were not only in violation of agreement, but at the present time they are making, or endeavoring to make, exactions which are unwarranted and, in part, confiscatory.

The following abuses were charged against the Moving Picture Operators' Union, Local 110, I. A. T. S. E., by the chairman:

1. That operators are changed at will, without notice to theater owners.

2. That it has been decreed by the officials of the Union that all advertising slides run in picture theaters must first be ordered from the offices of Local 110, said slides to be made by the National Slide Company, which has its offices at the headquarters of Local 110; also that before such slides are given out they must bear a union label, placed by the officials on these slides; also that when any advertising slide does not bear this label, the operator in any theater will refuse to run it, under instruction from headquarters.

3. That a man by the name of Shafrank, who has been made an honorary members of the operators' organization and who has a desk in headquarters of Local 110, and who does business under the firm name of the National Advertising Company, has issued orders that no commercial film or slide shall be run by any union operator unless it bears the union label, and that no money paid for such slide or film advertising shall be received by the exhibitor, unless such amount is shared equally with the operator—or, practically, with the union. He is also charged with having threatened with violence certain moving picture theater owners in case they failed to comply.

4. That two men named Kelliher and Shea, are also operating from union headquarters, and working with the sanction and co-operation of the officers in organizing the Theater Janitors' union. So far as is known by exhibitors, these two men are the only members of the said Janitors' union.

5. That Fred Havill, vice president of Local 110, has proposed that every film exchange in Chicago shall pay him $3 each, per week, so that he may inspect the projecting machines in Chicago theaters, for the alleged purpose of preventing films from being spoiled or damaged. Every machine inspected by Mr. Havill and declared out of condition must be sent out for repairs. For this purpose a repair room for machines has been installed at the headquarters of Local 110 to make such repairs. If an exhibitor in any case fails to comply with Mr. Havill's order, the operator assigned to that theater shall be immediately called out.

6. That all film shipping cans in exchanges shall bear the union label, and that these cans shall be made under the supervision of a man appointed by Local 110.

7. That the latest action of Local 110 against exhibitors is the attempt to organize the cashiers and ushers of picture theaters by union officials.

8. That the Chopin theater, at Milwaukee avenue and Division street, just built, was ready to open about the close of the week of Monday, March 11, and that the owner requested the union to send operators. He was told that he must pay for the privilege and a sum of $1,200 was demanded. This amount has since been scaled down to $600, on the refusal of the owner to pay the original sum. It is understood that a similar policy will be exercised in the future on the owners of all new theaters opened.

After the reading of the foregoing charges enumerated by exhibitors, exchange representatives, a vaudeville manager and a slide manufacturer, it was resolved by the meeting that the vaudeville managers of Chicago and the slide manufacturers be invited to join in the movement. This has since been done and the name Allied Amusement Association has been adopted to represent the various interests involved in the actions of Local 110, I. A. T. S. E.

A committee representing each of the interests involved has been named with power to act and handle the situation. The composite committee has been given full power to levy protection for the interests of the Allied Amusement Assocation.

Another meeting will be held Friday, March 22, at League headquarters in the Masonic Temple, at 1 o'clock P. M., when the reports from the various committees will be read.

The detective agency of Shippy, Hunt & Dorman, of Chicago, has been employed to look after the interests of the Allied Amusement Association.

Lee Ochs in Chicago

Holds Successful Meeting in Hotel Sherman—Declares He Will Not Be a Candidate for Re-election.

LEE OCHS, president of the United Pictures of America, Inc., held a well attended meeting of exhibitors in the Louis XVI Room, Hotel Sherman, Friday, March 15, the session lasting from 11 A. M. until 1.50 P. M.

The chief object of the meeting was to explain the plan of the United, which was done by Mr. Ochs in an address which lasted about forty minutes. After the address he invited those present to question him concerning points on which they were not fully enlightened, and his replies apparently were satisfactory to the interrogators.

Mr. Ochs pointed out in his address that exhibitors in the five classes included in the plan of the United could save from 25 per cent. to 50 per cent. of the present film rentals.

Mr. Ochs made a positive statement from the platform during his address, that he would not be a candidate for re-election at the coming convention of exhibitors, to be held the second week in July at Boston. He also advised all members of the M. P. E. L. of A. and of the M. P. T. O. Association to boost for that convention and to attend in as large numbers as possible. It is timely at this point to state that the Chicago Local of the M. P. T. O. Association, as well as Chicago Local M. P. E. L. of A., were well represented at the meeting.

The sales already contracted for by United in Chicago and adjoining territory are far above expectations, it is said. Mr. Ochs announced that several important exhibitors had signed up at the meeting.

While in Chicago, Mr. Ochs received a telegram from C. S. Seelye, vice president and general manager of United, from Detroit, stating that Jake Wells, of Virginia, who has a string of theaters in the south, had signed up for all his houses. Mr. Ochs, accompanied by his wife, left for Indianapolis Sunday night, March 17.

Among the Chicago exhibitors present were the following: Joseph Trinz, of Lubliner & Trinz, Covent Garden theater; H. A. Gundling, Bryn Mawr and Regent; F. L. Dittmar, Model; W. P. Clement, Jackson Park; R. M. Power, Irving; Morris Reingolt, Vision; A. Gordon Francis, Hyde Park; Alfred Hamburger, president Hamburger Theatrical Enter-

prises; Jacob Cooper, Twentieth Century; Louis Vahler, Karlov and Howard, also Princess, of Peoria; August Zilligen, Jr., Rosewood; M. Wells, Vista; L. Siegel, Vernon; L. Johnson and F. C. Paar, Triangle; M. Dreifus, Grove; S. Fitchtenberg, Gem; Peter J. Schaefer, Orpheum; Tony Arado, New Era; James E. Coston, Harvard; Mrs. M. McFadden, Lincoln; John Bobeng, Crown and Armitage; A. Karzas, Woodlawn; Clyde R. Bates, Jefferson; Verne R. Langdon, Hub; Thomas A. Murray, Thalia; John H. Frundt, Clermont; William Rohe, Liberty and Ideal; Charles Bugg, Bugg; William E. Heaney, Madison Square, Crawford and Virginia; H. E. Newell, Plaisir; Robert R. Levy, Revelry; F. W. Hartman, Aristo; Charles Fetcher, Lexington and Drexel; George M. Laing, Virginia; M. Krska, Robey; C. Abrams, Acme; Louis H. Frank, Halsted; H. Lutz, Wallace, and H. E. McDorman, the Francis.

The following owners of theaters in adjoining cities were present: W. D. Burford, Aurora theater, Aurora; John Bodkin, Strand, Star and Triangle, of Evanston, and Star, of Chicago; Joseph Hopp, Majestic, Rock Island; Dee Robinson, Princess, Peoria, and Jos. Schuertzleve, United, Minneapolis.

There were also present: David G. Rogers, national organizer, M. P. E. L. of A.; Louis F. Jacobson, League attorney; C. W. Bunn, Chicago manager, United Pictures, Inc.; William J. Sweeney, national secretary, M. P. E. L. of A., and J. S. Edwards, Sr., district manager of the United, Kansas City, Mo.

Eugene Duffy, Branch Manager, Badly Hurt.

Eugene Duffy, manager of Mutual's Chicago branch exchange, and Thomas Greenwood, formerly booking manager in Triangle's Chicago office, were seriously injured Saturday evening, March 16, at Lincoln and Lawrence avenues, this city. They were returning home in a taxi when their machine was run into by another taxi-cab, which was running at reckless speed. Mr. Duffy was thrown through the glass window of his cab and sustained a fractured hip, a broken collar bone and other minor injuries, while Mr. Greenwood's nose was broken in two places and one of his legs badly crushed. Both were removed to the Ravenswood Hospital, where later an X-ray picture was taken of Mr. Duffy's injuries. The fractured bones of his hip were set on Tuesday, March 19. The surgeons state it will be a long time before Mr. Duffy will be in condition to leave the hospital. Mr. Greenwood's injuries were of minor character and he will be able to be out in a few days.

Mr. Duffy has a wide circle of friends in the business who regret his accident exceedingly, and they are in high hopes that his severe hip injuries will not leave him permanently crippled.

"The Unbeliever" in High Favor.

Nate Erber, manager of the Lincoln Square theater, Decatur, and the Palace, Danville, is at present visiting a number of large cities in the interests of "The Unbeliever," the seven-reel Edison production which is now being released through the George Kleine System. Mr. Erber left Chicago Monday evening, March 18, for St. Louis, to address an audience of city officials and members of the Chamber of Commerce at a private showing of the film in the Missouri Athletic Club, Tuesday. After leaving St. Louis, he will visit Cincinnati, Columbus, Cleveland and Pittsburgh, making frequent trips to Decatur and Danville to oversee the management of his theaters.

Mr. Erber became so enthusiastic about "The Unbeliever" after seeing it at a private presentation in Chicago, that he offered his services to exploit it, as he believes it should be exploited.

M. H. Hoffman Reports Great Success of "The Eagle's Eye."

M. H. Hoffman, president of Foursquare Pictures, Inc., who has been making a tour of the exchanges of that organization throughout the country, came into the city March 18 from Detroit. Mr. Hoffman declared himself as being well pleasude with the business done by the Chicago office. He left for Cleveland Tuesday, March 19, for a trip which will embrace Cincinnati, another visit to Detroit and the return to Chicago. Mr. Hoffman is especially gratified with the success of the company's new serial, "The Eagle's Eye," which is in great demand throughout the country.

J. S. Edwards, Kansas City, a Visitor.

J. S. Edwards, Sr., recently appointed district representative of the United Picture Theaters of America, Inc., at Kansas City, Mo., was present at the recent meeting of that organization in Chicago. He is one of the old-time exchange men who has been in the business from the start. He was part owner of the old Yale Exchange, Kansas City, with A. D. Flinton and others, for four years, before it was sold to the General Film Company. He was then appointed manager for the General in Kansas City and held the position for four years. He was afterward district manager in the same city for three years, with Pathe Exchange, Inc., and later held a similar position with Paramount for four months. Mr. Edwards is still a young-old man with lots of pep and enthusiasm. His son, J. S. Edwards, Jr., who is following his dad's footsteps, has been manager of Pathe's Kansas City branch office for four years, and is the oldest manager, in point of service, now with that organization.

Essanay Soon to Produce Two Great Features.

Essanay will soon engage in the production of "Young America," with a specially selected cast, and this will be followed in due time by "Hawthorne of the U. S. A." In each of these a separate cast will be employed, the players to be selected in New York and brought on here. In selecting players for the various types of characters, the greatest care will be exercised, and the departure will doubtless result in a greater display of art and in increased favor for features of the Essanay brand.

C. R. Seelye Visits Chicago.

C. R. Seelye, vice president and general manager of United Picture Theaters of America, Inc., arrived in the city Sunday morning, March 17, from Detroit, and left the same night for Indianapolis to join Lee Ochs, president of the organization.

Ruth Stonehouse Visits Parents Here.

Ruth Stonehouse arrived in the city last week and is visiting at the home of her parents. It is about two years since she left the Essanay forces, on Argyle street, to join Universal and afterward Triangle in Los Angeles. On her way she visited her husband, Joseph Roach, who is now training at Camp Lewis, Wash. After a brief stay in Chicago she will go on to New York.

Maud Moore Clement Goes to Los Angeles.

C. A. Frambers, president of the Photodrama Club, Chicago, informs me that Maud Moore Clement, secretary of the club, has just recovered from a severe illness and will soon leave for Los Angeles to resume her scanario writing. She expects to locate there permanently.

Thee meetings of the Photodrama Club have been discontinued for the duration of the war and Mrs. Clement has been made several offers by producers in the west. She has written quite a number of dramatic plays, and as a writer for the screen she has been quite successful. Mrs. Clement was the author of the winning script of the Edison-Dramatic Mirror contest.

Max Goldstine Secures Orchestra Hall.

Max Goldstine, manager of Famous Players-Lasky Company, has been lucky enough to secure Orchestra Hall for the exclusive showing of Artcraft and Paramount pictures during the summer months. Maeterlinck's "The Blue Bird" will be the opening feature of the season, which will begin Monday, May 6.

JAMES E. EWENS EXPECTS SOON TO BE IN FRANCE.

James E. Ewens dropped into the Screen Club in infantry uniform and told a World reporter that he expects soon to be on his way to France. Brother Screener Ewens has been marvelously set up by his recent training and is physically competent to handle any tough job that comes his way. It was his picture experience that gave him the privilege of being in the officers' school. With all the others in the draft he was given a chance to command first a squad and then a platoon. He had been the right hand man of Director Emil Chautard for three years and had assisted him in handling the mob scenes in many pictures. Chautard is an artist to his finger tips; but not being born to the English tongue lacked something in getting punch into large groups of players. Language lagged too far behind the knowledge of what was wanted. So Ewens was relied on to furnish the direction in scenes with crowds. This gave him much experience in handling bodies of men and it naturally showed up in the way he conducted the drilling of a platoon. The company commander noticed it and in choosing individuals to try for commissions Ewens' ability attracted favorable attention.

KENTUCKY LEGISLATURE KILLS SUNDAY BILL.

The bill to legalize motion picture exhibitions on Sunday in the State of Kentucky, introduced by Representative Lazarus, was killed in the House of Representatives at Frankfort on March 18, by a vote of thirty-six to fifty-six.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Premiere of "Hearts of the World"

Griffith's Great War Picture Given Initial Presentation at Clune's Auditorium.

GRIFFITH'S stupendous war drama, "Hearts of the World," was given its premiere presentation in Los Angeles at Clune's Auditorium, Tuesday, March 12. Never in the history of "legitimate" drama or motion pictures has a production been given such a reception as was given this marvelous picture by a brilliant and critical audience.

It is hardly necessary to state that the Los Angeles photoplay colony was present. So were many of the dignitaries and department heads of the city administration. No grand opera premiere has ever seen a more brilliant and distinguished audience. A great many soldiers were of course present, including a number of French and English officers. To them the picture would be of particular interest. Thousands of people were clamoring for admission on the outside, but there was not a seat to be had when the curtain went up.

A Los Angeles premiere of an important film production is always a great event. Particularly so if the picture is made here and many of the local players have taken part.

We have never seen such a reception as given this picture. It was one continuous ovation from start to finish. When the last scene faded out the audience stood up and cheered themselves hoarse—calling for Griffith to come out and make a speech. The producer emerged from behind the curtain. He spoke a few words of thanks. He would have said more, but was overcome with emotion.

Dustin Farnum Company Starts Production.

As announced a few weeks ago, Harry Sherman, well known feature film exploiter, has started in Los Angeles a producing company, Sherman Productions, Incorporated, to make western pictures starring Dustin Farnum. "The Light of the Western Stars," by Zane Grey, has been selected as the first vehicle for Mr. Farnum. Roy Clements, well known director and scenario writer, has been engaged during the past few weeks in dramatizing the book and putting it in scenario form, in collaboration with Charles Swickard, who will direct the Farnum pictures. Mr. Swickard is a feature director of long experience, having formerly been connected with the Thomas H. Ince forces.

Roy Clements.

Winifred Kingston, who has appeared in many roles with Mr. Farnum, will be the leading woman.

The company has left for Tucson, Arizona, where they will be able to secure the settings necessary to the depiction of this thrilling story of the southwest.

Mr. Sherman now holds a contract for all of Zane Grey's books that have not been sold for motion picture rights and for all his future works and intends to star Dustin Farnum in all of them. Included among these are "The Roaring U. P. Trail," which is now having a tremendous sale.

Zane Grey has written to the effect that he will come to California this spring to remain for some time in order to be present during the production of his stories.

The motion picture rights to "The Wolf Breed," by Jackson Gregory, have been purchased by Mr. Sherman for the second production. "The Man in the Open," by Roger Pocock, has also been purchased by Mr. Sherman.

"I really believe that I own some of the greatest western stories ever written," stated Mr. Sherman to a representative of this paper. "With the organization that I have now perfected I feel sure that we shall make the very highest type of productions. Mr. Farnum is not under contract to make any certain number of pictures a year and we are not going to rush our work but will spare no effort or expense in turning out productions which measure up to the top notch standard."

It is Mr. Sherman's intention to dispose of these pictures on the state right basis.

Goldstein to Have New Trial.

After having denied a motion for a continuance of the Robert Goldstein trial on March 12 Federal District Judge Benjamin F. Bledsoe reversed his decision and granted a continuation until Tuesday, April 2. This court action was not taken until after Attorney J. H. Ryckman of the defense had filed a motion asking that another judge be named to try the case. Ryckman submitted a typewritten affidavit charging Judge Bledsoe with being biased and prejudiced against the defendant, Goldstein.

A conference between the court and the attorneys resulted in a compromise providing for a withdrawal of the motion for change of venue and agreeing to a continuance of the trial until April 2. Goldstein, who was in court, showed the effects of prison life. Since last November he has been incarcerated in the Los Angeles county jail.

Baker Takes Charge at Metro Studio.

George D. Baker, well known Metro director, has arrived in Los Angeles and has assumed the post of director general of the Metro west coast studios in Hollywood.

Joseph W. Engel, treasurer of Metro Pictures Corporation, is in charge. Clifford P. Butler, newly appointed studio manager, takes care of cast, setting, locations and similar details, and Albert Shelby Le Vino, head of the scenario department, selects and writes stories or scenarios.

As one of his first efforts in the west Mr. Baker will direct Edith Storey, Metro star. Frank Reicher, who directed Miss Storey in "The Claim," and is now directing her in "Treasure," will direct Viola Dana in her next Metro production, which is now in preparation.

Joseph M. Schenck on the Coast.

Joseph M. Schenck, president of the Comique Film Corporation, which is the producing organization of "Fatty" Arbuckle's comedies, is in Los Angeles for a brief stay. Mr. Schenck is accompanied by his wife, Norma Talmadge.

While Mrs. Schenck is visiting her sisters, Constance and Natalie, and their mother in Hollywood, Mr. Schenck is enjoying "roughing it" in the wilds of San Gabriel Canyon, where Fatty Arbuckle is producing a comedy. Mr. Schenck's visit will extend a week or ten days.

Los Angeles Film Brevities.

The Yorke-Metro Film Corporation, which produces the Harold Lockwood features under the direction of Fred J. Balshofer, is back again in Los Angeles. After an absence of a little over six months, which was spent in the East, the company returned here Saturday, March 9, coming from Jacksonville. The Yorke party included Wiley J. Gibson, business manager; William E. Edwards, Jr., assistant director; Antonio Gaudio, cameraman; John B. Clymer, scenario writer; John Schonberger, violinist; Harry H. Poppe, publicity representative; Pauline Curley and William Clifford.

* * *

Reginald Barker, who is now directing the Thomas Dixon

picture, "One Woman," is contemplating becoming an independent producer. The action of George Beban, Dustin Farnum and Sessue Hayakawa in forming their own companies has prompted Barker to plan a similar move.

* * *

Paul H. Dowling, publicity director of the Paralta studios, was called into active service in the Naval Reserve on March 9. The day before he went he was given a farewell dinner. The climax of the evening was the presentation of a platinum wrist watch, suitably inscribed. "Pat" Dowling is one of the most popular and capable publicity writers on the Coast.

* * *

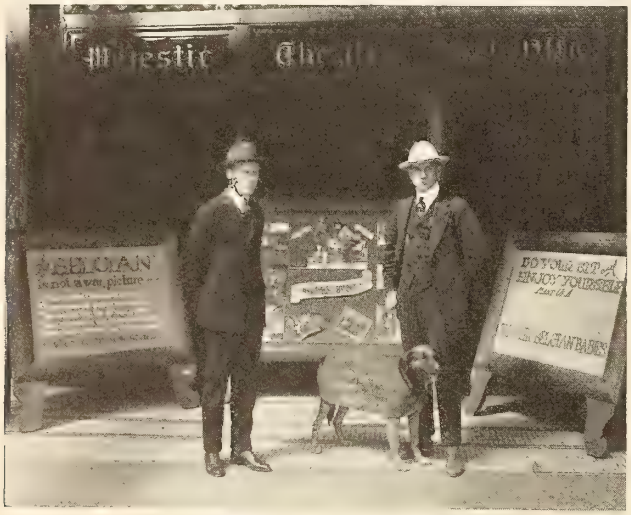
Sam Comer, assistant to Purchasing Agent L. H. Buell, of the Triangle Culver City studios, has enlisted in the Signal corps at the aviation camp at San Diego.

* * *

Universal City was saddened by news that Franz Jensen, who had come to the "Big U" lot as a cameraman from New York, had been found dead in bed in his apartments in Hollywood on March 10.

* * *

This is a picture of W. A. Bishop, district manager of the U. S. Exhibitors' Booking Corporation, on the left, and Harvey E. Gausman, field manager, on the right, who presented "The Belgian" at the Majestic, Los Angeles, beginning the week of March 17, under the auspices of the Belgian Relief Committee, Chamber of Commerce.



W. A. Bishop and Harvey Gausman.

* * *

A suit involving the business affairs of the Cabrillo and Plaza Theaters, the two big moving picture houses adjoining each other on the Plaza, San Diego, was begun in the superior court on March 8 by the Plaza Amusement Company against R. E. Hicks, who has been the president and business manager of the company since its institution, it being the owner of both of the theaters. It is charged in behalf of the amusement company and its stockholders that the defendant, Hicks, obtained a lease upon the Cabrillo Theater and then conspired to injure the business of the companion theater adjoining, with the alleged object of making the lease he held upon the Cabrillo more valuable.

* * *

Gilbert P. Hamilton, Triangle director, has filed a petition in bankruptcy in the United States District Court giving his liabilites as $44,921.83, of whch $38,236.20 are unsecured. His assets are $1,599, of which $1,284.50 are alleged to be exempt. The greater part of his debts arise from a stockholders' liability, the petitioner owning 16,000 shares of the capital stock of the Problem Motion Picture Company, 10,000 shares of the Century Film Company and 14,000 shares of the Albuquerque Film Manufacturing Company.

* * *

The Red Star benefit entertainment given at the Majestic Theater March 15 under the auspices of the Polytechnic High School drew a packed house. The benefit was the first attempt of the Polytechnic High School students to raise money for the purchase of a Red Star Ambulance to be donated for service in France. The affair was a great success. Charles Murray, as master of ceremonies, amused the audience with his humorous introductions. The program consisted of fifteen numbers, in which appeared Mary McLaren, Lillian Gish, Mr. and Mrs. Billy Mason and other moving picture stars.

* * *

Here is Myron H. Lewis seated in his office at the Paramount Exchange in Los Angeles. Mr. Lewis has for five years been local branch manager of the Progressive Motion Picture Company, and when appointed to his present position held the unique record of being the youngest film exchange manager in the United States. He is still in the twenties.

Myron H. Lewis, Branch Manager Progressive Motion Picture Company.

* * *

The return of William Farnum, the William Fox star, to California, was regarded as a most happy event by everybody in the West Coast Studio at Hollywood and certainly so by Frank Lloyd, his director, who has been preparing the way for his appearance.

Mr. Lloyd had everything ready for Mr. Farnum to begin work, and this photograph was taken on a set in the studio when the star began looking around at the place in general and at the sets that had been made for his new picture in particular.

William Farnum and His Director, Frank Lloyd.

ANOTHER MARYLAND BILL AGAINST THEATERS.

On Monday, March 11, another drastic bill against the interests of the moving picture theaters of Maryland was introduced at Annapolis by Delegate Roy M. Custer. In this bill it is provided that moving picture theaters shall provide seats for all ticketholders under penalty of from $10 to $100, and in another bill, which was introduced by the same person, it will be unlawful to smoke in moving picture theaters.

MONG OBTAINS RARE PRINTS OF LINCOLN.

William V. Mong, noted character actor, who has been seen in many recent Triangle productions, has added several rare prints to his wonderful collection of Lincoln portraits. They are copies of photographs made by Brady, for whom the President frequently posed, and Mong, who has long been a student of everything pertaining to Lincoln, counts them among his cherished possessions.

Film Division in New York

Branch of Committee on Public Information with C. S. Hart in Charge.

THE Film Division of the Committee on Public Information, of which Charles S. Hart is director of distribution, has just opened offices in New York at 110 W. 40th street. The committee has a rich fund of information relating to the war and its numberless activities that can be conveyed to the public by means of the motion picture. The films picturizing this information are being made continuously by the Government and most of them can be had through no other source. Therefore the industry, and especially the exhibitors, are vitally interested in the announcement of this new office. In an interview Mr. Hart said:

"During the past two weeks, since becoming engaged in this work for the Government, I have found everywhere the finest spirit of co-operation by producers and exhibitors and everywhere a willingness to do anything which can possibly assist in giving the people throughout the country a better idea of what the Government is doing with their money. It is my belief that pictures can do this more effectively than any other medium.

"The plan now under way is such as to enlist the aid of all; manufacturers, distributors and especially exhibitors. It is upon the exhibitors we must depend for patriotic loyalty and support in getting these films to the public, and the Government knows that it can depend upon this loyalty and co-operation from exhibitors and producers.

"The plan of distribution will be announced very shortly. It is unnecessary to state that it will be based on the usual Government method of giving everyone an opportunity to serve. Certainly there is no monopoly on patriotism and no percentage but one hundred per cent.

"In addition to the pictures taken at the front a number of others are now ready."

Phil Lang and Kalem Part at Last

Scenario Editor at Post for Seven Years—Has Been Production Manager.

PHIL LANG, who carries the unique distinction of having been scenario editor for one company for seven years, announced this week that he finally has closed his desk at the Kalem office.

Mr. Lang became the Kalem editor in 1911. After four years of energetic service he was made vice-president, an office which he later surrendered prior to his departure for California, where, as editor and production manager, he supervised Kalem's four companies on the coast. He still, however, held the scenario reins for the eastern company. When Kalem discontinued production last year, Mr. Lang returned to the New York office, where he has been engaged in numerous executive duties.

Phil Lang.

It is said of Mr. Lang that he had a great deal to do with originating the modern continuity, and that he perfected the smoothness of screen story telling in the days when pictures were for the most part episodic and jerky. He has developed a score or more of expert writers on his staffs and throughout the country, and has been signally successful in bringing famous fiction writers and dramatists to an understanding of screen requirements. When the Kalem Company produced features, Mr. Lang in person prepared many of the important scenarios.

Files of the Moving Picture World bear eloquent testimony of Mr. Lang as an educator, and his various articles on plot and continuity have shown the way to more than one ambitious writer.

While Mr. Lang has made no announcement regarding future plans, it is to be inferred that he will interest himself in scenario work—a field in which he has so long been prominent. Of late he has put his clear-cut style into fiction, numerous stories from his pen appearing in Smart Set, the Munsey publications and other magazines.

Ferdinand Zecca an Old-Timer

New Production Head of Pathe Was In at the Birth of the Motion Picture Drama.

IN furtherance of the Pathe policy of quality production, Ferdinand Zecca, one of the pioneers of the motion picture art and inventor of many of the present-day methods of production, has come to America as director general of productions for Pathe Exchange, Inc. Mr. Zecca will supervise all of the Pathe productions in America.

More than twenty years ago Mr. Zecca, realizing the great opportunities of development of the new art, turned his attention from the phonograph to the motion picture. Charles Pathe, who up to that time had devoted all of his attention to the talking machine, also turned to the animated picture. Mr. Pathe and Mr. Zecca were the first to realize the possibilities of elaborating on this simple form of animation, and in 1900 they made the first motion picture drama.

Ferdinand Zecca.

"The Little Story of a Crime," the picture was called. It was 150 feet in length and it contained three sub-titles—the first time a sub-title had been used. The first exhibitors who received prints returned them indignantly. They complained they were paying for motion pictures, not for literature, and it required considerable persuasion before they would even show them. The innovation made a decided impression with the public and that first "feature" had a widespread sale, followed by a demand for more productions of the same kind. That was the beginning of Mr. Zecca's success. Soon after he was made Supervisor of Productions with control over the Pathe Studios in Europe, which position he maintained until he came to America.

In those early days Mr. Zecca wrote his own stories and his own scenarios. He put up his own sets, painted them, directed the actors, turned the camera and then printed the film by hand, two feet at a time, using a jeweler's glass to make sure that the positive and negative perforations were in register. From this beginning Mr. Pathe and Mr. Zecca perfected the modern printing machine. Mr. Zecca is a master of the technical problems of the business and is an expert on lenses.

Since America came to the front ranks of motion picture producers, Mr. Zecca has made a careful study of our output. He is of the opinion that the greatest fault today is with the scenario.

"My principal aim will be to get, first of all, a good, strong story. We will spend as much time as is necessary in the preparation of the scenario," said Mr. Zecca.

LIEUTENANT KAUFMAN HONORED.

The esteem with which Albert Kaufman, now a lieutenant, is held by the employees of the eastern studio of the Famous Players-Lasky Corporation, of which he was the general manager previous to his enlistment, was evidenced last week by the presentation of a gold tablet, 4½ inches wide and 8½ inches high, appropriately illustrated, and on which was engraved on one side: "To Albert Kaufman from his associates of the Famous Players as an expression of their sincere and enduring esteem."

State Rights Department

Conducted by C. S. SEWELL

Merit Film Corporation Buys Several Productions

Secures Greater New York Rights to "The Struggle Everlasting," "An Accidental Honeymoon," "Life or Honor" and Gaumont "News" and "Graphic."

THE Merit Film Corporation have purchased the rights for Greater New York for the Gaumont News and Gaumont Graphic, and announce the first release dates to be Sunday, March 31, and Thursday, April 4, respectively, and regularly thereafter on each Sunday and Thursday; further, that, due no doubt to the reputation of Gaumont's efficient news service, a number of big bookings are already on record for this addition to their service. A strong feature of these releases is the exclusive views from "over there."

The Harry Rapf productions, "The Struggle Everlasting," with Florence Reed, and "An Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, have also been secured by Merit Film Corporation for Greater New York, and trade showing will be held within a short time. Another feature production secured by this concern for New York is the Ivan Film Production's latest release, "Life or Honor."

Contracts secured by the Merit Film Corporation have enabled them to release a new production every two weeks, and they announce that within a short time they will be in position to release a production each week.

Adolph P. Reiben, in charge of Brooklyn and Long Island territory, reports that the prospects are fine for a successful film drive with their products. Mr. Reiben has gained an enviable reputation as an energetic film salesman and an up-to-date business man. His qualifications enable him to be of great service both to buyer and seller, and to center their confidence in himself.

Eagle's Eye Aids Liberty Loan

Trailer Showing Uncle Sam, with Appropriate Sub-titles Urging Audience to Buy and Help Win War.

EXHIBITORS are finding the pictures of Uncle Sam incorporated at the end of each episode of "The Eagle's Eye" a potent factor in aiding the third Liberty Loan drive.

The Liberty Loan Committee of the Second Federal Reserve District has sent a following letter to the Whartons:

"On behalf of the Liberty Loan Committee of the Second Federal Reserve District may I express my gratification and appreciation for the very effective publicity which you give the campaign in your new serial, 'The Eagle's Eye.' The picture itself will undoubtedly do much to bring home to all who see it the realities of the war and a conception of the task ahead of us, and Uncle Sam's specific appeal for the Liberty Loan between the reels should help greatly to crystallize emotions and feelings into action." The picturing of Uncle Sam has nothing to do with the action of any chapter in "The Eagle's Eye." He is shown by means of appropriate subtitles in an appeal for purchases of Liberty Bonds and Thrift Stamps.

Such subtitles as "Buy a Thrift Stamp and Shorten the War," "Help the Kaiser Lose His Job," "Buy a Liberty Bond," "Buy a Liberty Bond and Drive a Nail in the Coffin of Imperialism," "Let Your Money Work for Humanity," "Buy Thrift Stamps and Liberty Bonds" break the action and visualize the appeal.

The exhibitor has the option of whether or not to run this trailer, but the demand has caused the Foursquare exchanges to attach it to the ending of each episode.

M. H. Hoffman Writes from Missouri.

M. H. Hoffman, who left New York several weeks ago on a trip to establish close relationship with exhibitors, announces from Kansas City, where he is stopping before going to Dallas, that his journey is yielding satisfactory results, and that, while his extensive traveling is partly to co-operate with Foursquare exchange managers, it is also largely to ascertain the wants of exhibitors and to take measures to supply those wants.

Mr. Hoffman further states, "To work to the fullest advantage requires constant maintenance of 'the point of contact' between the home office and exhibitors. It has been a matter of gratification to discover that the men whose progressiveness is most pronounced agree with me in those fundamentals which I consider form the foundation for successful motion picture distribution. Excellent productions at reasonable rentals, and the providing of co-operative service, which constitute the Foursquare aims, all meet with the approbation of exhibitors whose desire it is to push ahead. Everywhere I go enables me to realize that the methods of reckless methods of distribution are passing, and those of us who have contended that the exhibitors are our best friends are finding that analysis to be the correct one."

Francis Ford Film on State Rights.

Having finished his first production, "Berlin via America," Francis Ford announces that he is considering offers for territorial allotments on this thrilling story by Elsie Van Name. Since the announcement that he has become an independent producer, Mr. Ford has received many inquiries from state rights buyers, theater men who in the past have played many of his productions, and fans among whom he has long been a favorite. Mr. Ford, in addition to his duties as producer and director, himself enacts one of the principal characters in the story, an aviator in the army of the Huns who is not all he appears to be.

Edna Emerson plays opposite Mr. Ford in the role of a real American girl "doing her bit."

The story is said to contain an element of mystery which is not cleared up until the final big scene; then, too, the sweet love theme which runs through the play has its final answer, and over all hovers a spirit which today is world-wide in its effects—the spirit of patriotism.

Offers have already been received for various territories throughout the country, and announcement of franchises will be made later.

Scene from "Berlin via America" (Francis Ford).

"Romance of the Underworld"

Keeney's First Production Based on Paul Armstrong's Play—Starring Catherine Calvert—Deals with Criminal Phase of New York Life.

THE screen version of "A Romance of the Underworld," which is to be the first release of the Frank A. Keeney Pictures Corporation, differs considerably from the Paul Armstrong play from which it is taken. Whatever changes have been made are said to be essential to the effectiveness of the film presentation of the story. Mr. Keeney promised to make the screen version "more thrilling than the play."

Doris Elliott, a beautiful girl brought up in a convent, suddenly finds her life transplanted into the underworld in New York. She goes to live with her brother. Her guileless nature sustains a shock when it is revealed that he is a member of a gang subservient to an unscrupulous political boss, and that he is a purveyor of drugs to "dope" fiends.

The revelation is brought about by Thomas McDonald, a lawyer, who is determined to expose the boss, Michael O'Leary. O'Leary runs across an unsuspecting girl friend of Doris', Mamie Bronson, and makes an appointment to meet her at an opium den in Chinatown, promising she will find her brother, Benny, who has fallen a victim to drugs. She goes, and is drugged and ruined by O'Leary. She finds her brother, and tells him her story.

Later, O'Leary attempts to force his attentions upon Doris. Her brother, Richard, attempts to shoot O'Leary. The boss holds Doris in front of him, and retreats. Suddenly he seizes a poker, and strikes Richard on the head, knocking him to the floor. Then there is a shot, and O'Leary falls dead.

Richard is cared for by friends who rush in. Doris, believing her brother killed O'Leary, takes the revolver and sits by the corpse until the police rush in. She is placed on trial for her life; then comes a thrilling court scene. Doris is defended by McDonald. He endeavors to console her, but her case appears hopeless. Suddenly a new witness appears, and the trial is brought to a startling ending.

Gerard Picture for State Rights.

Subsequent to the announcement contained in our last issue to the effect that no decision has been reached as to the method of exploitation of "My Four Years in Germany," based on Ambassador Gerard's experiences, it was decided that this picture will be released on a state rights basis, and already a number of bids have been received for this production, which is enjoying a successful run at the Knickerbocker theater, New York, at advanced prices.

Definite announcements as to the allotment of territory will be made in later issues.

Hirsh Buys "Still Alarm" from Selig.

Nathan Hirsh, of the Pioneer Film Corporation, has purchased the negative for "The Still Alarm," which was produced by Selig. With the exception of New York State and northern New Jersey, which he will retain, the remainder of the territory will be disposed of on state rights basis.

Mr. Hirsh says there is a call for strong melodramatic productions, and that exhibitors are making their wants known at the exchanges, and are puzzled as to why some of the famous melodramas which were so successful are not produced in pictures; their main argument being that these plays would come to them with previous advertising that made them a success, at the same time offering their patrons a new type of picture and story.

Simmonds Speaks About W. H. Productions Reissues

Makes First Statement Regarding Company's Policy and Methods and Announces a Series of Shorty Hamilton Two-Reel Pictures.

JOSEPH SIMMONDS, president of W. H. Productions Company, makes his first statement to the trade since the inception of W. H. Productions Company last November.

"The general consensus of opinion is that the film industry is unstable in that it is different from any other industry," says Mr. Simmonds. "The same basic principles applied by Ford, Woolworth, and Sears Roebuck can be successfully applied to the film industry.

"It is a well-known fact that the motion picturegoing public has increased largely within the past two years, so that the productions we are now releasing were never seen by the new film fans.

"The lover of literature when he wants the best does not go to the nearest

Joseph Simmonds.

book store and secure a copy of the latest story, and from the fact that it is the latest feel content that it must be the best. The teachers of theology do not search for any treatise superior to the bible. Thus might be likened the William S. Hart and other subjects which the W. H. Productions are distributing. They are classics of screen drama.

"In the W. H. Productions Company features the prints are new; the tintings are the most modern obtainable. In fact everything possible has been done to make them new from every view point. There are from two to four prominent screen stars in each of our features.

"We intend to do a large business at a small margin of profit, so that the public can be made a part of our organization. We are creating in the minds of the independent exchangeman and the exhibitor a desire to come to the W. H. Productions Company for the best, because they are assured of good treatment, good pictures, and fair prices. We will not advertise one thing and try to sell another. Each of our productions is chosen with care.

"It is likewise regrettable that a certain self-appointed critic and would-be scribe should allow himself to be influenced by desire for recognition by sensational methods. In a very crude way this scribe called exhibitors fools for booking reissues. We believe that any man with red blood in his veins resents being called a fool. Many of the biggest exhibitors of the country, men of tested ability, keen foresight, and business acumen are featuring W. H. Productions reissues, and are playing them under appropriate titles given them by W. H. Productions Company, and are getting dollars out of their box offices and satisfying their patrons.

"It does not seem possible that these men who employ good judgment and showmanship in the conduct of their business would like to be considered fools in giving the public what it wants.

"We are now about to release a series of five Bessie Barriscale features, and also a series of eighteen two-reel Shorty Hamilton pictures. We are reconstructing each one of these in their entirety, so that when they go to the public they will be as modern, as interesting, and as new as it is possible to make them. In fact in giving these productions their new main title in all of our advertising matter there will be a caption stating that it has been adapted from the original productions, because a number of exhibitors have advised us that such patrons who have originally seen these features, upon recognizing the title, would want to see them again."

Scrantonia Adds to Activity

Will Produce Six and Seven-Reel Features—De Barge Is President and General Manager.

THE Scrantonia Photoplay Corporation, which has announced for release six one-reel comedies featuring Charlie Fang, the Chinese comedian, will also commence producing six and seven-reel photoplays to be released by way of the state rights market through Jesse J. Goldburg.

Negotiations are pending for the purchase of the Crystal Palace at Rocky Glen, Pa., situated six miles from Scranton. This is said to be the largest glass inclosed structure in the United States.

Mr. De Barge, the vice-president and director general of the Scrantonia Photoplay Corporation, was born in Antwerp, Belgium, and educated in the "Adene Royal," at Antwerp. He then went to Paris and studied dramatic art for three years, after which he was engaged by Pathe P. Freres at Paris, and continued in their employ for several years, and was later engaged as director by the British Colonial Pictures Company in London. Upon completing this contract Mr. De Barge came to America and worked for the old Imp and Biograph Companies, after which he returned to Amsterdam, Holland, and entered the dramatic field in Louis Baumester's Company playing in stock.

Returning to America, Mr. De Barge was engaged by the Famous Players, and supported among other stars Mary Pickford. Donald Brian, and Pauline Frederick. He then directed the productions of the French Art Pictures Corporation, producing among others "Mother's Fate" and "The Ten Commandments."

Before joining the Scrantonia Photoplay Corporation, Mr. De Barge was connected with the Sidney Olcott Players in the production, "The Belgian."

Good Booking for King-Bees.

Three prominent photoplay houses in New York have just booked the King-Bee comedies, the Seventy-Seventh street and the One Hundred and Tenth Street on two-day schedules, and Fox's Star theater on a four-day schedule.

Many Foreigners See Flynn Serial "The Eagle's Eye"

Bohemian Annex in Heart of New York's "Little Germany" Shows First Two Episodes to Crowded Houses.

EXHIBITORS who may have held "The Eagle's Eye" was "too contrary to the thoughts and opinions of German patrons" will find the experience of Mr. Schwager, of the Bohemian Annex, enlightening. Mr. Schawger's theater is in the heart of New York's "Little Germany." Police registration records show that the immediate territory served by the Bohemian Annex at 334 East Seventy-fourth street contains a greater percentage of "alien enemies" than any other section of New York, which probably means that there are more Austrians and Germans there than in any other place in the country.

Despite the fact that it might be expected that such a clientele would not care to see Count Von Bernstorff, Captains Von Papen and Boy-Ed, and others who represented their countries in the United States exposed as villains the Bohemian Annex played to capacity houses at each showing. The night that the first episode depicting the sinking of the Lusitania was shown the street in front of the theater was so jammed that the police reserves were called.

Contrary to expectations the crowd remained orderly. Those who did not succeed in getting inside for the first showing waited patiently for the second, or third show. As proof that "The Eagle's Eye" was the attraction almost the same crowding of the street attended the showing of the second episode, "The Naval Ball Conspiracy," and many left immediately after the serial was shown.

The manner in which the audience viewed the picture was an interesting study. Some of the younger auditors applauded heartily. The older folks, however, regarded the revelation with stolid silence. They seemed to have come for enlightenment rather than for entertainment.

As a result of the packed houses in the Bohemian Annex three other houses in the immediate vicinity within eight blocks have booked "The Eagle's Eye." The Claremont theater, at 74th street and First avenue; the Yorkville Heights theater, at 78th street and First avenue, and the Superior theater, at 81st street and First avenue.

Steiner Takes Another Trip

Also Tells About Entering Comedy Field After Many Years' Experience in Other Manufacturing Branches.

WILLIAM STEINER, about to start on his second tour of the United States on behalf of the Jester comedies, is enthusiastic over his venture into the comedy field. In speaking of his new undertaking he said that he only wished that he had entered the comedy field many years ago.

As Mr. Steiner puts it, "Here I have been manufacturing film of every description but comedies for the past twenty-three years. Up to a few months ago if one mentioned the word 'comedy' I felt as if I wanted to fight, but now it is different. The work I find very interesting and to my liking. With Twede-Dan as my comedian, I have a find. Not alone is he an unusual comedian with a style that is original and all his own, but he possesses a dramatic touch that is not often found in a man doing his class of work. My first trip was practically one of jollification, and before I knew it I was back in New York with the entire country, excepting the District of Columbia, disposed of for the Jester comedies, featuring the mirth-maker, Twede-Dan.

"Up to the present time the first two releases, 'The Recruit' and 'His Golden Romance,' are enjoying success throughout the United States, and are appearing in a number of the week-stand, first-run houses.

"The third of the Jester comedies, 'All "Fur" Her,' to be released in April, stands up in quality to the first two, and work has been completed on the May release, 'The Wrong Flat,' which is now in the process of its final cutting.

"I have already secured my stories for the following seven, which will complete the first year's output. It is my intention to have all these comedies on hand ready and completed, with paper and advertising matter, so that they will be in the hands of the various exchanges far in advance of their release month.

"And one more thing to which I attribute the success of disposing of the Jester comedies is the 'show-you' policy that I have inaugurated. I want everyone to see them first and then decide whether they are suitable or not."

Novel Scenes in "His Daughter Pays."

In the forthcoming release of the Piedmont Pictures Corporation, "His Daughter Plays," based on the play, "La Baccarat," Gertrude McCoy plays the role of a Salome dancer, and in a cabaret scene she is assisted by a troop of Turkish dancing girls.

These girls and many others also appear in a scene which the producers say is one of Oriental splendor. A large swimming pool is used, and the girls perform many aquatic feats. Another scene shows a large ballroom in which over one hundred couples are dancing at one time. While this scene was being filmed at the Kalem studio it was necessary to place the camera several feet outside a doorway in order to get enough room, and the studio is said to be one of the largest in New York City. The set for still another scene in which the cast is shown playing baccarat is said to be almost an exact duplication of the famous European resort, the Monaco, situated near Nizza.

Release dates for "His Daughter Pays" will be forthcoming within the next two weeks.

Gaumont "News" and "Graphic"

These News-Reels Available on Receipt by Exchange—Will Not Be Held for Definite Release Date.

IN connection with the announcement that the Gaumont news reels will be issued on state rights basis the Gaumont Company calls attention to the fact that these issues will be released on the dates of shipment from the factory, and that shipments will be made from New York every Tuesday and Friday morning. As soon as the reels are received by the buyers they will be placed on exhibition. This means that there will be no stale news in the News and Graphic. This will obviate the holding up of the showing of the news until a set release date for each issue even though the news reel might be received by the exchange several days in advance. The first issue of the Gaumont News will be shipped on Tuesday, March 26, and of the Gaumont Graphic on Friday, March 29.

The Gaumont Company further states that the demand for news on the screen has become so insistant that no theater which tries to please its patrons can afford to omit the news reel from its program, and that until they entered the independent field state right buyers were unable to offer their patrons any pictorial news service. At this historic period it is said that more newspapers are being sold than ever before due not only to the ever increasing education of the masses, but to the people's desire to keep posted about war happenings.

Telegrams and letters received by the Gaumont Company indicated such a demand that representatives were sent to interview a number of representative buyers, with the result that the greater part of the country has already been contracted for.

Braddon Joins Webster Productions.

John D. Braddon, formerly with the William Fox forces during the production of "Les Miserables" and other big feature films, has been engaged by the Harry McRae Webster Productions, Inc., as technical director for "Reclaimed," a seven-reel feature by Richard Field Carroll, now in preparation, starring Niles Welch and Mabel Julienne Scott.

Scene from "The Scholar" (King Bee).

Webster Producing "Reclaimed"

Well-Known Director Making a Seven-Reeler Based on Story by Richard Field Carroll—Niles Welch and Mabelle Julienne Scott Featured.

HARRY McRAE WEBSTER, president of Harry McRae Webster Productions, Inc., producing the seven-reel feature, "Reclaimed," by Richard Field Carroll, author of "Kismet," is well known for his activities both in connection with the stage and motion pictures.

While connected with the stage he managed Virginia Harned in a repertoire of her greatest successes. The following season he took over the Empire theater in Columbus, Ohio, and installed a stock company. The excellence of his productions soon brought him a lucrative offer from B. F. Keith as managing director of the Chestnut Street theater, Philadelphia, and as director of his Providence house. He afterwards took over the Park theater

Harry McRae Webster.

in Philadelphia, where he installed his own company.

Mr. Webster wrote, and in conjunction with Mr. Frank Henderson, of Jersey City, produced "Lieut. Dick, U. S. A." It was at this time that George K. Spoor and G. M. Anderson, of Essanay, persuaded him to enter the film industry, and gave him the management of their Chicago studio, and it is said that the following screen stars made their first pictures under his supervision: Francis S. Bushman, Beverly Bayne, Bryant Washburn, Lenore Ulrich, Dorothy Dalton, Louise Glaum, Ruth Stonehouse and Dorothy Phillips.

It was during the time that he was with the Essanay that he evolved the first moving picture stock company. Later he was associated with the Universal Film Manufacturing Co., directing King Baggot. His independent productions during the past three years were respectively, "The Victory of Virtue," with Gerda Holmes and Wilmuth Myrkle, and "The Devil's Playground," featuring Vera Michelena, soon to be released.

Last winter he produced for the Monmouth Film Corporation, of which he was president and director general, the "Jimmie Dale Alias 'The Grey Seal'" series, written by Frank L. Packard, and starring E. K. Lincoln. This was a 32,000-ft. picture, and was released through the Mutual Film exchange.

Snappy Advertising Campaign for Rapf Productions

Issues Exploitation Book for "The Struggle Everlasting"—Also Trailer and Other Novel Aids.

STATE rights men who buy territory on "The Struggle Everlasting" from Harry Rapf will not only receive a print or two of the picture and paper and cuts, but Mr. Rapf has also planed a live-wire exploitation campaign on this picture, which he will carry direct to the exhibitor through the state rights buyers, and not only assist the exhibitor in properly advertising his picture, but help him get the most money possible out of the showing of "The Struggle Everlasting."

"I have issued an exploitation book," said Mr. Rapf, "that the smaller exhibitor who has to map out his own campaign will know what to do and how to do it. The exhibitor who has a staff to handle his publicity and advertising knows, in most cases, just how to handle a picture, but the small exhibitor needs assistance, and this is the man I am trying to help. I want to see exhibitors make money on my pictures, because that is the only way I can come back and sell them another. I have spent a great deal of time and money in producing 'The Struggle Everlasting,' and I want to see exhibitors cash in on it.

"With Florence Reed, Milton Sills, Irving Cummings, Wellington Playter, and others it can honestly be referred to as an all-star cast without stretching one's imagination. The story is strong and gripping, and staged in a spectacular manner."

One of the advertising novelties issued by Mr. Rapf consists of a trailer to be used by exhibitors from five to six days prior to showing of the picture until day of showing, introducing the star with a scene of the picture, and calling attention to a few of its big scenes. This trailer is furnished free of charge, and affords the exhibitor advertising right in his own house without a cent's expense. An attention compelling one-sheet is also issued, both being now ready for immediate shipment. With these advertising helps, Mr. Rapf feels exhibitors can create considerable interest in the coming of "The Struggle Everlasting." There will also be a trailer attached to "The Struggle Everlasting" announcing the coming release of Mr. Rapf's other state rights picture, "The Accidental Honeymoon," with Robert Warwick and Elaine Hammerstein.

More Bookings for Tarzan

Eighty-one Prints Now Engaged for First Five Weeks—Dates Contracted for as Far Ahead as September.

"TARZAN of the Apes," the forthcoming release of the First National Exhibitors, in its positive form has been delivered to the various branches and exchanges of that concern, and within the past week over seven hundred days of bookings have been accepted. According to Mr. Williams and Mr. Schwalbe, of the First National, not in their many years in the film business has a picture created the response as that accorded "Tarzan."

Since announcement in our last issue, Loew's Stillman at Cleveland, Globe at Boston, Hippodrome at Dallas, and Zoe theater at Houston, Texas, have engaged a print for first run. Harry Davis, of Pittsburgh, wired for a print in order that he could screen it for the purpose of deciding as to whether he would run it for an indefinite engagement at his new house in Pittsburgh.

The Hippodrome at Buffalo booked to show this picture for periods of one or more weeks, and Harry Crandall's new house at Washington, D. C., will open with "Tarzan."

Of the ninety prints issued by the National Film Corporation through the First National circuit, it is said that but nine remain unbooked for the first five weeks following release date, and bookings have already been consummated for such distant dates as June and July in Sheridan, Wyo.; Macon, Mo.; Des Moines, and Omaha, with August and September bookings recorded at Bayonne, Montclair, Caldwell, N. J., and Grand Island, Neb., and other smaller cities.

The picture as turned out in its final state by Watterson R. Rothacker's laboratory contains thirteen hundred scenes, of which but two hundred and eighty feet are titles. There are two hundred and seventy-one hand-colored scenes, and one hundred and ten decorated title cards were used in the printing.

Mr. Rothacker, himself, came to New York, and in company with Isidor Bernstein of the National; J. D. Williams, and Harry Schwalbe and Harry Reichenbach studied the picture for several days before going back, and upon his return to Chicago gave the work on Tarzan his personal attention. The prints have been reduced in length from nine thousand feet as shown in New York to seventy-two hundred feet for general release.

Strong Cast Supports Petrova

Includes Thomas Holding, J. Herbert Frank, E. J. Radcliffe, W. J. Carlton, Edith Hinkle, Helen Walton and Matilda Brundage.

IT was announced from the offices of the Petrova Picture Company that "Tempered Steel," in which Madame Petrova has been working, is now finished and ready for assembling and cutting. This picture was written expressly for her by George Middleton, author of the Broadway success, "Polly with a Past," now playing at the Belasco theater nightly. The production has been made under the direction of Ralph Ince, and photographed by Harry Harris and his assistant.

The leading role of Lucille Caruthers is interpreted by the Polish star, while opposite to her, in the part of Richard Sheldon, is Thomas Holding, who was also in the leading male character of the three former Petrova productions. The "heavy" role is held down by J. Herbert Frank, well known for his appearances in support of Clara Kimball Young, Marguerite Clark and other leading players. Prominent also is E. J. Radcliffe, who has to his credit forty years of experience on the stage, and is making his screen debut with Madame Petrova. The feminine contingent is well represented in the persons of Edith Hinckle, Mrs. Helen Walton and Matilda Brundage, all of whom have been seen in screen successes of the leading feature companies. A peculiar touch of sentiment is loaned to the appearance of William T. Carlton, famous for many years as manager of the Carlton Opera Company and well known as a singer of tenor roles. This is Mr. Carlton's first time in pictures.

"The Great Star" is scheduled for release through the exchanges of the First National Exhibitors' Circuit during the latter part of April, following the publication of the third Petrova picture, "The Life Mask," on March 14.

Parrott to Direct King-Bees.

Charles Parrott, formerly director of Keystone comedies, is now director general of the King Bee Billy West comedies.

Mr. Parrott has been in California for several seasons and has directed several successful comedies in recent years, including the burlesque on "A Fool There Was," "Chased Into Love," "His Bomb Policy," "Bing, Bang," etc.

Mr. Parrott was formerly a vaudevillian and won considerable success as an Irish monologist. He is now working on his first King Bee comedy, to be released May 1.

Foursquare Pictures to Give Bonuses to Employes

Official Announces Extra Recompense to Exchange Managers and Salesmen to Stimulate Distribution of Their Products.

PROGRESSIVE methods are always welcome, and it is announced that Foursquare Pictures, distributors of "The Eagle's Eye," "The Bar Sinister," "The Cast-Off," and other features have established a system of bonuses for their exchange managers and salesmen.

"This plan," said P. V. R. Key, "is the result of the decision to make it personally advantageous to every member of our branches to secure the widest possible distribution of Foursquare films. From the beginning it has been the purpose of our organization to build for permanence. There will be first figured out the reasonable gross income which a photoplay should bring. A division of all bookings in excess of this amount will be made in a way that will give to the exchange a percentage in addition to which they are entitled in the distribution of the feature. In a sense such a plan will make every person who secures a contract a sharer in excess profits.

"This move," continued Mr. Key, "is one of several which our executives have in mind for the benefit of Foursquare Pictures and for its exchange managers and their subordinates. Mr. Backer has long held that a profit-sharing arrangement is one of the surest means of enlisting the fullest enthusiasm in an organization, but it was not until Mr. Wildberg joined Foursquare and explained how bonuses in his own manufacturing industries had worked out so satisfactorily that this procedure was agreed upon." Mr. Hoffman, who is in the West, reports that the idea is being enthusiastically received.

Kunsky Praises "Mickey."

J. H. Kunsky, one of the most prominent exhibitors in the country, and a keen judge of picture values, saw "Mickey," and made the following statement:

"It is marvelous. It is the greatest photoplay I have ever seen. It runs the gamut of every human emotion.

"'Mickey' is the perfect photoplay. It is different, and the most notable characteristics in this production are the absence of bloodshed, battle scenes, and sex problems. It is a big, clean picture that will appeal to everybody, and I predict that 'Mickey' will have a wonderful career throughout the entire world.

"I wish to convey my thanks to the Western Import Company for the opportunity extended to me in seeing 'Mickey,' and trust that I may also have the opportunity to play 'Mickey' in my theaters."

Drummond Buys More Pictures.

W. E. Drummond, President of the Special Features Company, Knoxville, Tenn., is now in New York, and expects to remain for several days, during which time he anticipates closing contracts for territorial rights to a number of state right productions. He has already secured rights to Pyramid Comedies and "Modern Lorelei" for Tennessee, Alabama, Georgia, Florida, Mississippi and North and South Carolina, during this trip.

Connelly's Work in "Satan's Pawn."

The first Bessie Barriscale production released by W. H. Productions Company, "Satan's Pawn," points out the evils of the much abused phrase, "platonic friendship." Edward Connelly, who appears as satan, was also cast in the role in the stage production, "The Devil," from which the picture is adapted. His interpretation is that of a dual character visible in the human flesh and invisible in the environment. The story tells of the association of a former sweetheart who is married to another with the artist whose services have been secured to paint her portrait. Though respected for their good character they feel the force of satan and his invisible influences. The invisible satan is made felt by association in tempting and alluring environment, while the physical devil is that of acquaintances and friends who assist them in their clandestine meetings.

Ann Dearing in Gerard Picture.

Considerable attention has been focused on Ann Dearing, who occupies the unique position of portraying the only prominent female role in "My Four Years in Germany," and being the only woman mentioned in the cast of this picture which is based on Ambassador Gerard's book and experiences in Berlin while representing the United States Government.

Miss Dearing, who plays the part of Aimee Delaporte, the mysterious unknown woman, comes of an English family well known in connection with the stage; this is only her second appearance in moving pictures. She acts intelligently, and is ambitious to make a career for herself in pictures.

"Life or Honor" Shown to Trade.

On March 21 a trade showing of the latest Ivan Film Production, "Life or Honor," featuring Leah Baird, James Morrison, and Violet Palmer, was held at Loew's New York Roof theater, and it is announced that it was attended by a large audience who greeted the picture with much applause, there being a number of remarks by buyers that it was a distinct deviation from former Ivan productions. The production was directed by Edmund Lawrence, which is in accordance with the policy adopted by I. E. Chadwick since he became head of the concern, and the next release is being produced by Francis J. Grandon, who has directed a number of productions in which prominent screen stars have appeared, including Olga Petrova.

Title of Fourth Petrova Picture Changed.

The title of the fourth production of the Petrova Pictures Company starring Madame Olga Petrova has been changed from "The Great Star," and this picture will be released under the caption, "Tempered Steel." This new title is said to be peculiarly appropriate as the story, which is from the pen of George Middleton, author of "Polly With a Past," one of the season's stage successes, deals with the terrific nerve strain and suspense which the leading character undergoes in her struggle to work out her own destiny in the face of strong parental opposition.

King-Bee Claims a Record.

Julius Singer, manager of the Bee Hive Exchange, handling the King Bee Billy West comedies exclusively in Greater New York and New Jersey, is authority for the statement that this brand of comedies is played in two hundred and seventy-five of the three hundred and eighty moving picture theaters in Greater New York. That is an average of almost 80 per cent., and is claimed to be a record for an exchange that is not yet four months old, handling comedies, while the King Bee Film Corporation, making the pictures, will not be a year old until May 1.

Eltabran to Handle Jesters.

Mr. William Steiner, of the Jester Comedy Company, has disposed of the rights of the Jester comedies for North Carolina to the Eltabran Film Company, of Charlotte, North Carolina.

With this sale the only territory left open on the Jester comedies is the District of Columbia.

Wharton's Talk of Serial

Issues Statement Regarding Chief Flynn's Patriotic Picture.

WHARTON Releasing Corp. advises that the showing of the first episode of "The Eagle's Eye" has had an unexpected reaction; letters have been received by them, as well as the Foursquare Exchanges, demanding to know if the facts in regard to the sinking of the Lusitania are actually true. These letters indicate the amazed outbursts of people who have been astounded by the revelations of Imperial German perfidy. Circular letters have therefore been sent to Foursquare exchange managers and exhibitors booking the picture which reads:

"The entire twenty episodes of 'The Eagle's Eye' are based upon actual facts of twenty of the greatest conspiracies conceived by the Imperial Gorman Government's spies and plotters in America. Many of the episodes deal with plots that were frustrated by the alertness of the Secret Service, and in these not only are the facts as they occurred shown, but the results which the Imperial Germans planned to accomplish by the crimes are also pictured.

"Only the actions of the fictional characters are not based upon actual fact, and even these follow lines which are indicated by evidence, but for which actual proof was not obtained. As an instance of this: It has never been actually discovered as to exactly which means was used in communicating the plans for the torpedoing of the Lusitania. The first episode of 'The Eagle's Eye,' which deals with this Imperial German outrage, accordingly shows every means the spies here possessed of communicating with Germany."

Nilde Babette of Jester Comedies.

Nilde Babette, appearing as leading comedienne opposite Twede-Dan in Jester comedies, while a new comer to American-made films, is not new in the film art, as she has appeared in many pictures made in France and Italy, and also has acted on the stage in Paris. Miss Babette has only been in this country for a few months, but is fast becoming Americanized, and what little she has seen of America thus far she proclaims as most charming. She has seen a great deal of the war in Europe, and has several brothers in the French Army and a number of sisters with the French Red Cross.

Miss Babette has formed a knitting circle, and regularly sends to the boys "over there" many of the things most needed. Besides being an accomplished actress she is a crack rifle shot and an expert horsewoman. Her debut in pictures in America was in "The Recruit," and she will be seen in all the forthcoming Jester releases.

Private Premiere for "The Life Mask."

Following the custom established with the initial Petrova production, "Daughter of Destiny," a special private premiere will be given to the third picture, "The Life Mask," which will be shown to the reviewing press April 1. This screening will be held at one of Broadway's largest photoplay theaters, and will be followed by a luncheon tendered to the members of the various moving picture trade journals by the Petrova Picture Company.

"The Life Mask" was written by the anonymous author of the famous story, "To M. L. G." It is a melodrama, and a new type of vehicle for the display of the Polish star's emotional talents. The production was directed by Frank Crane, who produced the Goldwyn feature, "Thais," with Mary Garden, and was made at the Petrova studios, New York, and at Miami, Florida. It is said to contain many beautiful examples of photography together with several unique camera effects.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

RIGHTS to Jester comedies featuring Twede-Dan have been secured by the Eltabran Film Company, Charlotte, for the state of North Carolina.

* * *

Merit Film Corporation has secured the rights for greater New York to the news reels issued by the Gaumont Company, "Gaumont News" and "Gaumont Graphic."

* * *

Olsen & Co., Times building, New York, have purchased from Frohman Amusement Corporation rights to all of their productions except "My Own United States" for Denmark, Holland, and Sweden.

* * *

Harry Rapf Productions have sold rights for greater New York for "The Struggle Everlasting" and "An Accidental Honeymoon" to Merit Film Corporation, as announced in article in another column of this issue.

* * *

Rights to the Jewel productions, "The Doctor and the Woman," "The Price of a Good Time," and "The Co-respondent," for Africa have been sold by the Renowned Pictures Corporation to the African Film Trust.

* * *

Ivan Film Productions announce the sale of Greater New York rights to "Life or Honor?" to the Merit Film Corporation.

* * *

King-Bee comedies featuring Billy West will be handled by the Bee-Hive exchange, recently formed in Seattle, Wash., for the states of Washington, Oregon, Idaho and Montana.

* * *

Wisconsin Film Company, Toy building, Milwaukee, has purchased from W. H. Productions Company rights to Wisconsin for five Bessie Barriscale features which they are handling.

* * *

Globe Feature Film Company will handle Sterling Pictures Corporation productions in the New England States.

Trade Showing of "Moral Suicide."

The premiere public presentation of "Moral Suicide" produced by the Graphic Film Corporation under Ivan Abramson's direction was held on Tuesday last at the New York Roof theater

For his theme Mr. Abramson, who is the author as well as the director, has taken the story of a man who falls victim to the charms of a beautiful siren of the adventuress type, and the subsequent fight that ensues between his daughter and this woman for the destruction or salvation of his soul. The different emotions that prompt the action of the two women and the conflicting spirits that cause the father to turn from one to the other are depicted. John Mason is seen as the father, Anna Luther as the daughter, and Leah Baird as the adventuress.

Seattle to Have Bee-Hive Exchange.

In accordance with a deal just completed, Mark Goldman will be the manager of a new exchange to be located in Seattle, to be known as the Bee-Hive exchange, which will handle the King-Bee Film Corporation's Billy West comedies exclusively in the states of Washington, Idaho, Oregon, and Montana

Mr. Goldman recently left for Seattle carrying sixty prints of the King-Bee two-reelers, and upon arrival will engage a staff of salesmen and office assistants for this exchange.

Exhibitors' Aids on "Crucible of Life."

An exploitation campaign is now being prepared by General Enterprises in the interests of their production, "The Crucible of Life," produced by Captain Lamber, and featuring Jack Sherrill, Grace Darmond, and Frank O'Connor. This production lends itself readily to effective advertising, as it deals with the work of the German spy system, and contains scenes of the war and scenes of patriotic interest.

A press sheet will be issued containing a special musical score written by W. J. McKenna, and the musical publishing firm of F. B. Haviland will supply exhibitors with a complete orchestration of "My Broken Rosary," forming the dominant theme of the score on request. An elaborate line of lithographs ranging from two styles of one-sheets to a magnificent patriotic twenty-four-sheet stand is being prepared for "The Crucible of Life" by the Greenwich Lithograph Company. Cuts suitable for magazine and newspaper use will be furnished together with slides, heralds, and a complete line of accessories.

Wisconsin Film Buys Barriscales.

Wisconsin Film Company, Toy building, Milwaukee, has purchased the rights for the state of Wisconsin to the entire series of five Bessie Barriscale features, which are being marketed by the W H. Productions Company. This purchase is in addition to the W. S. Hart reissues of the W. H. Productions Co. which the Wisconsin Film Co. are already handling for this territory.

Gordon Handling Sterling Pictures.

N. H. Gordon, of the Globe Feature Film Company, has closed a contract with Sales Manager H. R. Ebenstein, of Sterling Pictures Corporation, by which his exchange becomes affiliated with this organization handling productions under the "sterling system."

The initial release for New England territory, where this exchange operates, will be "The Hypocrites," the George Loane Tucker production, which will be released on April 1. Mr. Gordon advises that he is an ardent admirer of the technical skill and artistry of George Loane Tucker, and that the theaters of New England are already requesting advice as to trade showings and other information regarding this release.

Pioneer Handling "Carmen of Klondike."

Pioneer Film Corporation, who control the New York State and northern New Jersey rights to "Carmen of the Klondike," announce that following a simultaneous showing at two neighboring Broadway houses in New York, the Strand and the New York, this production has been booked for seventy days over the Marcus Loew Circuit, to be followed by other large circuits, and that they have ordered fifteen prints, with indications that five more will be needed. In addition five prints are being used from their Buffalo office for bookings in western part of New York State.

This production, which is the first one marketed by State Right Distributors, Inc., features Clara Williams, and is a story of Alaska written by Monte Katterjohn and directed by Reginald Barker.

Serial Shows Hun Raids on Cotton.

In one of the episodes of "The Eagle's Eye" will be shown how the agents of the Hohenzollerns used the cotton boll as an instrument of destruction.

Germany wanted cotton badly. In one of the papers taken from the portfolio of Dr. Heinrich Albert it is shown that Germany sought to corner the entire cotton output of the United States. Having been stopped from receiving cotton by the cordon of battleships which Great Britain had thrown across its lane of shipping, Germany made up its mind that if it couldn't get cotton no one cuold get it, and if anyone did get it, it should be a Frankenstein that would destroy them.

The result was that cotton formed the basis of many a crime in which Boy-Ed, Von Papen, Albert, and even Johann Von Bernstorff, Imperial German Ambassador to the United States, were involved—crimes that ran all the way from arson to murder, and even to slow torture of the ill and injured.

What the Pictures are Doing

Reports from Exhibitors and Exchange Men Regarding State Right Features.

TWO of the leading houses in Ithica ran the initial episode of "The Eagle's Eye" on the same night to packed houses, a majority of the audience remaining to see the serial over again. William Dillon, owner of one of the houses, states it represents an entirely new phase of serial photodrama, and gives information that every American should know.

* * *

Sydney Samson, assistant manager of Foursquare exchange, who is making a tour of New York State, advises that in Albany, Troy, Schenectady and other points showing the "Eagle's Eye" have attracted large attendance, and that exhibitors who hesitated to book this serial are eager for later installments.

* * *

H. Gainsborg, manager of New York Foursquare exchange, advises that Foursquare features are proving their worth to exhibitors, and that the "Cast-Off," featuring Bessie Barriscale, is being booked by numerous exhibitors.

* * *

Colonel Fred Levy, of Big Feature Rights Corporation, recently visited New York and attended a showing of "Tarzan of the Apes." After studying the unique promotion mediums and viewing a performance he declared it would be a big money maker for exhibitors.

* * *

B. K. Bimberg announced that he has shown William S. Hart in "The Two-Gun Man" in "The Bargain" at his Standard, Schuyler and Broadway Photoplay theaters, New York City, to capacity crowds, and calls attention to the fact that this was immediately after a week's run of this picture at the Eighty-First Street theater, and has requested an early date for the second Hart reissue handled by W. H. Productions, "The Bandit and the Preacher."

* * *

Magnet Film Exchange announce that the first W. H. Productions-Mack Sennett Keystone reissue, "The Small Town Bully," is being booked heavily throughout New York.

* * *

King-Bee Films Corporation announce that Fox's Terminal theater, Newark, N. J., has made what is claimed to be a record by running three King Bees, "The Slave," "The Rogue," and "The Orderly," seven days each, a total of twenty-one consecutive days.

Steiner Completes Cliffside Studio.

Work on the reconstruction of Mr. William Steiner's studio at Cliffside, N. J., where the Jester Comedies and other pictures are made, has been completed. With the new improvements Mr. Steiner announces he is in position to manufacture anything in the way of motion pictures, from a one-reel to a ten-part feature.

A special housewarming was held on Friday last to celebrate this event. Covers were spread for some two hundred guests, and a great jollification was held, followed by dancing on the new studio floor.

W. H. Announces Shorty Hamiltons.

W. H. Productions Company announce that they intend to reissue to the independent exchange men on a state rights basis a series of sixteen Shorty Hamilton two-reel Western comedy-dramas featuring this popular player.

A further and more detailed announcement will be made later.

"Old King Sol" to Wait.

Lou Burstein, president of the King-Bee Film Corp., announces that the production of their first five-reeler entitled "Old King Sol" has been postponed indefinitely; that the King-Bee Company will confine itself to making two-reelers only.

Manufacturers' Advance Notes

Wide Variety of Subjects in Coming Triangle Pictures

THE keynote of variety which has been a basis of the Triangle schedule has been struck in the new plays, which include, in addition to society dramas and Western subjects, a modern play with an Oriental setting and several "crook" plays by the well-known romancer of the New York underworld, John A. Moroso. During the past week three new pictures have been started, and five companies worked steadily on their various productions.

Following her recent appearance in "The Love Brokers," Miss Rubens is cast as a seeress in a new romantic drama entitled "Judith," which Gilbert P. Hamilton is directing. Little Pauline Starke, who has recently been featured in "The Shoes That Danced" and "Innocent's Progress," will have a leading role. Edward Peil will support Miss Rubens. Peggy Pearce, of the Triangle Keystone beauties, has been given her first dramatic role in this production. The cast also includes Lillian Langdon, Anna Dodge, Iris Ashton, Myrtle Rishell, Alice Crawford, Walt Whitman, Lee Hill, Lee Phelps, and Ward Caulfield.

"Her Decision" is the working title announced for Director Jack Conway's drama, the second picture which has been put into production during the past week. This marks the third dramatic appearance of Gloria Swanson. J. Barney Sherry has a featured role, and Darrell Foss and Ann Kroman are included in the supporting cast. The plot for this play is based on a girl's sacrifice to save her sister.

Director Raymond Wells has started work on "Mlle. Paulette," comedy-drama in which an attractive actress and a scion of wealth play the leading roles. A summer camp in the mountains in the vicinity of New York provides the locale for this story. Claire Anderson is seen in the title role. Wallace MacDonald is the leading man. Others in the cast are George Hernandez, George Pearce, Walter Perry, Anna Dodge, and Dot Hagar.

The filming of "An Honest Man," William Desmond's vehicle, which is being directed by Frank Borzage, is nearing completion. Desmond is seen as a knight of the road who is something of a sleight-of-hand performer. Mary Warren is again seen as Desmond's leading woman. Ann Kroman and Graham Pette are included in the supporting cast.

With another week of good weather, Director Cliff Smith expects to have the Roy Stewart Western subject, "Paying His Debt," completed and in the film editing department. In this play Stewart essays a dual role for the first time since joining Triangle nearly a year ago.

Triangle Director Thomas N. Heffron expects to finish the filming this week of "The Lonely Woman," from the story by John A. Moroso, a tale of the tragedy which lay buried in the heart of a woman in a little hamlet close to the shadow of the walls of Sing Sing. Belle Bennett is seen in the featured role, and is supported by an exceptionally strong cast of Triangle players.

Warlike Touch in Telegram.

The progress of the war at home as well as in the trenches is graphically told in Issues 6 and 7 of Screen Telegram, released by the Mutual Film Corporation March 20 and 24. The extent of America's preparations is shown in pictures from many sections of the United States. At Atlanta the governor of Georgia and the mayor of Atlanta plowed up a city park to plant war gardens. At Racine, Wis., they are making thousands of tractors for France. At St. Louis an armless veteran of Verdun is training teachers to teach wounded American soldiers. At St. Paul a huge statue of Germania was razed. Detroit pigeon raisers are training pigeons to carry messages to the trenches. The school children of Denver are learning to knit, and the troops in the Southwest are receiving great consignments of knitted wear from the Red Cross.

"Over There" the American troops are entering the trenches, pictures showing their departure, the operation of trench kitchens, and the training of hospital units for trench duty are shown. In Morocco the native troops are being trained for duty in France. Official French war films show Italian and French engineers operating a trench digger and throwing up wire entanglements in preparation of the threatened Austrian advance.

Lloyd Finishes Divorce Picture.

Work has been completed in the west coast studios of William Fox on the standard production, "The Blindness of Divorce," and it is scheduled for an early April release. "Social conditions as they exist today, with particular emphasis on the divorce evil, are graphically shown in this new picture," says an announcement from the Fox offices.

In the cast are Charles Clary, Bertha Mann, Rhea Mitchell, Nancy Caswell, Bertram Grassby, Marcus Robbins, Willard Louis, Fred Church and Al Fremont.

Goldwyn's Initial Selexart Release Is "Blue Blood"

THE production chosen by Goldwyn for its first Selexart release is "Blue Blood," a powerful drama starring Howard Hickman. As the initial production of a group of three Goldwyn offers it is with confidence that "Blue Blood" embodies all that exhibitors and public want. It is a story of the desires, ambitions and ultimate end of thousands of Americans today. Effectively produced, with a wealth of fine photography and clever titles it offers to the accomplished players chosen for its interpretation every opportunity a good actor needs in order to drive home a strong lesson.

Howard Hickman, in the role of Spencer Wellington, scion of an old family, does the finest acting of his career. He portrays the depravity which often curses the owner of blue blood in a way that leaves nothing to the imagination. The young man, wth incipient paresis, which later causes him to indulge in all the excesses of a diseased brain, is a screen portrait which will not soon be forgotten.

With startling fidelity to life, "Blue Blood" proves that ownership of an old name does not necessarily imply that its possessors are either strong in character or in distinguished ancestry. That it is a fallacy to suppose that because a man's immediate forbears are well known he is himself worthy of respect is graphically brought out in this play. Spencer Wellington (Howard Hickman) is shown to be descended from the scum of London's slums, yet he is looked upon as a true scion of distinguished ancestry until the audience is shown what manner of men were his forefathers.

That "Blue Blood" is the forerunner of two other Selexart productions equally meritorious and calculated to please popular taste is Goldwyn's guarantee. These are "Honor's Cross," featuring Rhea Mitchell, and "Social Ambition," with Rhea Mitchell and Howard Hickman.

"Blue Blood." "Honor's Cross." "Social Ambition."

Scenes from the Three Selexart Subjects to Be Released by Goldwyn.

Double Quartet of Stars in Paramount April Issues

FOR April the Famous Players-Lasky Corporation presents an array of drawing cards disclosing the latest screen accomplishments of eight of the famous Paramount stars. Male and female luminaries share honors in this schedule, there being four of each sex on the release chart—Marguerite Clark, Billie Burke, Dorothy Dalton and Vivian Martin and Sessue Hayakawa, Wallace Reid, Jack Pickford and Charles Ray. Two of the productions come from the Thomas H. Ince plant.

The initial Paramount release will be Sessue Hayakawa in "The Honor of His House." Staged under the direction of William C. DeMille and written by Marion Fairfax, the eternal triangle in this photoplay receives a twist that transforms it. Florence Vidor supports the Japanese actor, others in important parts being Maym Kelso, Forrest Seabury and Tom Kurahara. This film will be released on April 1.

April 8 will mark the release of pictures starring Jack Pickford and Wallace Reid. Jack's new photoplay is an adaptation from the story by Harry Leon Wilson, "His Majesty, Bunker Bean." Julia Crawford Ivers has caught the spirit of the story and William D. Taylor scores a triumph in staging it. Louise Huff, in the part of "The Flapper," appears opposite Jack, the supporting cast including Hart Hoxie, Jack McDonald, Frances Clanton, Peggy O'Connell, Gustav Seyffertitz and Edythe Chapman.

Wallace Reid's appearance will be in "The House of Silence," by Margaret Turnbull, and offers a thrilling drama in which a wealthy clubman is called into a mysterious house where a murder has been committed. Staged under the direction of Donald Crisp, the film discloses Ann Little in the supporting cast, together with Adele Farrington, Winter Hall, Ernest Joy, H. A. Barrows and other well known film players.

Marguerite Clark and Vivian Martin are the stars to appear on March 15. Miss Clark's vehicle is "Rich Man, Poor Man." This subject by Maximilian Foster, the noted novelist, has had wide publicity. J. Searle Dawley staged it. In the cast are Richard Barthlemess, George Backus, Frederick Warde, J. W. Herbert, Donald Clayton, William Wadsworth, Ottola Nesmith, Mary Davis and Augusta Anderson.

Vivian Martin's picture is "Unclaimed Goods," by Johnston McCulley, scenarioized by Gardner Hunting. In this film the star appears as a Western girl, the daughter of a sheriff who passes through the experience of being shipped as an express package to a mining town. Rollin S. Sturgeon directed. The cast includes Harrison Ford, Casson Ferguson, George McDaniel, Carmen Phillips, Dick La Reno and George Kunkel.

"Playing the Game," Charles Ray's photoplay, directed by Victor L. Schertzinger, is marked for April 22. The story, by Julien Josephson, has to do with a young Easterner who as a result of riotous living is compelled to fly to the plains where romance and many exciting events await him. Doris Lee appears oposite Mr. Ray.

The final releases of the month, on April 29, are Billie Burke in "Let's Get a Divorce" and Dorothy Dalton in "Tyrant Fear," an Ince production. Miss Burke's play, the scenario of which was written by John Emerson and Anita Loos, offers a satire on the ease of sundering the marital knot. Charles Giblyn is the director. The cast includes John Miltern, Pinna Nesbit, R. La Roque, Armand Kalise, Helen Tracey, Wilmuth Merkyl and Cesare Gravina.

"Tyrant Fear" is expected to prove one of Mr. Ince's best film offerings of its kind. The story of the Canadian wilds is filled with strong dramatic situations. R. William Neill directed. In the supporting cast are Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter and Carmen Phillips.

Chambers Sketching for De Luxe.

Charles Chambers, artist and illustrator, is making the sketches for the interior scenes of "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company A number of the scenes of the story are laid in the Latin Quarter of Paris. Mr. Chambers spent several years in the quarter during his student days, and is thoroughly familiar with the surroundings.

Among the most important of the sets is a grand salon that was once occupied by a former empress, but which degenerated into a pension housing three aspiring American artists; a coffee house, which was the headquarters of the artists and students; a doctor's club, where the attendants of a famous clinic congregated; a dance hall, and the establishment of a celebrated modiste. Elaborate drawings of each of these interiors are being made by Mr. Chambers from which the sets will be made and furnished by B. D. Carber, who has just been engaged as technical director of Miss Kenyon's productions.

Miss Kenyon Returns from Lake Placid.

Miss Kenyon and ten members of the De Luxe cast have returned from Lake Placid, where some of the exteriors of "The Street of Seven Stars" were filmed. While at Lake Placid the members of the company were the guests of the Lake Placid Club. More than two hundred members of the club entered into the spirit of furnishing realistic and artistic atmosphere for the picture. All of the participants were garbed in regulation skiing, skating, and coasting costumes. Amazing skiing jumps were made before the camera.

Miss Kenyon's daring work on the skis elicited the admiration of spectators. John B. O'Brien, who is directing "The Street of Seven Stars," declares the scenes taken at Lake Placid are notable.

"House of Mirth" in the Making.

After two months of searching the country for actors capable of interpreting the many complex characters in the story and planning sets that would do justice to the elaborate background depicted by the author, Metro has begun the production of Edith Wharton's great novel, "The House of Mirth." Every member of the company is a well known stage and screen player. The difficult role of the heroine, Lily Bart, is the only part that has not yet been cast. More than ten women stars have been under consideration for this character, and Metro will decide on one shortly. The scenario of the book has been prepared by June Mathis and Albert Capellani. Mr. Capellani will also direct the picture.

Henry Kolker will pay Lawrence Selden. Joseph Kilgour is cast as Augustus Trenor-Dorset. Edward Abeles has been engaged to play the important role of Simon Rosedale, the Wall Street broker. Mr. Abeles is at present in the cast of "Oh, Lady, Lady," at the Princess theater. Lottie Briscoe, a screen favorite, will play Gertie Farrish, the girl who performs the unusual feat of living within her means.

Shurtleff Off on Trip.

E. C. Shurtleff, general sales manager for the W. W. Hodkinson Corporation, left on March 22 for an extended trip covering Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Kansas City, Minneapolis and Chicago. Mr. Shurtleff plans to be away until some time after the first of April in a big campaign to speed up the sales of Hodkinson Service throughout the central and middle west. Before leaving, Mr. Shurtleff stated he was optimistic concerning the business being signed up by the branches of Hodkinson Service.

"My trip," said Mr. Shurtleff, "will be one not only of inspection, but I also intend to do some real intensive sales work in each territory, bolster up any of our weak spots which, fortunately, are not many, and also outline to many of our most representative exhibitors the Hodkinson copartnership plan, which is now developing in first-class shape."

"She Couldn't Grow Up"" (Mutual).

There is a touch of satire on the late lamented coal situation in "She Couldn't Grow Up," Billie Rhodes' Strand-Mutual comedy which is scheduled for release April 2. The comedy opens in "the frozen East," with a glimpse of shovelers digging their way through five-foot drifts. The second scene is the interior of a freezing apartment, its occupants huddling on top an extinct radiator. The "atmosphere" for the opening scene was imported from Chicago, where a Screen Telegram cameraman took the shot during one of the January blizzards.

Billie Rhodes is supported in the comedy by Cullen Landis, and Eugenie Forde, the latter having recently joined the Strand-Mutual Company.

Scene from "She Couldn't Grow Up" (Mutual).

Scene from "Queen of the Sea" (Fox).

Brabin Found War Conditions on Pacific Coast

CHARLES J. BRABIN, who has just returned from the Metro Hollywood studios in California, where he has been directing "Breakers Ahead," starring Viola Dana, tells some interesting stories of conditions on the Coast which have arisen through the rigid war regulations that are in force there.

The first incident was a rather amusing one. The Metro Company had chartered the beautiful yachtlike tug America to transport the company to and from the locations every day in taking the seacoast scenes.

Every morning, although they had been going the same route for weeks, a Government patrol boat drew alongside, and a grizzled old officer boarded the tug.

"Get 'em out—line 'em up!" he would command gruffly to Director Brabin. After this official business was completed to his entire satisfaction, however, he would drop his gruff manner and whisper in the director's ear, "Now let's see you make some scenes—something with Miss Viola in it."

Another incident had rather a more serious aspect and nearly made Government prisoners of the entire company. One evening they were a little late in returning from location, and as it was getting dark they came across the bay with their flarelights blazing, which was distinctly against regulations. A gun fired across their bows made them stop in double quick time, as a Government patrol boat came alongside.

"Do you know you have every gun in the forts and on the battleships in the harbor trained on you?" shouted the voice of the commander of the Government boat. It was only when the special permit issued by General Murray, who is commander in chief of the Presidio, was shown to him that they were allowed to proceed on their way.

Another scare due also to war conditions, and which might have had a disastrous ending, happened one morning when the tug was taking the company to a location across the bay. There was a heavy fog coming in from the sea, and the America was going at a rather high speed. Suddenly, dead ahead, the lookout saw a floating mine. The engines of the tug were at once reversed, but the momentum of the boat was such that she crashed right into the mine.

"The fear and horror of every one aboard the tug when we thought we were rushing to certain doom may well be imagined," said Mr. Brabin, "and equally our blank amazement when we hit the mine and nothing happened. It was an anti-climax for which we were not prepared, and ended in hysteria for many of the women.

"After our senses had returned to us sufficiently to inquire about the matter we were told that the mines were not contact mines, but were controlled by electric current from the fort.

"However, this sobered us all for the day, and brought home to us as nothing else could have done the realities of war. We are taking it seriously now, and cooperating with the Government and its regulations in every possible way."

Gladys Hulette in Five Reeler

Pathe Program for Week of March 31 Is Well Balanced.

GLADYS HULETTE and Creighton Hale in a five-reel feature and Pearl White in a strong serial episode stand out in the Pathe Program for the week of March 31. Gladys Hulette and Creighton Hale appear in "Mrs. Slacker," produced by Astra, written by Agnes C. Johnston. This picture marks the first appearance of these popular players as co-stars, and "Mrs. Slacker" makes an ideal combination of principals, with Paul Clerget, the French artist, also in the cast.

Pearl White appears in the fourth episode of "The House of Hate," entitled "The Man from Java," produced in two reels by Astra, under the direction of George B. Seitz.

"On the Jump" is a one-reel Rolin Comedy. It is one good, long laugh from start to finish.

Pathe Educational and Travel split reel in colors is "The Valley of the Dordogne, France" and "The Horse in Action," the latter having been taken with famous Pathe ultra-camera.

Hearst-Pathe News numbers 28 and 29 complete the program.

Allegory in "Wild Youth."

If Pan and his woodland rout peeped from behind a copse at Busch Gardens, Pasadena, recently and beheld the Denishawn dancers disporting on the broad lawns they no doubt felt that the earth had grown young again and that they must see to it that they were not displaced by these mortal revelers upon their preserves.

No Olympian scene could have equaled or surpassed in beauty the natural investiture afforded and which was used by J. Stuart Blackton, producing "Wild Youth" for Paramount, as a background for certain allegorical scenes in the picture.

It will be recalled that in "The World for Sale" the symbolic idea was employed when the Gypsy, Jethro Fawe, played the violin. His music conjured up visions terrifying, seductive, beautiful, as the case might be. This idea has been carried a step further in "Wild Youth" by the producer in symbolizing allegorically the victory of youth and love against the abortive efforts of old age to claim the latter. The atmosphere of the esthetic dance, the combination of charming effects of grace and beauty amid scenes of sylvan splendor will lend to the picture an enchantment that would be unattainable otherwise.

Scene from "Wild Youth" (Paramount).

Edison's "Wall Invisible" Pleases at Private Showing

A PRIVATE showing was given at the Edison studio on March 16 of the new Shirley Mason picture, "The Wall Invisible," which had been completed last month under the working title of "Aliens." Having been edited to six thousand feet and provided with most of the subtitles the feature needed but a few touches here and there to make it ready for release, and those who were present at the showing were able to form a good idea of its appeal.

Miss Mason's acting in the role of Kiku-San, the Japanese heroine, pleased everyone, and several of those present expressed the opinion that the new Edison offering would create a sensation. It is quite different from anything Miss Mason has previously done, being tragically dramatic in a number of the situations, though the comic spirit has not been neglected. The most striking characteristic is the action continuity, there being no waste of footage, but the whole moving forward with the unity, speed and logic of real drama.

Mr. Durning, the director, was complimented on the artistic sets, the invention of stage business, the smooth working-out, and some clever and novel lighting effects. Next to the star, Matt Moore's acting stood out in the role of the young American who marries an alien wife, individual hits being scored also by Miss Hawley, Frank O'Connor, and T. Tomomoto, the Japanese actor. A pleasing incident was the presence at the showing of J. S. Dawley, the former Edison director-in-chief, of whom Bernard Durning was a favorite protege.

What Fox Is Doing

Activities at the Eastern and Western Studios.

"Blue-Eyed Mary" is the title for a new picture which June Caprice is making in the eastern studios of William Fox. This is the working title of the production. It is described as a "sprightly adventure in the field of love." The scenario is by A. Francis Crowley and the direction by Harry Millarde.

"Brave and Bold" is the title of the new play George Walsh is making in the eastern studios. It is adapted from "Four-Forty at Fort Penn." The adaptation is by Perley Poore Sheehan and the direction by Carl Harbaugh. It is described as a mile a minute action story and is said to show Walsh in one of his best characterizations.

In the western studios "Confession" is the title of a new play which Jewel Carmen is making. It is an eventful story of an interrupted honeymoon. The bridegroom is accused of murder almost as he leaves the altar. Just when he is to be placed in the electric chair his bride saves him and the real murderer confesses to the crime.

"Her One Mistake" is the title of a new picture in which Gladys Brockwell is starred. It is being made in the western studios, and is described as a dramatic story of the unwritten law. Edward Le Saint is directing this picture.

"Fires of Hate" is the working title of a new play which Virginia Pearson is making in the eastern studios. The scenario is by E. Lloyd Sheldon and the direction by Edmund Lawrence. It is an up to the minute theme dealing with the history-making events in Russia.

Jane and Katherine Lee also are at work in the eastern studios on a play in which they save their aunt, a wealthy widow, from fortune hunters and crooks and finally manage to marry her off to the man worth while.

HODKINSON STARTS BOOKLET CAMPAIGN.

THE W. W. Hodkinson Corporation has announced a campaign for the informing of the exhibitor of the principles, ideals and benefits of the Hodkinson copartnership plan. The propaganda is taking the form of a series of folders with a limited amount of reading matter, dealing with the one point only. The first booklet of the series is entitled, "The Man Whose Dreams Came True," and, of course, deals with W. W. Hodkinson.

In the first booklet something is told of Mr. Hodkinson as a man, and the fact is pointed out that the prophecies and assertions made by Mr. Hodkinson some years ago in reference to the future of the business under certain conditions which were at that time considered to be merely dreams have been fulfilled.

The second booklet of the series is entitled, "The Master Builder," and gives in detail the achievements of Mr. Hodkinson to date. The purpose is to show why he has a claim for the confidence and support of the great body of exhibitors.

The third booklet of the series will detail the copartnership plan itself, and the title of the booklet, "The Copartnership Plan," indicates this.

ASTRA TO MAKE "HANDS UP."

Pathe Serial from Pen of Willets to Be Made in California.

THE first serial the Astra Film Corporation will produce for Pathe on the Pacific Coast is "Hands Up," from the story and scenario by Gilson Willets, novelist and traveler, who has been engaged on Pathe productions for many months.

"Hands Up" will be produced in Astra's California studios under the superintendence of L. J. Gasnier, president of Astra. It will be directed by James Horne. This is the second serial released by Pathe for which Mr. Willets is responsible. "Mystery of the Double Cross" was adapted for the screen from Mr. Willets' novel, "The Double Cross."

Mr. Willets is the author of twenty other books besides the "Double Cross," among them "The First Law," which has been adapted for the screen, and which will be released as a Pathe Play starring Irene Castle. In addition to his books Mr. Willets is a prolific magazine writer, and over a thousand different articles from his pen have been published in the periodicals.

As a screen writer Mr. Willets has many successes to his credit. Among them are the first motion picture serial, "The Adventures of Kathlyn," and the special features, "The Thundering Herd," "The Lily of the Valley," "I'm Glad My Boy Grew Up to Be a Soldier," and "I Hear Her Calling Me."

Mr. Willets published his first book at twenty-one. While still a youth he was editor of Current Literature, and, in search of literary material, traveled in all parts of the world. Among his exploits are traveling for three months through India in famine and plague time, making a long sledge journey through Northern Russia, Finland, Lapland, and Sweden, and crossing Northern Mexico on horseback His article in Leslie's Weekly entitled "The Rape of Niagara" started the country wide agitation which prevented Niagara Falls from being despoiled by commercial interests.

Won't Insure Picture

Agents Declare Big Lobby Drawing of Kaiser Is 100 Per Cent. Risk.

AN effort made by Jewel Productions, Inc., to insure the enormous painting of the Kaiser, used as part of the lobby display at the Broadway theater, where "The Kaiser, the Beast of Berlin," is being shown, has proved fruitless. According to the agents who place the insurance for that organiaztion every insurance company writing this form of insurance has declined the business on the ground that it is a 100 per cent risk.

Poster Used for Lobby Display.

The painting in question is 7 feet high by 4½ feet wide. It is done in oil, and the object of the artist responsible for this conception of the Kaiser's true character was to bring out vividly the corruption and evil for which he stands. The left side of the face is done in green, while the right side of the face is in red. The background is black and white.

Daring Subject for Next Fischer Picture.

Critics and fans alike enthuse over Margarita Fischer's comedy-dramas produced for Mutual. This sprightly ingenue has become a "habit" with the public that likes snap and life in their amusement, and exhibitors are alive to the fact that she has a large and growing clientele.

Bookings on the Fischer comedy-dramas indicate that she is a consistent drawing card. The next production of this star will be "Primitive Woman," scheduled for release by Mutual April 1, and is based on a story world-old in subject, treated in a daringly original way.

Universal to Try Out English Scheme of Trade Shows

UNIVERSAL is to introduce the English system of localized trade showings in bringing its newest serial, "The Lion's Claws," to the attention of exhibitors throughout the country. A whirlwind campaign has already been carefully mapped out by the sales and advertising departments of this film company. The first six episodes of the serial have gone forward to all exchanges, together with instructions.

The English system of trade showings consists in dividing each territory into a number of sections, the largest town in each section being made a trade showing center. A salesman, equipped with the picture to be presented and samples of all advertising matter that goes with it, is sent to each center and invitations to attend the showing are issued to exhibitors in the region served by the particular exchange.

Universal plans two improvements on the British system of localized trade showings. The first consists in refunding to all exhibitors booking "The Lion's Claws," as the result of their visit to the trade showing center, the amount of their railroad fare. The second is an offer of a five per cent. discount to all exhibitors who desire to do business on a pay-in-advance basis.

Drews' Dramatic Venture Settling Down to Long Run

NOW that Mr. and Mrs. Sidney Drew, co-stars in Metro-Drew comedies of domestic life, have made a tremendous success of their dramatic venture, "Keep Her Smiling," the John Hunter Booth play presented by Richard Walton Tully, Metro has no less than seven stars playing on the legitimate stage in and around New York. The Drews opened in New Haven recently to record business. This, in conjunction with the success of other Metro players similarly engaged, disposes of the contention that screen appearances injure the box office prospects of dramatic stars. The contrary has been definitely shown during the present season.

Mr. and Mrs. Drew will be kept busy outside of New York for some time, going to Detroit, Buffalo, and Boston, and then expect to settle down comfortably for an indefinite stay on Broadway. "Keep Her Smiling" is Mrs. Drew's first appearance on the dramatic stage, but so popular has she become in Metro-Drew comedies that there is not a city or town in the country where she will not be instantly recognized and welcomed, having become familiar to theatergoers by reason of her appearance as co-star with her famous husband in one-act classics such as "His First Love," "The Patriot," "Help Wanted," "Twelve Good Hens and True," and "The Model Cook."

Some of Metro's stars at present playing in New York on the dramatic stage are Mme. Nazimova, Ethel Barrymore, Lionel Barrymore, Emily Stevens, and Edmund Breese.

U-City Cuts Cost in Two

That's the Claim Carl Laemmle Makes for His Big Western Plant.

GRATIFIED at the reception accorded Universal's invitation to producers to avail themselves of the picture-making facilities of Universal City, Carl Laemmle has just issued a statement in which is asserted that those manufacturers who have already moved into its West Coast studios are assured of a saving of at least 50 per cent. in production overhead.

Mr. Laemmle bases his figures partly upon the present cost to the average producer of all materials that enter into the making of a picture; his organization's ability to get these materials at lower prices because of its quantity purchasing capacity; the extra overhead incurred by those producing units maintaining separate establishments, etc.

"I think a saving of 50 per cent. on overhead a conservative estimate," declared Mr. Laemmle in outlining the possibilities for economical production at Universal City. "As a matter of fact it is my belief that our organization may shortly be able to effect an even more substantial saving for the producers who are now in our studios.

"Its equipment makes Universal City an ideal place in which to produce motion pictures. There is every conceivable kind of a manufacturing plant right on the ground, and, thanks to this equipment, we can turn out anything from a perfect copy of the Venus de Milo to a big city on mighty short notice.

"One of the big advantages of Universal City is that we are a law unto ourselves—a separate community in fact, as well as in name. Busybodies cannot interfere with us, as is now the case in Hollywood. Therefore, by virtue of its ready accessibility, its freedom from petty annoyances and its facilities for turning out pictures quickly and economically, Universal City is the ideal location for all producers who want a studio in which they can turn out their pictures in peace."

Meighan in Blackton Film.

Thomas Meighan will appear in one of the principal roles—that of Sir William Farrell—in "Missing," which J. Stuart Blackton is producing for Paramount from Mrs. Humphry Ward's famous novel with a war background.

Thomas Meighan came west with Wallace Reid, another Paramount favorite, a few weeks ago to take the leading male role in "M'liss" supporting Mary Pickford, star in this new Artcraft film.

Big Settings in "La Tosca."

"La Tosca" has been elaborately staged by the Famous Players-Lasky Corporation, involving the construction of massive settings. Important scenes take place in the Vatican and in the Cathedral of St. Andrea, reproductions of which were built in the studio. Copies of the magnificent paintings which adorn the walls of the palace of the Pope and the famous church were secured from a private collection in New York for use in the photoplay. The scenes with the priests and the Pope are impressive, and were handled in a reverent manner.

"La Tosca" is a Paramount release of March 25. Exterior scenes in harmony with the architecture of the period were secured at Ft. Marion, St. Augustine, and other southern Florida points.

At Famous Players Studio

AT the Fifty-sixth street studio of the Famous Players-Lasky Corporation the famous death scene in "Fedora" was taken last week, and considerable interest was manifested in dramatic circles in Pauline Frederick's interpretation of the part. This is considered one of the most difficult roles in the history of the drama, and was created by Sarah Bernhardt and played later by Mrs. Bancroft and Mrs. Patrick Campbell in England, and Mrs. Fiske in America.

Extensive preparations have been made to receive George M. Cohan, who is to produce his own play, "Hit the Trail Holliday," under the direction of Marshall Neilan, for Artcraft release.

Marguerite Clark is finishing the last scenes of "Rich Man, Poor Man," under the direction of J. Searle Dawley.

The film for the Billie Burke picture, "Let's Get a Divorce," has been assembled and is being cut and titled. Anita Loos and John Emerson wrote the scenario.

Elsie Ferguson has returned from Moosehead Lake, Me., where exteriors for "A Doll's House" were taken in the snow and pine woods, under the direction of Maurice Tourneur, who is in charge of the production.

Trianglers in Red Cross Benefit.

Darrell Foss, well-known Triangle leading man, who is a talented musician, and Maud Wayne, one of the Triangle beauties, are rehearsing a banjo act which they will put on at a series of Red Cross benefits. Their first performance will be at the Venice (Cal.) Auditorium. Other Triangle acts on the program will be furnished by Walter Perry, who will do a monologue, and a sketch by William Dyer, Rae Godfrey, Frank McQuarrie, and Charles Dorian.

Fox Again Active in Fund Drive

This Time It Is Knights of Columbus Work and He's Succeeding as He Did in the Jewish Campaign.

WILLIAM FOX is taking a most active and energetic part in the campaign of the Knights of Columbus to raise $2,500,000 for use among our soldiers and sailors at home and abroad.

Mr. Fox has allied himself with the team for this work headed by Nicholas F. Brady. Since the beginning of the Catholic drive on March 17 Mr. Brady and his colleagues have been leading in the amount of subscriptions turned in day by day, with only one or two exceptions. The money collected through the efforts of Mr. Fox has been responsible, to a great extent, for the team's premier position.

Mr. Fox himself contributed $5,000 to the fund and has been particularly busy in getting donations from his own stars and directors, although he has not spared prominent members of other organizations in the photoplay and theatrical world.

As was the case when he was working on behalf of the Jewish War Relief and the Federation for the Support of Jewish Philanthropic Societies, Mr. Fox has again taken a suite of rooms at the Claridge Hotel and is making his headquarters there. Mr. Fox was a colonel in the drive for the Jewish Federation and his team alone secured more than 15,000 new members, outdistancing its nearest rival by many thousands.

New Features for Big U

Company Will Issue a "Special Attraction" Every Two Weeks.

ON April 8, Universal will issue the first of a new series of big features under the title of "Special Attractions," these subjects will be released at the rate of one every two weeks. Present plans call for the appearance of such players as Dorothy Phillips, Harry Carey, Priscilla Dean, Mae Murray, Mary MacLaren, and Herbert Rawlinson in the new series of productions, and enough pictures to provide releases through to November have already been completed.

As announced by Universal the first four features to be released as special attractions will be "The Risky Road," featuring Dorothy Phillips; "The Scarlet Drop," featuring Harry Carey; "The Two Soul Women," featuring Priscilla Dean, and "The Bride's Awakening," featuring Mae Murray. The first will be issued April 8; the second, April 22; the third, May 6, and the fourth, May 20.

According to Carl Laemmle the motive for the action of his company in abandoning the one-a-week feature idea, as embodied in the old Butterflies, is its desire to take the new particular productions out of the program class.

Jewel's "The Kaiser" Enters Wisconsin Loyalty Fight

THE full weight of "The Kaiser, the Beast of Berlin," is to be thrown back of the loyal forces that are waging an energetic battle to bring about the downfall of La Follette and his cohorts in Wisconsin.

The manner in which this picture is arousing audiences in New York City, where its original two-week run at the Broadway theater has been extended indefinitely, has prompted Jewel Productions, Inc., to take steps to hasten its release in Wisconsin. It is confidently believed that "The Kaiser" will do its share towards extinguishing the twin fires of Kaiserism and Kulturism.

Word has already gone forward to the managers of the Chicago and Minneapolis Jewel offices, both of which do business in Wisconsin, that "The Kaiser" is to be given immediate circulation throughout that state. These offices are to work hand-in-hand with the local American Defense Society branches. The parent body of the latter organization has already communicated with the secretaries of the local bodies, and has instructed them to give those exhibitors booking the picture the fullest co-operation.

Scene from "The Trap" (World).

Hodkinson Outlines Views as to What Makes Service

"It is a very different proposition to sell a service rather than a program." So asserts the W. W. Hodkinson Corporation in a statement just issued by their home office. "Service, one of the most abused words of the present day, particularly so in the motion picture business, has lost a great deal of its significance to the exhibitor. There are several companies selling programs. In other words, they are renting pictures without any real value other than the pictures themselves.

"In the selling of service something beyond the picture is implied. In other words, the exhibitor is led to believe he is getting something that will be of value to him in his reselling of his product.

"Hodkinson Service, which we chose to describe what we had to sell, in spite of the abuse of the last word, guarantees the exhibitor a consistent product, not for this week only or for next week, but for the entire length of his contract, which covers one year.

"In other words, we say to the exhibitor, 'When you buy Hodkinson Service you are in the same position as a retailer who places on his shelves a quantity of stock sufficient to last him the entire season and upon which he can figure a certain definite profit because he knows the quality of each piece of the goods is consistent.'

"The producers of Hodkinson Service are aiming at making a consistently good product rather than producing one or two spectacular successes. We feel, and they feel also, that the need of the motion picture exhibitor today is a dependable product and one that can be depended upon throughout the entire year, rather than product upon which he can make an abnormal amount of profit this week and drop down at a loss next week.

"In view of the above, we figure we are using the word 'service' advisedly and, moreover, our exchanges, the General Film Company's branch offices, are under the jurisdiction of trained film men and give the exhibitor every sort of additional service he may desire.

"All our business dealings are being conducted upon a dignified and business-like basis, with perhaps a noticeable lack of the usual blaring of trumpets that camouflage the announcement of any new film plan or enterprise.

"It is most gratifying to note the steady progress that is being made by our organization, because this progress is based primarily upon the education of the exhibitor to the truth and value of our theories and ways of doing business, and we feel that future results will more than substantiate our present statements."

Lehrman Has Two Funmakers Ready.

"A Self-Made Lady" and "The Waiter's Wasted Life" are the titles of two new Sunshine comedies which Henry Lehrman has made for William Fox.

An announcement from the Fox offices is that "A Self-Made Lady" is uproariously funny and replete with mirthful stunts. There are thrills, ridiculous situations and clean wholesome fun. There is nothing coarse or vulgar. A swimming tank is used to speed up the fun.

Following "A Self-Made Lady" the release will be "The Waiter's Wasted Life." This, it is claimed, also is calculated to chase away the bluest blues.

Teachers See Chapin Film.

The enthusiasm aroused by the Paramount Benjamin Chapin series, "The Son of Democracy," is well illustrated by the action of the Superintendent of Public Instruction in San Francisco, who arranged for a private showing of the first four chapters of the film for the teachers and principals, who were invited to attend the exhibition at the Imperial theater.

After the performance the teachers were enthusiastic in their commendation. The underlying note of patriotism, so appropriate during the present time, was the subject of special comment.

Many of the largest theaters in the country have met such success with the first subjects of the series that they are now advertising "The Son of Democracy" as the main attraction during the showing, in spite of the fact that it is only two reels in length.

Uncle Sam Buys Simplex.

The Precision Machine Company, Inc., announces the installation of a large number of its Simplex Projectors in various encampments in the South and Southwest.

Among the training camps which recently began to use the Simplex machine for the entertainment of the soldiers are those at Fort Bliss, El Paso, Camp Bowie, Camp Beaureguard, Camp Wadsworth, Camp Doniphan, and Camp Cody.

Mutual's Offering April 1

Mary Miles Minter Leads in "A Bit of Jade"—Directed by Edward Sloman.

MARY MILES MINTER in "A Bit of Jade" heads the Mutual schedule of releases for the week of April 1. The production was made under the direction of Edward Sloman, and is based on a story by Mildred Carl Graham, scenarioized by Karl Coolidge.

There are striking scenes of the interior of a Hindu temple, some beautiful views of mountain scenery, and night scenes of a midnight lark of college girls in boys clothes. Miss Minter makes a charming picture dressed in her brother's best sport suit.

The tenth and eleventh issues of Screen Telegram are released April 3 and 7.

Billie Rhodes is scheduled for release in a Strand comedy, "She Couldn't Grow Up," released April 2.

Peggy Pearce Also in Drama.

Peggy Pearce is another of the Triangle-Keystone girls who has recently been cast in a straight dramatic vehicle. She has been selected to play an important role in a forthcoming Triangle production in which Gloria Swanson, until recently a Keystone funmaker, will be featured.

"The Lie" Will Be Released April 8.

The next Artcraft picture starring Elsie Ferguson to follow "The Song of Songs" is "The Lie," which will be released on April 8. Charles Maigne adapted this subject to the screen from the big stage success of the same title written by Sir Henry Arthur Jones.

"Salome" in Cutting Room.

The problem of cutting the enormous amount of film used to screen the massive pageantry and broad dramatic scenes of "Salome" is now being taken up by William Fox. The picture is a Theda Bara super-production made under the direction of J. Gordon Edwards, who had charge of "Cleopatra."

Theda Bara in "Salome."

The cinema version follows closely the Bible story told by Josephus, the famous Jewish writer, in his book, "The Antiquities of the Jews and the History of the Jewish Wars." It illustrates, with spectacular vividness, the various steps in the thrilling historical drama.

"Fighting Bill" Farnum at Best in "Rough and Ready"

EVERYBODY knows "Smiling Bill" Farnum, but in "Rough and Ready," the latest Fox de luxe film featuring this favorite screen star, his admirers will see "Fighting Bill" Farnum at his best, or worst for his opponent. The latter is that fighting Frenchman, Alphonse Ethier—the only screen double of the Gallic ring champion, George Carpentier—and together with William Farnum puts up what is claimed to be the greatest "rough-and-tumble" battle ever screened. Those spectators versed in Marquis of Queensbury, or even the old London prize ring rules, will be apt to cry "Foul" at various exciting places when viewing this thrilling film, but for their benefit it should be explained that the mill is fought under the old "rough-and-tumble" ring rules which have prevailed on the American frontier from the earliest days down to the comparatively modern period of the gold strike in the Klondike, where the principal scenes of this red-blood picture of primal manhood are laid.

In 1850 the then young firm of Harper & Brothers published an anonymous book entitled "Georgia Scenes," depicting "characters and incidents in the first half century of the Republic," illustrated with rare old etchings on steel plates. In a chapter captioned "The Fight" the anonymous author describes in gory detail a battle between two Georgia champions which might have been the director's script for the fight between William Farnum and Alphonse Ethier in "Rough and Ready." Only in the latter the villain who has the inevitable "yellow streak" breaks the only rule against the use of weapons. Otherwise "everything went" in the old-fashioned "rough-and-tumble," including kicking, biting, hair-pulling, and "gouging"—all which these modern gladiators pull in this picture just to prove that the primal American has not deteriorated during the centuries, but is just as "Rough and Ready" as in pioneer days, which should be warning to the Hun on "rough stuff." The American Indian was not a nice fighter, but American pioneers put him under the sod permanently by adopting his own style of warfare, and that the talent and tradition still survices is proved in the "Rough and Ready" film.

Even the dirk or the "scalping knife," when pulled by "dirty fighters," has been turned against the user with deadly effect, as in this film. Farnum starts in for "a fair fist fight" in the fashion of the "Rough and Ready" Yukon, but when the Frenchman pulls a knife he gets it where he lives.

Kleine Consolidates Mid-West Offices.

Owing to the discontinuance of weekly features the Kleine offices at Indianapolis and Cincinnati have been consolidated, the new headquarters being located at 111 East Seventh street, Cincinnati. G. F. Brett will be in charge. Hillard T. Snowden, who has been the booker at the Indianapolis office, will assume the position of assistant manager. Miss Tressie Davis, who has been secretary at Indianapolis, will assume the same position at Cincinnati. Mr. Eliades, cashier and bookkeeper of the Indianapolis office, will be bookkeeper at Cincinnati, and Mr. Callahan, shipping clerk of the Indianapolis branch, will assume the same position at Cincinnati. Charles W. Tyler, who is at present with the Mutual Film Corporation, will become the Indiana and Kentucky traveling representative March 18.

Since starting the distribution of superfeatures the exhibitors in Indiana and Kentucky have taken to the idea with the result that the bookings have been very heavy on "Uneasy Money," "Brown of Harvard," "Men Who Have Made Love to Me," and "The Unbeliever." "Broncho Billy" reissues are reported a landslide in this territory.

Edith Storey Only Woman in Cast.

In the role of Margaret Elkins in "Treasure," her Metro picture, Edith Storey has the unusual distinction of being the only woman in the cast. "Treasure" is now under production at Metro's West Coast studios. Teeming with action and replete with situations of gripping intensity, "Treasure" also offers opportunities for deft characterization. The heroine matches her wits against those of strong men, and wins in a thrilling quest for gold given up by the sea aboard the wreck of an old merchant trader.

Most of the exteriors, of a dazzling beauty and picturesqueness, were photographed on Santa Catalina Island. This locale is in striking contrast to the financial maelstrom of New York, where the action of "Treasure" begins.

Government Thanks Metro.

Metro has co-operated with the Surgeon General of the United States Army and the Commission on Training Camp Activities by providing the studio and producing facilities for the making of "Fit to Fight," a Government moral hygiene picture recently reviewed in the Moving Picture World. Maxwell Karger, Metro production manager, recently received official thanks from Major William F. Snow, representing the Surgeon General's office, in which great satisfaction was evidenced with Metro's co-operation with the military authorities.

"Fit to Fight," which was written and directed by Edward H. Griffith, of the War Department Commission on Training Camp Activities, presents a striking lesson of the perils of immorality. The picture, which is in three reels, is not for general distribution, but will be shown at training camps, on shipboard, and at all United States Naval and Military stations here and abroad. The story is convincingly told in a straight from the shoulder manner.

Ritchey Gumshoeing for the Best.

Will M. Ritchey, who is editor-in-chief of the scenario department of the American Film Company studios at Santa Barbara, has been gumshoeing about the literary market for stories from the very best authors available.

"We have some material for our 1918 pictures that will give the various stars of the American Film Company the most brilliant possible vehicles," says Mr. Ritchey. "President Hutchinson has given directions to spare no expense in the procuring of the best stories to be found. We think we have found some corking good ones for the coming year. Among our notable writers will be William Hamilton Osborne, Albert Terhune, and Stephen Fox, writers whose names insure good stuff. We will spare neither expense nor efforts to obtain further stories which will equal in quality those for which we have already contracted for the coming year."

"Social Hypocrites" Released April 8.

May Allison makes her bow as a Metro star in her own right in "Social Hypocrites," which will be released April 8. This screen version of Alicia Ramsey's stage play, "Bridge," was written by June Mathis and Albert Capellani, and directed by the noted Frenchman. Miss Allison is supported by a strong cast.

The leading role of Leonore Fielding in "Social Hypocrites" fits the Metro player. Leonore is the daughter of Colonel Francis Fielding, of the Coldstream Guards, who, in his youth, was falsely accused of cheating at cards.

The settings built for the staging of "Social Hypocrites" are noteworthy. Director Capellani, himself, designed the settings, which were executed by Technical Director Edward J. Shulter and his staff. The director spent a week browsing in scores of antique shops in order to get just the old fashioned furniture and properties he desired to dress the set with accuracy.

Great Little Actress Is Mislaid.

The youngest actress in motion picture comedy plays the latter half of the title role in "Bill's Baby," a Capitol comedy starring "Smiling Bill" Parsons, soon to be released by Goldwyn as the first of a batch of twenty-six two-reel laughmakers to be produced by the National Film Corporation, with Parsons as the chief funster.

Unfortunately the identity of the little actress whose pictures place her age at about three is forever lost through the negligence of a director who didn't realize when he engaged her that he was dealing with an important figure in the play. So she's just Baby—but she's some baby!

Hamlin With Producers and Exhibitors.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Inc., of Minneapolis, is one of the stanch supporters of the Producers and Exhibitors' Affiliated. He has allied himself with them, and his organization is one of the units which have been completed and are now ready to release pictures under the direct booking plan.

Ebony Comedies Will Feature Capable Cast of Negroes

STARTING April 2 with the first release, General Film Company will begin the distribution of a series of one-reel comedies produced by the Ebony Film Corporation, of Chicago, to be known as the Ebony comedies. These subjects, which feature a capable company of negro actors, will be issued weekly for an indefinite period, the first half dozen negatives being already finished.

The Ebony comedies feature the inimitable native humor of the American negro. Several releases were given audience try-outs in New York last week, and they satisfied General Film officials of their entertainment value. This is the first successful attempt to film comedies of this character, it is believed. At any rate the excellence of the work done by the Ebony players and the perfect photography which eliminates any obscurity in facial expression promises a great novelty in these subjects.

The tremendous success scored by the negro and black face comedians of the legitimate stage is expected to be repeated in the film world by the Ebony comedies, inasmuch as each subject is packed with clever laughmaking stunts. The comedies are expected to be booked by motion picture exhibitors for a regular place on the daily program much as the inevitable colored act is on the vaudeville program as a sure-fire number.

The following subjects have been announced for release: "A Black Sherlock Holmes," "Spying the Spy," "The Porters," "A Milk Fed Hero," "Busted Romance," and "Spooks." The first release is a highly amusing burlesque on the well known detective of fiction fame in which the hero and his Dr. Watson meddle in a Governmental matter and are forced to move at a lively clip in order to keep out of the impending clutches of trouble.

All of the Ebony releases are new ones. The company made a number of releases about two years ago which scored popularity as state rights subjects, but this was at the experimental stage of production, and the present releases are of a highly developed order warranting wide distribution.

Bray Makes Novel Film

By Means of Drawings Shows Relationship of Man and Lower Species.

THE importance of the animated drawing as a means for transferring to the screen things which cannot be photographed in the usual way is further demonstrated in the 113th release of Paramount-Bray Pictograph, "the magazine on the screen," wherein L. M. Glackens of the Bray Studios, Inc., makes clear through these processes the relationship between man and the lower species of vertebrates.

Taking the elephant and the ape as examples, Mr. Glackens demonstrates the similiarity of their bony structures to that of man, and by certain rather simple changes proves one of the contentions of Darwin that all animal life originated from the same source. While much has been read of this theory this is the first time such an exposition has been made in easily understandable and visible form.

Such subjects as "Our Bone Relatives" are examples of the tremendous field of really informative material which the Bray Studios, Inc., have tapped and given to the public through Paramount-Bray Pictograph and explain why their release is considered one that justifies its high place among single reels.

Bert Lytell Finishing in Arizona.

The exterior scenes for Bert Lytell's initial Metro All-Star Series picture, "The Trail to Yesterday," are nearing completion at Tucson, Arizona, and the star and his company will soon leave for the West Coast studios in California, where the interiors of this picturization of Charles Alden Seltzer's popular novel will be staged. June Mathis wrote the scenario and Edwin Carewe is directing the production, which is a thrilling story of the plains and ranches.

"Humdrum Brown" a Success.

Reports from exchanges in all parts of the country which are handling the Paralta company's productions have been pouring in during the past week and confirm the fact that Henry B. Walthall's second Paralta play, "Humdrum Brown," which was released March 15, is proving a big success. This picture is of particular interest to motion picture followers, and especially to Mr. Walthall's admirers, because it shows that actor in a part different from any which he has ever delineated upon the screen.

Scene from "With Neatness and Dispatch" (Metro).

Metro's "With Neatness and Dispatch" Has Strong Cast

FRANCIS X. BUSHMAN and Beverly Bayne are supported by a cast of stellar rank in the forthcoming Metro All-Star Series picture, "With Neatness and Dispatch," a screen version of Kenneth L. Robert's story of the same name. June Mathis and Luther Reed prepared the scenario, and Will S. Davis directed the production.

Frank Currier, Metro's sterling character actor, appears as Police Commissioner Roger Burgess, whose nephew, Paul Donaldson (played by Francis X. Bushman) is the hero of the story. Hugh Jeffrey is cast as Police Inspector Corcoran, who assists Geraldine Ames, the heroine (played by Beverly Bayne), to find a crook to "do a little job—with neatness and dispatch." Ricca Allen, who is often a member of Metro casts, plays Aunt Letitia Judson, the guardian of the Ames girls, who believes that all men are bad.

Stylvia Arnold, who plays Mary Ames, the sister of Geraldine, makes her first appearance in a leading role in this picture. Walter Miller plays John Pierce, the fiance of Mary Ames. Miller is well known as a screen actor, having been long identified with hte Biograph Company. Adella Barker plays a "butleress."

Arthur Housman is cast as Burns, the crook-chauffeur. Housman is an old Edison player, and played much for Metro. John Charles is seen as the real "Slim" Keegan, the crook whom Bushman as Paul Donaldson is mistaken for, and which starts the picture's complications. Sidney D'Albrook plays Daly.

Many Fox Contracts for "Mut and Jeff"

STRIKING proof of the value of trade-paper advertising has just been made available by the Fox Film Corporation, following its campaign for putting Bud Fisher's Mutt and Jeff animated cartoons on a contract basis. One month ago William Fox had not even contemplated taking over this interesting series of productions. Today he not only is world distributor of the Fisher pictures, but he has a larger number of signed and sealed contracts than have ever been obtained in the history of the industry for a feature of this sort.

This success was achieved, according to Winfield R. Sheehan, general manager of the Fox Film Corporation, chiefly through trade-paper publicity.

"The ink was not dry on the contract," he explains, "before we began formulating plans for a smash. We realized that we had a feature that, while small from standpoint of length—they run only about 500 feet, you know—really was a whale of its kind; hence advertising was certain to pay.

"We went to it, taking page space in all the principal trade publications. Cut-outs, special lobby stands, booklets, broadsides, letters, news stories, and a dozen other forms of auxiliary publicity were employed. At first we merely announced that Mutt and Jeff had joined Fox. But even that bare announcement, with a statement of first releases, brought a quantity of inquiries which reflects great credit on the pulling power of the publicity mediums employed. Our most sanguine expectations were exceeded. Our third page advertisement is running this week, and already we have enough signed contracts to put the series of pictures on a substantial financial footing."

Two Big Simplex Installations.

Three Simplex Projectors were purchased by Sid Graumann for his million dollar theater located at Third street and Broadway, Los Angeles, which opened last month.

Another leading picture house opened recently in the East and using Simplex Projectors is Harry Davis' Grand opera house, on Fifth avenue, between Wood and Smithfield, in the downtown section of Pittsburgh.

Magnificent Cast Plays World's "Masks and Faces"

ALMOST brilliant array of histrionic ability is presented in "Masks and Faces," the Ideal film released by the World Pictures Corporation on May 6. This play was enacted in London by the flower of the English-speaking stage.

The entire craft earnestly desired to do something worthy of the profession in alleviating the distress growing out of the world's war, so "Masks and Faces," with its marvelous cast, came into being as a picture.

George Bernard Shaw, Sir Arthur Pinero, Sir John Hare, representing a committee of the Academy of Dramatic Art of England, decided to present a play on the screen that would employ the largest number of stars possible. To accomplish this they decided on "Masks and Faces," a drama of Charles Reade's and Tom Taylor's.

Reade afterward wrote a novel based upon the play and called it "Peg Woffington." The novel is the richer of the two in incident and has accordingly been made the groundwork of this picture.

The immortal role of Triplet was assigned to Sir Johnston Forbes-Robertson, that of Peg Woffington to Irene Vanbrugh, Ernest Vane to Dennis Neilson Terry, Kitty Clive to Lillah McCarthy, Colly Gibber to Dion Boucicault, Mabel Vane to Gladys Cooper, Sir Charles Pomander to Ben Webster.

Donald Calthrop and Gerald Du Maurier are cast for Lovell and Hunsdan, Pomander's servants; Mrs. Triplet is played by Winifred Emery, and Colander by H. B. Irving. Lyall Swete, who recently staged "Chu Chin Chow" in New York, played Soaper.

Viola Tree, who was last seen in America in support of her father, Sir Beerbohm Tree, with Stella Campbell, daughter of Mrs. Pat Campbell, Gertrude Elliott, wife of Forbes-Robertson and sister of Maxine Elliott, were cast as members of Rich's Company; the three most famous child actors of England, Fabia Drake, Joan Buckemaster and George Rowson, are seen as Triplet's children. Nigel Playfair portrays Rich's theatrical manager.

Others in the cast are Henry Vibart, J. Fisher White, Helen Haye, Mabel Russell, Weedon Grossmith, Gerald Ames, Mary Brough, Phyllis Hart, Lottie Venne and Renee Mayer.

George Bernard Shaw appears in the introduction.

The history of "Masks and Faces" in itself is a romance as fascinating as any of Dumas, Scott or Balzac. It was first acted at the Haymarket theater, London, on November 20, 1852.

Scene from "Chase Me Charlie" (Essanay).

Kleine to Issue Built-Up Five-Part Essanay-Chaplin

ESSANAY has completed a five-part Chaplin comedy which will be released through the George Kleine system April 6. This is comprised of several of the Essanay-Chaplin comedies. The best scenes from all are taken out and put together to form one comedy.

It is said by those who have seen the film that the various parts harmonize. It is practically a new story with the continuity assisted by new sub-titles. The film was made up in London and is a British verison of the Chaplin comedies.

The sub-titles are in verse form and the comedy is a Chaplin jingle, although the main title is "Chase Me, Charlie."

Prints already are being shipped to the various George Kleine offices. Exhibitors who have viewed the picture state that as compiled it forms the essence of all the funniest Chaplin situations. In fact in the making of the film Essanay announces that great care was taken to select none but the scenes in which there were the swiftest action and the drollest situations.

Rothacker Personals.

Among the recent visitors at the Rothacker studio, Chicago, were Charles Urban, of New York City; Ben Friedman, of the Friedman Enterprises, Minneapolis, and P. L. Thomson, advertising manager of the Western Electric Company, New York City.

John Hahn, assistant secretary of the Rothacker organization, is confined at home on account of illness, and upon his recovery expects to spend a week or ten days at French Lick Springs.

E. A. Bertram, formerly of the advertising department of Burke & James, has joined the Rothacker organization as assistant to Mr. Hahn.

Brace Grenelle, formerly of the Rothack camera department and now a member of the United States Government Cinematographic Division, recently visited the Rothacker organization, and is now on his way to New York City, where he will report for further Government service.

H. J. Aldous, secretary and treasurer of the Rothacker Film Manufacturing Company, recently spent a day at the Eastman Kodak Company plant at Rochester and a day at the studios of the Wharton Releasing Corporation at Ithaca.

Watterson R. Rothacker has returned from New York City, where he went on a special mission, the purpose of which was to confer with the First National Exhibitors' Circuit and with Harry Reichenbach in regard to the technical work on "Tarzan of the Apes," which big subject was printed at the Rothacker laboratory. Before his return from New York, Mr. Rothacker stopped off one day at Ithaca to view the production of "The Eagle's Eye."

Ed Blackburn, of the sales department of the Rothacker Film Manufacturing Company, is now on a special business tour covering Illinois and Iowa.

Hulette and Hale Co-Star.

Comedy, pathos and thrills are attractively blended in the five-reel Pathe feature, "Mrs Slacker," released by Pathe for the week of March 31. Gladys Hulette and Creighton Hale are presented as co-stars in this comedy-drama of American life, from the pen of Agnes C. Johnston. They are supported by Paul Clerget, the French pantomime artist, and Walter Hiers.

"Mrs. Slacker" was produced under the direction of Hobart Henley, who has succeeded in creating many novel scenes and picturesque effects. The photography is exceptionally good.

"Ruggles" Making a Hit.

Reports from exhibitors show that Taylor Holmes' last release, "Ruggles of Red Gap," is making a bigger hit than any of his pictures. His forthcoming release, "A Pair of Sixes," written by Edward Peple, which will be released as a George K. Spoor special, April 1, is said to be even a stronger production than "Ruggles." It has an unusually strong cast, including Maude Eburne, Robert Conness, Alice Mann and Edna Phillips Holmes.

Blue Ridge Dramas Ready

First Ned Finley Production for General Is "The Return of O'Garry."

ANNOUNCEMENT is made of the release schedule for the Blue Ridge Dramas produced by Ned Finley for General Film Company. "The Return of O'Garry," the first of the series, will be released on April 13, a week later than originally planned, and other subjects will follow every second week. Three of the Finley films have already been completed, and the company is making arrangements to return to Bat Cave to resume its work on other releases. Each subject will be a drama of virile type, two reels in length.

"The Return of O'Garry" is a stirring tale of the Northwest in which Ned Finley returns to the screen in the role made famous in his O'Garry pictures produced several years ago by Vitagraph. Marion Henry is featured with him in heroine roles. The action revolves around the attempt of the Royal Mounted officer to break up the operations of a gang of cattle rustlers which has established itself near the American border.

"Mountain Law" and "The Raiders of Sunset Gap" will be among the forthcoming Blue Ridge Dramas.

Snakeville Comedies Renewed.

Intensive treatment has been given the ten Snakeville comedies reissued by Essanay through General Film, with the expectation that they will duplicate their former popularity. New film, new titles, new tints and careful editing have made these single reel laugh subjects with Western settings most acceptable as program adjuncts in any sort of theater. The comical adventures of "Slippery Slim" are well remembered by show men, and a most consistent group of releases has been assembled for this new edition.

Demand for Broncho Billys.

The Broncho Billy dramas which the Essanay Company placed on the market through the George Kleine exchanges March 1 are reported to be doing an unprecedented business. Already there has been a call for more prints.

Essanay is releasing these one-reel subjects in blocks of ten and several hundred exhibitors have arranged to take the entire number, running one each week as they are released.

These subjects have been selected from the Broncho Billy films, only the best of those produced being released. Essanay has found that there is an increasing demand for western plays. The western dramas featuring Jack Gardner have been in unusually strong demand.

Franklyn Farnum and a Few Co-Stars in "Fast Company," a Bluebird Production.

Soldiers in Beach Film

Regulars Put Real Stuff Into "Heart of the Sunset."

A BAND of cavalrymen stationed at Eagle Pass, Texas, plays an important part in "Heart of the Sunset," a splendid picturization of Rex Beach's famous story released through Goldwyn. About fifty sharpshooters, among their number some real horsemen and crack shots, were pressed into service through the courtesy of their commanding officer, who gladly consented to help Director Frank Powell out of a predicament resulting from his failure to gather enough Texas cowboys for several big scenes in the picture.

That no band of cowboys could have accomplished what the gallant border defenders did in the way of riding and shooting is amply attested by the filmed results. The sharpshooters never went after a horde of snipers or a force of treacherous Villistas with more determination than they showed in their mad dash into the enemy's lair to rescue the heroine and the man who had come single-handed to her defence.

That most of the cavalrymen lost track of the fact that it was for picture purposes only was no doubt due to the location. Director Powell, with an eye to realism, had chosen a spot on the southwestern Texas border that had been the scene of engagements between American troops and Mexican bandits.

"My failure to get cowboys for the big scene was a blessing in disguise," said Director Powell. "Those cavalrymen surely led us a merry pace. The cameramen and I had an awful time keeping up with them. No wonder sniping has become a lost art down that way, with that band of sharpshooters to defend the border."

"Night Riders" Nearly Finished.

Production of "The Night Riders," Viola Dana's newest vehicle in the Metro program, is well along at Metro's West Coast studios. The drama is a simple but deeply moving story of Kentucky, with its quaint folk and their primitive loves and hates. It possesses the novelty, however, of being a tale of the blue grass without the semblance of a feud basis. The theme, instead, in the struggle of the rude mountaineers to overthrow the tollgates and win free roads from the unscrupulous and avaricious owner of the monopoly.

Miss Dana has been surrounded by a cast which includes George Chesebro, who plays opposite her; Clifford Bruce, Russell Simpson, Monte Blue, and Mabel Van Buren.

Scene from "The Vortex" (Triangle).

Two Marriage Dramas Are Listed by Triangle March 31

TWO marriage dramas are listed on the Triangle March 31 card. "The Unfaithful," a two-reeler featuring Dorothy Dalton, deals constructively with domestic problems, while "The Marriage Bubble," also released the first part of the week, is an amusing play of matrimonial scheming and woman's wit, with William Desmond in a hurricane of dual personalities. A Wall Street story, "The Vortex," featuring Mary Warren and Joe King, is the concluding release of the week.

"The Unfaithful," by Lambert Hillyer, presents the situation of a neglected wife who professes infidelity in order to assist her husband to write a book on matrimonial difficulties. Robert McKim, Charles Gunn, and Charlotte Vermont are included in the cast of "The Unfaithful."

Woman does the proposing, according to "The Marriage Bubble," W. Carey Wonderley's story, which affords William Desmond a dual role in which he plays both drinker and gentleman through a maze of amusing complications which finally clear the road for a romantic love affair. A comedy fire scene is a notable feature of this production. In this dual role William Desmond makes his second appearance on the Triangle March program, having played the title role in "The Sea Panther." Ann Luther, who appeared in Keystone comedies before going into dramatic work, is cast as Alice. Maude George is Fidele, and Florence Dagmar is Lucille Spinney. Walter Edwards is credited with the direction.

Jealousy is the theme of "The Vortex," Norman Sherbrook's Wall Street story of love and intrigue released for the second part of the week of the 31st. Mary Warren is Joan Meredith. Joe King is Van Cleefe. George Hernandez appears as Lew Herford. The cast also includes Myrtle Rishell, who made her first Triangle appearance in "Nancy Comes Home," R. P. Thompson, Eugene Burr, and Wilbur Higbee.

The Busch Gardens at Pasadena, one of California's greatest show places, were used by Director Gilbert P. Hamilton in filming many of the scenes in this picture. Night "shots" in these gardens are said to be an attractive feature of this production.

Much of the action in Herman Raymaker's new comedy, "A Playwright's Wrong," takes place within a motion picture theater. A specially constructed picture theater was built for this photoplay. Throughout the filming of this story there were few moments when Raymaker's troupe was not playing to a big audience composed of directors and performers who were off duty. Billy Franey, Maude Wayne, Dora Rodgers, Ward Cualfield, and Milton Sims were given opportunities to show their skill in straight comedy work. The laughs that they drew from the crowd convinced them that their work "went over."

Clover Comedy Players of the National Film Corporation at Denver. Allen Curtis Directs Bud Duncan, Dot Farley and Kewpie Morgan.

"Bud" Duncan Starts Off.

"The Wooing of Coffee Cake Kate," the first of the new series of Clover comedies being produced by the National Film Corporation, is released this week by General Film Company. This is a lively one-reel comedy in which "Bud" Duncan, Dot Farley, and "Kewpie" Morgan return to the screen in a clever burlesque on Wild West society. "Rip Roaring Rivals," another of those farcical love triangles into which the peppery Duncan injects himself as a wild and woolly cowboy, will be released on April 9, Dot Farley, as usual, being seen in her ludicrous vampire role.

Scene from "Twenty-One" (Pathe).

Bryant Washburn Makes Pathe Debut in "Twenty-One"

PLAYING a double role in which he not only hands himself money, but actually fights with himself, Bryant Washburn makes his debut with Pathe in "Twenty-One." The story, by George Randolph Chester, was produced by the Anderson-Brunton Company, and directed by William Worthington. The camera work sets a high mark in what can be done in double exposures. The story is one that will appeal to American audiences.

Bryant Washburn, the third of the same name, is a Chicago boy, having been born in the Windy City, April 28, 1889. Mr. Washburn made his entry into theatrical life as head usher of the old Chicago opera house, and later became treasurer of the same theater His first part on the stage was in a stock company at Lake Brady, Ohio. After many years work in other companies he was given the lead in Eugene Walter's "The Wolf," and later played with George Fawcett in "The Remittance Man." Mr. Washburn has been a motion picture player for six years, and among his more important features are "The Blindness of Virtue," "The Breaker," "The Prince of Graustark," "Skinner's Dress Suit," "Skinner's Baby," "Filling His Own Shoes," "The Man Who Was Afraid," and "The Fibbers."

"Twenty-One" will be released April 7.

Cinema Tale for George Walsh.

George Walsh is the star in the special feature release of William Fox for the week of March 31. "There are a novel beginning and an unusual climax in this motion picture," says the announcement from the Fox offices.

James Marcus plays the part of the director. Others in the cast are Doris Pawn, Ralph Leslie, A. Burt Wesner, Don Likes and Clyde Hopkins. The scenario is by Randolph Lewis and the direction by Paul Powell.

"'The Kid is Clever' is full of pep and speed," says the announcement. "It gives George Walsh a chance to do some of the athletic feats that have made him such a big favorite with moving picture patrons. It is a big laugh from start to finish."

"Western Blood" Is Finished.

A strong cast supported Tom Mix in "Western Blood," which has just been finished in the west coast studios of William Fox. In the cast are Victoria Forde, Frank Clerk, Barney Furey and Pat Chrisman.

The story revolves around cowboys in dress suits. The story of "Western Blood" is by Tom Mix himself and the scenario and direction by Lynn Reynolds.

Bradford Had Baseball Career.

Gardner Bradford, who writes the scintillating titles for Triangle pictures, was a baseball magnate before he harkened to the lure of the screen. He was the promoter of a league which once flourished in Vermont.

Russian Film for General

"Why—the Bolsheviki," a Spectacular Production, Gets National Distribution.

WHY, the Bolsheviki," a highly dramatic production de luxe dealing with the historical motive for the present day upheaval in Russia, is the most recent feature release to be given national distribution by General Film Company.

Steps will be taken at once to give this film a presentation in four leading cities, following which an introduction will be undertaken in other territory until the whole country is covered. The arrangement includes the United States and Canada, except the local New York territory. A lavish display of advertising aids in keeping with the character of the production is available, with five-color posters in twenty-four, six, three, and one-sheet selections; colored 22x28 and 11x14 lobby display stills; black and white 8x10 stills; a three color window card; slides, and cut electros of all sizes, besides heralds. The picture is controlled by the Export and Import Film Co., Inc.

"Why—the Bolsheviki," according to General Film officials, forms a colorful, spectacular show, and this includes story, photography, acting, costumes, thrills, scenery, stagecraft, tinting, and outlay generally. No effort is being made to exploit the stars, who are all of foreign fame, the picture being distributed solely upon its merit as an entertainment.

Durham Has Italian Role.

Louis (Bull) Durham, who gives a realistic portrayal of an Italian of New York's underworld in Triangle's "The Finger Print," studied the varied types of Gotham's east side long before he became a motion picture actor. During his career as a pitcher for the New York National League Club, Durham spent much of his spare time exploring the highways and byways of the big city.

Chaplin and Pup Portray Two Tramps in "A Dog's Life"

THE initial subject in the series of eight laughmakers that Charlie Chaplin is doing for the First National Exhibitors' Circuit has been completed. "A Dog's Life" will be ready for release early in April. The story with which Chaplin inaugurates production under his own management was selected by a process of elimination, after half a dozen scripts had been rehearsed and found wanting for one reason or another. Finally Chaplin himself hit upon the idea of utilizing as his chief support a homeless, unkempt white mongrel that had sought refuge in the studio one day. The shivering, neglected cur furnished the novel note of pathos that the little comedian believes absolutely essential to the type of screen humor that he has made all his own, so a story was built about the pair—Charlie as a tender-hearted vagrant and the dog ah his only friend.

In order to prevent imitators from stealing a march upon him, the narrative of the adventures that befall this knight of the road and his brindle-nosed retainer will be kept secret until the picture is released. Exhibitors can be assured, however, that the scenes depicted show Charlie under circumstances that oblige him to display all of his versatility. From the moment at the opening of the story when he is aroused from profound slumber in a fence-corner by the aroma from the wares of a passing hot dog vendor until his final triumph over a gang of cabaret crooks in a resort to which he and the dog have wandered on the trail of a beautiful, innocent-eyed young singer, there is no occasion when the action does not make full demands upon Charlie's powers of expression.

The human members of the cast are headed, as usual, by Edna Purviance in the role of the cabaret singer. Harry Lauder is said to have suggested the actual title of the comedy to Chaplin during his recent visit to California by remarking in his dry Scotch manner that Charlie was now "leadin' a dog's life" in his palatial studio at Hollywood.

The production will probably run well over two thousand feet, but will be distributed in the standard two-reel manner.

Scene from "A Dog's Life" (First National).

Washburn Leads Pathe

Chester Story Starts Off Week of April 10—Other Features.

BRYANT WASHBURN in "Twenty-One," a Pathe play in five parts, and a most amusing Harold Lloyd comedy, top Pathe's program for April 7. "Twenty-One" is a lively story by George Randolph Chester. In it Bryant Washburn has a double role. He plays the part of "Jimmy Mufferton," a mollycoddle, until he reaches the age of twenty-one, and of Dave Carey, a vigorous young pugilist. Upon reaching manhood Jimmy is freed from the bondage of his aunt's apron-strings.

"Spies Within" is the title of the fifth episode of the Pathe serial, "The House of Hate." It opens with the Hooded Terror trying to choke Pearl Walden, played by Pearl White, to death in the deserted boat-house on the Hudson. She is saved by the timely arrival of Harvey Gresham, the role played by Antonio Moreno, and the latter's chauffeur, who engage in a spectacular battle with the Hooded Terror. The Hooded Terror overcomes both men and runs away.

"Follow the Crowd" is the title of Harold Lloyd's one-reel comedy, produced by Rolin and released by Pathe. It is a smashing, laugh-producing series of startling incidents, dealing with Billie Boulder's adventures in the sanctum of the "Red Handers."

A split-reel travel and educational is made up of Picturesque France (St. Flour and Aurillac) Pathe colored, and scenes from Sweden, Pathe colored.

Hearst-Pathe News No. 30 is released on this program.

Ochs and Seelye Still on Trail.

The visits of President Ochs and Vice-President Seelye to Middle Western cities have resulted in large accessions to the membership of United Picture Theaters of America. Branch Manager C. W. Bunn signed up fifty Chicago theaters in mid-March following the Ochs visit and the latter's addresses to the exhibitors of the Chicago territory.

From Chicago Mr. Ochs paid flying visits to Cincinnati and St. Louis and then visited the Southwest with stops at Memphis, Little Rock, Dallas and New Orleans. C. R. Seelye is organizing branch offices in these same cities, putting men in charge who are thoroughly acquainted with the needs of Southwestern exhibitors.

In New York the efforts of Arthur S. Abeles, Eastern representative, and Aaron Corn, city sales manager, are lining up additional metropolitan houses. Another live Eastern center is Boston with Stanley Hand in active charge. Messrs. N. I. Filkins in Buffalo, Joseph Schwartzbine in Minneapolis, C. S. Edwards in Kansas City and Gilbert Heyfron in Montana likewise report great activity.

Scene from "Passing of the Third Floor Back" (First National).

Forbes-Robertson Has Favorite Role as the Stranger

THROUGH an arrangement with L. Lawrence Weber, who controls Herbert Brenon's production of "Passing of the Third Floor Back," starring Sir Johnston-Forbes Robertson in the role of the Stranger, the screen version of this dramatic classic will be released by the First National Exhibitors' Circuit.

Since its original American production, nine years ago at the Maxine Elliott theater, Jerome K. Jerome's play has been given by Sir Johnston in practically every city of importance throughout the United States and Canada, and ranks first among his many stage creations by popular choice.

Over two months were spent in filming the story of the changes wrought in the lives of the mean-spirited and scheming members of the gloomy Bloomsbury lodging house by the mysterious occupant of the third floor back.

Sir Johnston made a special trip from England to America for the purpose of appearing in this picture. The Stranger is his own favorite role, and he entered into his contract to reproduce it on the screen with real enthusiasm, declaring at the time that he would rather have his production of the "Passing of the Third Floor Back" given permanency than any play in his entire repertoire.

Herbert Brenon assembled a notable cast in support of the famous English actor, including Molly Pearson, in the part of Stasia, the slavey, which he created in the original production at the Maxine Elliott theater; Alfred Hickman, Gemaine Bourville, Ketty Galanta, George Le Guere, Sydney Goldin, Agusta Haviland, Ben Graham, Grace Stephens, Robert Fisher, Thornton Bastion, Ricca Allen, and Dora Mills Adams.

In putting on this interesting study of human frailty redeemed by love and understanding there has been no effort to sacrifice any characterization, no matter how humble, in order to build up a dominating part for the star. The result is an evenly balanced ensemble that brings out every phase of the play's lesson with remarkable power and realism.

Harry Cohn, General Manager Song Hits in Photoplays, Inc., with Two of His Interpreters, Ruth Clifford and Monroe Salisbury.

American Studios Busy.

Spring activities at the American Film Company studios since the William Russell Productions Company has resumed work and the Minter and Fischer companies are busy on their spring pictures have almost overwhelmed the tailors and the modistes in Santa Barbara with orders for spring work.

A call for two hundred well-dressed men and women went out from the studios last week. Promise of a steady job was given for those who would qualify, which means that a lot of extras are going to be used in the coming pictures. New sets promising some unusually beautiful pictorial effects are being made, and the landscape gardener, mindful of the need of exteriors, is putting a lot of extra work on the grounds, which are admitted to be among most artistic of the Western studios

"Les Miserables" Going Big.

Reports from all sections of the United States, according to the Fox Film Corporation, indicate that "Les Miserables," the William Farnum de luxe production, is doing a business for exhibitors closely approximating that being done by "Cleopatra" as a road attraction. "Les Miserables" was released as a Standard picture February 10, and since then William Fox has received a large number of congratulations from exhibitors who have shown the big feature. There have been no reports whatever, it is said, of unsatisfactory business.

Thirty Houses Report Over $300,000 With "Cleopatra"

THE unusual record established by "Cleopatra," the Theda Bara superpicture, is being continued according to reports issued this week from the office of the Fox Film Corporation. Returns received by the company from the business done at thirty theaters shows a total in excess of $300,000. The average run has been about five days. The record of the showing at the Lyric theater, in New York City, is not included in the new statistics.

The Washington theater, in Detroit, still holds the record of total volume of business, the figures there being $31,063.75 for a run of three weeks, although it is expected that returns from Los Angeles, which have not been received in full, will exceed this. The picture was shown at Clune's Auditorium in the California city, and the total for three weeks, with the run incompleted, was only slightly below that of business done at the Washington theater.

Buffalo has done the greatest volume of business of the cities where the picture has been shown for only one week. "Cleopatra" was put into the Teck theater there and played to more than $17,000. Practically none of the cities from which reports are available have done less than $1,000 a day on the picture, and the average is materially higher than this. Runs have varied all the way from one day in some of the smaller cities to three and four weeks in the larger places.

New Pathe Serial on Way

George Larkin to Play Lead in Diando's "The Wolf Faced Man."

THE Wolf Faced Man" is the name of a Pathe serial on which work has been begun. It will be released some time during the coming summer. It is being produced by the Diando Company for Pathe from the story by W. A. S. Douglas and Lucien Hubbard.

"The Wolf Man" is a western serial and the story deals with the actions of a man who is disguised with a mask which resembles a wolf's head. It is a serial of thrills and mystery. The scene is laid in the West around 1870 and is replete with action and adventure. Some of the early episodes call for an Indian attack on an immigrant wagon-train, the burning of the wagon-train and a pitched battle between Indians and United States soldiers in which the Indians are routed.

George Larkin has been selected as the leading man for this serial. He is well known in pictures as one of the best "stunt" men before the camera. Among the others in the cast are Horace Carpenter, True Bordham and Frederick Malasta.

Stuart Paton will direct this serial and has been engaged for the last month in going over the script and picking out locations.

DeMille Stages Night Scene

In "The Whispering Chorus" He Puts on Crowded Shanghai Street.

WHEN Trimble, the central figure of the story embodied in "The Whispering Chorus," by Perley Poore Sheehan, which has been translated to the screen by Cecil B. De Mille from the scenario by Jeanie MacPherson, sinks lower and lower in the scales he drifts finally to China, and is picked up in an opium den somewhere in the heart of the city of Shanghai.

It is there that certain dramatic action occurs, and to enhance the realism of the scene and setting the wonderful Oriental street which Mr. De Mille has erected at the Lasky studio was utilized for a spectacular night view. It was a Chinese New Year celebration, and while fireworks of every description blazed through the pitch black sky and the "music" of a Celestial band kept time a great, lumbering beast of a dragon in myriad hues, spitting fire and steam, wound its devious way through the street, crowded by some three or four hundred almond-eyed aliens, gathered from the local Chinatown and elsewhere. Cecil B. De Mille generaled the whole outfit with admirable skill, and it was no small task considering that nine-tenths of the crowd could not understand English.

The street was a beautiful piece of scenic work, designed by Wilfred Buckland and his corps of assistants.

Screen Telegram Commended.

Exhibitors who have booked the Screen Telegram, the new Mutual news-serial, the first issues of which were released March 3 and 7, are delighted with the subject matter and photography. The third week of issues of the Screen Telegram will be released March 20 and 24.

One of the most interesting subjects shown in the Telegram of March 13 was the monster parade of Polish patriots in Chicago, in which 35,000 Poles of Chicago, greeting Ignace Jan Paderewski, the world-famous pianist and special ambassador of a free Poland, made a remarkable demonstration.

The renowned artist and patriot posed especially for the Screen Telegram, and is shown in a close-up writing the new Polish anthem, the music of which he is now composing.

Picture Theaters Projected.

SHEFFIELD, ALA.—M. A. Lightman has taken over Liberty theater.

PHOENIX, ARIZ.—C. A. Dickinson succeeds E. J. Cooner as manager of Columbia theater.

CORNING, CAL.—Moving picture theater will be opened here shortly by F. W. Rodgers.

CORONADO, CAL.—Silver Strand theater has reopened under management of Broadway Amusement Company of San Diego.

LOS ANGELES, CAL.—Miller's theater is being erected on Main street, near 8th. House will have seating capacity for 2,500 and cost $500,000.

OAKLAND, CAL.—Ackerman & Harris have taken over Macdonough theater.

SELMA, CAL.—New theater will be erected here by C. F. Unger.

WILMINGTON, DEL. — Brandywine Amusement Co., 2030 Market street, has plans by W. F. Hance, 204 W. 24th street, for moving picture theater and store building, to cost $20,000.

AUGUSTA, GA.—New Wells theater on Broad street has opened.

CHICAGO, ILL.—Oliver C. Hammond, 4615 Woodlawn avenue, has plans by Alfred Anis, 155 N. Clark street, to convert hall building, 75 by 122 feet, into theater and stores. Improvement will cost approximately $50,000.

CHICAGO, ILL.—John A. Sanders has leased to Genevieve Gartner the theater in building at 3723-27 West 12th street.

POLO, ILL.—Harry Postal has purchased Star theater from F. C. Perry.

EAST ST. LOUIS, ILL.—Fourteenth Street theater, at 14th and State streets, has been leased by H. L. Curry.

LA SALLE, ILL.—J. E. Armstrong has purchased Colonial theater from A. H. Heaton.

PERU, ILL.—Nickellete moving picture house has been leased by Samuel Schlosser.

ROCKFORD, ILL.—Midway theater is being erected on East Lake street. House will have seating capacity for 2,000.

HARTFORD, IND.—Lawrence Hipskind has disposed of his interest in Orpheum theater to his partner, Charles Clark.

KNOXVILLE, IA.—Olympic theater has changed hands.

SIOUX CITY, IA.—J. S. Shortley of Seattle, Wash., has purchased Princess theater from Jacob E. Schlank.

WICHITA, KAN.—Wichita Theater Company has been formed to erect new Wichita theater.

LEXINGTON, KY.—William James has purchased Ada Meade theater and appointed Howard Feigley as manager.

CALUMET, MICH.—John D. Cuddihy has leased Calumet theater.

DETROIT, MICH.—C. B. Whitney, care Wheelock & Shank, 64 W. Randolph street, Chicago, is having plans prepared for an eight-story theater, store and office building.

DETROIT, MICH.—Abraham Charfoos and Morris Toprofsky have purchased interest of Egerton Ireland and Grant Hess in Countess theater, 1370 West Fort street.

ITHACA, MICH.—E. L. Struble is new manager of Genesta theater.

ARGYLE, MINN.—W. R. Hiller succeeds Albert W. Smith as manager of Lyric theater.

EDEN VALLEY, MINN.—Carson & Hornbeck have disposed of their moving picture business to J. H. Steinke.

JEFFERSON CITY, MO.—Gem theater, owned by A. E. Longenecker and recently destroyed by fire, will be rebuilt.

RED LODGE, MONT.—Roman theater, erected on 13th street by Steve Roman, has opened.

ALLEN, NEB.—E. Kepford and R. O. Brownell have purchased the Rex theater.

DAVID CITY, NEB.—W. W. Hughes has purchased Lyric theater.

OMAHA, NEB.—J. W. Rachman has sold Grand theater at 16th and Locust streets to J. E. Kirk.

SUPERIOR, NEB.—Empress theater has been leased by E. C. Preston.

DEMING, N. MEX.—New Majestic theater on Gold avenue has opened.

GALLUP, N. MEX.—New Park theater has opened under management of W. E. McCoy.

ROSWELL, N. MEX.—C. G. Salter has taken over Princess theater and renamed it the Liberty.

NEWARK, N. Y.—Orpheum theater will soon reopen under new management.

NEW YORK, N. Y.—Bofan Amusement Company, lessee, have plans by S. B. Eisendrath for an open-air theater on roof of theater at 623-27 Eighth avenue, to cost $30,000.

BROOKLYN, N. Y.—Alhambra theater, to cost $250,000, is being erected at Halsey street and Knickerbocker avenue.

COLUMBUS, O.—Neal Neth succeeds William James as manager of Broadway theater.

MIAMI, OKLA.—Dr. V. V. Grant and J. D. Yeargain are reported promoting erection of theater.

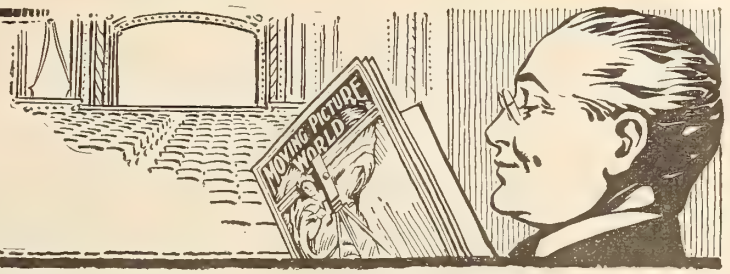
OKEMAH, OKLA.—Wilson Brothers have leased Jewel theater.

OKMULGEE, OKLA.—Theater building will be erected at East 7th street and So. Grand avenue by F. A. Young.

WEATHERFORD, OKLA.—George Remund has purchased Bungalow theater from Sims & Cooper.

DUQUESNE, PA.—A. N. Berg, of Berg Amusement Co., McKeesport, will erect moving picture theater with seating capacity for 850.

Trade News Brevities



Among Film Men in Baltimore Last Week

Mutual Closes Its Local Branch—Interesting Notes from Theaters and Exchanges—Personal Jottings of the Trade.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Mutual Closes Baltimore Office.

BALTIMORE, MD.—The Baltimore branch of the Mutual Film Corporation, formerly at 412 East Baltimore street, was closed on Friday, March 1, and it is understood that the business which was formerly conducted from this office will now be taken care of at the Washington, D. C., branch, now under the management of Victor L. Abbey. This office has been in operation in Baltimore for several years. C. E. Eiseman, who managed the exchange, prior to its closing, for about eight months, is a live wire and will prove a valuable addition to any company who acquires his services. It is understood that he now has several prospects under consideration.

Camp McClellan Picture Operator a Baltimorean.

When Mrs. Annie Odenhall, of this city, recently visited Camp McClellan, where three of her sons are now stationed, she was duly given the seat of honor in the regimental moving picture show most every night that she was there, for one of her sons, Nathan, operates the projection machine.

Fremont Theater Changes Hands.

The Fremont theater, 615 North Fremont street, Baltimore, has now changed hands, having been bought from W. A. Kroh, who has owned it for the past three years, by Austin Schmidt and R. W. White.

Arthur B. Price with Metro.

Arthur B. Price, the prominent and popular pioneer film man of Baltimore, has now resigned as representative of Triangle in the Baltimore territory, to become associated with Metro. Mr. Price accompanied Harold Lockwood and his new leading lady, Miss Lyle, from Washington to Baltimore on Sunday, March 3, when they were en route from Palm Beach to New York.

Two Big Features for Baltimore.

For Holy Week, beginning March 25, Charles E. and John T. Ford, co-proprietors of Ford's opera house, Baltimore, have booked the Fox photodramatization of Victor Hugo's "Les Miserables," with William Farnum as Jean Val Jean.

During the week beginning March 11, Harry A. Henkel ran for his patrons at the Baltimore Academy of Music, the new colored motion pictures produced by the Technicolor Motion Picture Company. Dr. C. A. Willat, producer of the film, "The Gulf Between," as well as the method of taking the pictures was in Baltimore to witness the initial presentation before the public.

A New Maryland Picture Corporation.

A number of the exhibitors of Baltimore have formed a company which will be known as the Variety Pictures Corporation. Milton Caplon, manager of the Clover theater, will be president and general manager, and J. Louis Rome, manager of the Broadway theater and counsel for the Maryland Exhibitors' League, will be the attorney for the company. This concern with an authorized capital of $25,000 is to bring state rights pictures and comedies to Baltimore. The offices of the company will be located at 210 North Calvert street.

Theater at Waynesboro Sold.

Waynesboro, Pa.—The "It" theater, in this city, for some time owned by John Karper, has changed hands, having been purchased by Watson & Daley of Hagerstown, Md. The management of the "It" was assumed by Watson & Daley on March 16. After extensive repairs and improvements they will add a program of vaudeville to the moving pictures.

Blue Mouse Management Again Changes

Although Max Coverlerchuk is still the owner of the Blue Mouse theater, 28 West Lexington street, Baltimore, the management has again changed. "Big Ben" Abrams, who piloted the affairs for a few weeks after resigning as Baltimore representative of the Hofman Foursquare, has now become associated with the First National Exhibitor's Circuit. Joesph Boylin, who it is understood is a new comer in Baltimore's film circles, has now been placed in charge of this house.

Busy at Baltimore Film Exchange.

Peter Oletzky, manager of the Baltimore Film Exchange, which handles the Universal output, is enthusiastic over the business that he expects on the new series of big 6 and 7 reel productions, one of which will be released every other week, beginning the first part of April, by this company.

Two Benefit Meetings in Baltimore.

Through the courtesy of E. M. Krogman, manager of the Garden theater, Lexington street at Park avenue, Baltimore, an entertainment was given by the children at this house on Sunday night, March 10, under the auspices of the Red Cross and $315 was collected for the benefit of this organization.

On Sunday afternoon, March 10, through the courtesy of George A. McDermitt, manager of Loew's Hippodrome theater, a monster mass meeting was held in the interests of food conservation and about 2,500 attended the gathering at which many patriotic addresses were made.

Censor Board Appointment Ratified.

The appointment recently made by Governor Harrington of Maryland, of Clarendon I. T. Gould, to be the minority member of the State Board of Motion Picture Censors, was confirmed on the afternoon of Friday, March 8, by the Senate of Maryland.

Personal Items of Baltimore People.

Mr. Allen, who was formerly associated with the Pittsburgh office of Pathe, is understood to be handling the Vitagraph productions in the Baltimore territory at the present time.

S. Feldstein, who was formerly located at the Clarksburg, W. Va., office of Universal, is now associated with the Baltimore Film Exchange and states that he will shortly bring his wife and daughter to Baltimore from New York, where they now reside.

Wallace High has now become the Baltimore representative for Sidney B. Lust of Washington, D. C. Mr. High was associated with the K. E. S. E. for about one year prior to his present connection.

L. A. DeHoff, manager of the New theater, has engaged J. M. Shellman to turn out his weekly program and announcement card. Mr. Shellman for some time handled all the publicity work for Bernard Depkin, Jr., supervising manager of the Parkway interests, operating the Parkway, Strand and McHenry theaters. He has also been on the staff of the Moving Picture World since 1916.

Harry C. Weaver, assistant treasurer at the Academy of Music, has been very ill for the past two weeks with pneumonia. He has been an employee at this playhouse for over 20 years.

Harry A. Henkel, manager of the Academy of Music, has booked the official United States Government motion pictures, which give completely the activities of the American boys in France for the week beginning March 25.

On Tuesday afternoon, March 19, Mrs. Frederick C. Schanberger, wife of the manager of the Maryland and Auditorium theaters, died at her apartments in the Mt. Royal from pneumonia.

Clarksburg Theater to Open.

Clarksburg, W. Va.—On Monday, May 6, it is understood that the beautiful new moving picture theater which is being constructed in this city by Jack Marks, will be thrown open to the public and will be known as the City Opera House. Invitations have been sent out by Mr. Marks, and the event is planned to be a notable event. The total cost of the theater, including the land, was $135,000. The seating capacity is 1,400 and there is a large balcony. The projection room is to be one of the finest and best equipped in the country, measuring 18 feet square and having installed two of the latest model Simplex machines. The stage including the equipment cost about $7,000, and of this amount, $1,000 was expended on an exquisite asbestos curtain. The music will be by orchestra as well as organ. The main floor has three aisles and there are about six exits on this floor besides the entrance. The throw to the screen is approximately 115 feet. The exterior view is one of imposing beauty, having a handsome iron wrought marquee suspended from the walls, over which rises an archway with a cut glass latticed effect. Three double doors are under the marquee which open into a marble trimmed lobby. The general color scheme will be green. Lee Byers will be the operator and the program will take in the Universal program.

This splendid house will be a credit to its owner and to the city of Clarksburg, where it is situated.

Big Rush for Licenses in Pennsylvania

State Industrial Board's New Code Governing Operators of Projection Machines Brings Many Applicants to Local Boards.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

HARRISBURG, PA.—Promulgation by the State Industrial Board of the new code of rules for operation of moving picture machines using inflammable films has caused a rush for licenses in a number of counties. The code provides no operator can be less than eighteen years old. He must have a license from a local board or bureau created by law or ordinance to issues licenses or else have made application to the Department of Labor and Industry and been licensed after an examination.

George Meeker Adds Bit to Liberty Loan Reel.

George Meeker, of the Stanley Co., has contributed "Kaisey at the Bat," produced as a part of the Liberty Loan Reel, being a burlesque on the famous poem, "Casey at the Bat."

Government Wants War Films in Small Theaters.

Carroll S. Trowbridge, special representative of Capt. G. M. Baines, who is in charge of the official Government pictures, is now in Philadelphia offering special inducements to the smaller houses on the "Battle of the Arras," "The Battle of the Somme," "Retreat of the Germans," and other war films. Mr. Trowbridge, who is making his headquarters at the Pathe exchange, states that the proceeds derived from the rental of the films will be turned over to the war relief funds.

Norman Johnson Gets King's Palace Theater.

Haddonfield, N. J.—The King's Palace in Haddonfield has recently been acquired by Norman Johnson of the same town. This theater, which was formerly open six days each week, has closed down to four days weekly at fifteen and twenty cents admission prices. Goldwyn, Paramount and Artcraft pictures are being shown here with good results.

Exhibitors Attend Theater Party.

Members of the Exhibitors' League of Philadelphia and the United Exhibitors' Association attended a theater party Thursday, March 22, which was given for the benefit of the war relief funds. Afterward they enjoyed a luncheon at the Walton Hotel. "The Land of Joy," at the Forrest theater, was the attraction which was seen.

Installs a Mighty Organ.

Lebanon, Pa.—J. A. Jackson, of the Theatorium, Lebanon, recently installed a magnificent organ which is considered one of the largest in this state.

Allen May Join Metro Forces.

Allen May, formerly of the World and Foursquare, has joined the Metro at Philadelphia as special representative.

Opens Picture Show in Arnot.

Arnot, Pa.—H. H. Roberts, a prominent merchant of Arnot, recently opened the Arnot, the first motion picture theater to venture forth in this mining district. The house contains 385 seats and has been constructed to meet the requirements of an up-to-date theater.

Masterpiece Film in New Offices.

The Masterpiece Film Attractions, Philadelphia, will remove from its present location at 1225 Vine street to 1235-37 Vine street, where it will have better accommodations for greatly increased stock of film. B. Amsterdam and L. Korson report excellent business. Ben Harris will be in charge of the new shipping department.

General Film Office Moves.

Announcement is also made by the General Film, now at 1308 Vine street, that they will remove to 1225 Vine street.

North Carolina Trade Letter

By D. M. Bain, Wilmington, N. C.

Marx S. Nathan Looks for Good Business

WILMINGTON, N. C.—Marx S. Nathan, manager of the Great Atlantic Feature Film Company of this city, reports good bookings for "The Conquest of Canaan" and "How Molly Made Good," throughout the Carolinas, Georgia and Alabama, these films getting their share of the business and playing to very encouraging business. Mr. Nathan, who has just made a hurried trip over the territory, reports a number of important bookings, and is very optimistic as to outlook for spring and summer business throughout the South. The winter, which has been the most severe in 25 years, has not served to dampen the morale of the showmen, in fact Mr. Nathan says a number of the most important exhibitors are booking better pictures and longer runs in anticipation of heavy patronage which the warm weather will bring.

The Great Atlantic is less than two years old and is the only exchange in Eastern North Carolina, serving the states of Virginia, Tennessee, North and South Carolina, Georgia and Alabama. Mr. Nathan announces negotiations under way for several other big features for his company.

Change of Policy by Craver Enterprises.

Greensboro, N. C.—The Craver Amusement Enterprises which purchased the Isis theater from W. D. MacAdoo several weeks ago announce that after alterations to that theater the vaudeville formerly running at their Piedmont theater will be presented at the Isis.

STRAY NOTES FROM SEATTLE.

By J. S. Anderson.

Hodkinson Entertained in Seattle.

At the weekly meeting of the Northwest Film Board of Trade on March 11, W. W. Hodkinson, of Hodkinson Service, Inc., distributors of Paralta Plays, was entertained. Mr. Hodkinson addressed the meeting, congratulating the members on the co-operative spirit of an organization composed of men engaged in a business where the competition was as keen if not keener than in any other line.

Mr. Hodkinson spent about a week in and around Seattle, part of the time being devoted to a fishing trip. He declared that he was very favorably impressed with the city, both as a motion picture center and as a pleasant place to live.

Exhibitor E. Oswald Dies.

Bremerton, Wash.—The motion picture fraternity of Washington was saddened this week by the death of E. Oswald, who, with Jack Rantz, owned and operated the Dream and Rialto theaters of Bremerton. Mr. Oswald returned from a six-weeks' stay in the hospital in time to help plan and to be present at the opening of the fine new Rialto on February 6, a description of which appeared in a recent issue of the Moving Picture World. He never fully regained his strength and had to be taken to the hospital in Seattle again on March 8, where he died two days later. He leaves a wife and young son.

New Theaters and Changes.

Yakima, Wash.—Fred Mercy's big, new motion picture theater was opened with elaborate ceremony on March 12.

Spirit Lake, Idaho.—H. Krech has opened a new motion picture theater here.

Midvale, Idaho.—Tom Lydston has sold his theater to H. J. Rodgers and Morris Keithly.

Condon, Ore.—J. W. Sparks has bought the American theater here.

News from Maritime Provinces

By Alice Fairweather, "Standard," St. John, N. B.

Fine Program at the Imperial.

ST. JOHN, N. B.—Last week's program at the Imperial theater would be hard to surpass anywhere. The first two days the feature was Lina Cavalieri in "The Eternal Temptress," Wednesday and Thursday, Clara Kimball Young in "Shirley Kaye" and Friday and Saturday, Jack Pickford in "Tom Sawyer." With a singer and a violinist and a good orchestra, as well as scenic and comedy reels, including the Drew Comedies and the Mack Sennett comedies, the line-up was certainly a very fine one and St. John people need not complain of not seeing up-to-date pictures.

Carl Stowe Takes Over.

Carl Stowe, the new manager of the Lyric and Unique theaters, has taken over his duties. He was formerly manager of the Gem theater in Fredericton. F. G. Spencer is at this writing in Halifax looking after "Damaged Goods" at the Academy there.

The Lyric has been donated for a war-time lecture on Tuesday morning.

Arch Mason Buys Middleton House.

Wolfville, N. S.—Arch Mason, of the Opera House, Wolfville, has purchased the theater at Middleton, N. S. This house closes on Wednesday nights, as that is Prayer Meeting Night in the town.

What Exhibitors Are Doing.

At the Opera House the two serials, "The Mystery Ship" and "Who Is Number One?" are both proving popular.

Though at first stating that he would not run serials, the manager of the Nickel has found that they are called for and is showing Helen Holmes in "The Lost Express."

At Joggins Mines, N. S., F. J. Burt has had to close his theater on account of the smallpox epidemic. Meanwhile the schools and churches remain open.

N. W. Mason, of New Glasgow, and his partner, Mr. McConnell, passed through St. John on their return from a Boston visit.

Boston News Letter

By Robert N. Howe, 80 Summer Street, Boston, Mass.

Arthur Selma Will Conduct Lowell Theater.

LOWELL, MASS.—Arthur Selma, who has been associated with various booking offices in Boston and is well known in theatrical circles, has accepted the management of the Strand theater in Lowell. He succeeds James Carroll, who has gone to Washington as manager of Poli's theater in that city. The Owl theater in this city has changed management and a new policy may soon be announced.

Kaiser in Boston Attracts Attention.

Boston newspapers gave an unusually large amount of reading space to the first showing in New England of "The Kaiser—the Beast of Berlin" at the Globe theater in Boston. This feature film is released through the American Feature Film Company in New England territory and a number of companies have been started out to tour New England. The picture opens a three-days' run in Fall River April 14, and in Lawrence a week's run in the same week.

Every Boston newspaper had a reviewer at the opening performance. Their reports of the first showing of the film showed that at times the audience was upon the verge of rioting. Subsequent showings of the film showed the audience in a similar frame of mind, indicating that the first-night audience was not a "planted one" to gain publicity for the picture.

Pine Tree State News Letter

By John F. Flanagan, 151 Park View Ave., Bangor, Me.

Chester Benjamin Painting a Stage Scene.

MARS HILL, Me.—Chester Benjamin, operator at Hussey's theater, Mars Hill, is an artist. He is painting a scene for the stage, which is an exact duplicate of Maine street, Mars Hill, showing the theater and business blocks. It is a fine painting, and will be used on Hussey's stage when finished.

Henry Gordon Becomes Exhibitor.

East Millinocket, Me.—Henry Gordon, until lately connected with the Kalem Company, in which he played heavies with George Larkin in "Grant, the Police Reporter," scenes, has bought the Municipal theater at East Millinocket.

Mr. Gordon, while in the Maine woods,

Exhibitor Harry Gordon.

liked the country so well that he has decided to locate here. Previous to his entrance into moving pictures Mr. Gordon played on the legitimate stage in "Peg 'o My Heart," "Stop Thief," and had his own act in vaudeville; also was with the Universal Film Company before playing with George Larkin in his daredevil stunts in "Grant, the Police Reporter," taken at Jacksonville, Fla.

Mr. Gordon says that if any of his old friends want some great trout fishing let them take a trip up to the Maine woods and visit him at his camp, which is quite convenient to his new home, and he will convince them that the old New York plank steaks have nothing on the venison steaks he is enjoying on his sojourn in Maine.

C. H. Seymour Takes in Auto Show.

Houlton, Me.—C. H. Seymour, proprietor of the Bijou theater, Houlton, was a visitor to the Boston Auto Show. Mr. Seymour is also Houlton agent for well known makes of cars, and his trip to Boston gave him some new ideas for auto show at Houlton, in which city he is a prominent figure.

Snow Drifts Still Linger.

Bangor, Me.—Film salesmen in Maine are having experiences found nowhere else this winter. Blizzards, snowdrifts, cold weather compel them to go many nights without sleep, except what they are able to get on the cushions of cold trains. On a ten-mile trip one man was held up by a blizzard and snow drifts, and was forced to walk over a mile.

Nashville Expects to See New Theaters

Great Government Ammunition Plant up the River Will Bring Multitudes and Plans Are Forming to Provide More Amusements.

By J. L. Ray, Nashville, Tenn.

NASHVILLE, TENN.—With the coming of new capital and thousands of new citizens into Nashville, as a result of the Government's huge munitions plant now being constructed at Hadley's Bend, a suburb of this city, amusement men are flocking to this section with all kinds of plans looking to the erection of moving picture and vaudeville houses.

In addition to the Crescent Amusement Company's $100,000 house to be erected on Fifth avenue, north, there are reports of Marcus Loew having secured options on the old Parthenon theater property on Church street, plans as outlined calling for the erection of a moving picture house on the site, including the adjoining property. Loew has been active in this territory for more than a year, having erected houses in Memphis, Chattanooga, Birmingham, Atlanta, and other nearby cities, and it seems but natural that he should enter Nashville at a time when so much prosperity is at hand.

Further reports have it that a prominent Nashville theater owner has arranged to purchase the Orpheum theater of Nashville, a legitimate house, and remodel it to such an extent that pictures can be shown at popular prices. The Orpheum is one of the largest houses in the city and would make an admirable moving picture theater.

While nothing has developed of a definite nature, it is a certainty that some new money will enter the Nashville amusement field within a short time.

Fifth Avenue Theater Dolls Up.

At the Fifth Avenue theater decorators and painters have been busy touching the handsome lobby up in preparation for the "spring drive." Foliage has been strewn about the overhead trellis work, and Japanese lanterns hung at intervals along the way, lighted by electric globes from within. It has been the policy of the Fifth Avenue to redecorate its lobby for years in the spring, but the scenic artist seems to have outdone himself this time.

Building 100-Seat Theater.

Piedmont, Ala.—Plans have been drawn up and final arrangements made for the construction of a modern moving picture house here with a seating capacity of 100 persons. The building will be of brick and sheet metal, dimensions 26x80, with a small stage and full-size screen. The total cost will be approximately $2,000, including electric lights, etc. Wooden floors will be installed with tar and gravel roof. C. N. Thompson is the owner, and work has already begun.

Toronto News Letter

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Ont.

An Attractive Theater Calendar.

TORONTO, ONT.—Manager Ben Cronk, of the Allen theater, Toronto, has been issuing small pocket calendars which bear the names of the attractions for the current and next months at the theater. The calendars possess the usual appearance of a "date guide," with the addition of the names of the productions in red ink across the spaces for each week. On the reverse side of the card are pictures of Elsie Ferguson, Douglas Fairbanks, Mary Pickford, and Marguerite Clark, together with several descriptive sentences about the theater. The cards are treasured.

Walter Green, formerly publicity manager of Regal Films, Limited, has been appointed assistant manager of the Allen theater.

A recent distinct hit at the Allen theater was the first issue of Mutual's "Screen Telegram." The first release made a fine impression among local film critics.

City Theater Advertises in Nearby Village.

The Beaver theater, West Toronto, has been conducting a rather interesting advertising campaign in "The Guide and Enterprise," the newspaper of Weston, Ontario, which is a town a few miles from Toronto. By this means the theater has attracted local patrons.

Cut-Throat Competition in Montreal.

Montreal.—Competition between certain Montreal theaters has apparently become so keen that a number of houses are offering "Double-header Programs" consisting of two regular features and news weeklies, and comedies thrown in for good measure. Double bills have been presented at the Regent, Moulin Rouge, St. Denis, Tivoli, and other theaters during the past week or two. On the other hand the Imperial theater adopted a policy of changing programs three times a week starting with the week of March 11 rather than increase the size of its bill. Several new theaters are said to have made the difference in the Montreal situation.

Newspaper Issues Photoplay Calendar.

The Toronto Daily News sprung a neat surprise on local film fans on Saturday, March 16, when it came out with a Photoplay Calendar as a regular feature of its dramatic section. This calendar contained thumb-nail announcements for each day of the following week for twenty-seven of the leading picture theaters of Toronto.

Cutting Out Scenes in Ontario.

A discussion arose in Toronto a few days ago as to whether a theater manager had the privilege of editing or censoring pictures which were booked into his theater. A number of local managers have been guilty of cutting up the films. One manager admitted that he had just cut out a scene in one reel, but it happened to be a view of a Christmas tree celebration somewhere in England. He declared that it was rather late in the day for Christmas pictures, and that the exchange should have eliminated the scene before it left its office.

Hospital Theater at Newmarket, Ont.

A moving picture theater is being prepared at the military hospital at Newmarket, Ontario, for the benefit of soldier-patients in that institution who are more or less permanently disabled. The theater is similar to those already built as part of convalescent hospitals in other centers of Canada.

MORE MAINE NEWS ITEMS.

Livermore Falls Theaters Sold.

Livermore Falls, Me.—Fred Mason, manager of Dreamland and Bijou theaters, Wilton, has sold his interests to Messrs. Darrington and Harrington, who will assume management at once. Mr. French has taken over the Dreamland theater in Houlton from H. T. French. He has been in the moving picture game from its birth, and formerly had a theater at Westbrook. Mr. Mason has also had many years experience with road shows.

L. F. McFayden Managing Woodland Theater.

Woodland, Me.—The Woodland Labor Union has appointed L. F. McFayden as manager of the Opera House at Woodland, succeeding F. F. Thomas.

New Show at Monticello, Me.

Monticello, Me.—Messrs. Wellington and Bunker, of Monticello, have opened Grange Hall, a moving picture house in that town.

Cincinnati Theaters Feel No Slump at All

War Conditions Prove Not Unfavorable to Picture Shows—Do Good, Patriotic Service and Get Popular Appreciation.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—The optimism of the exhibitors who, from the first, declared their belief that the war would do no harm to the business of the moving picture theater has been fully justified in Cincinnati. A survey of the past few months, dating from the time when the ten per cent. war tax on amusement admission charges was imposed, proves that in spite of the accompanying handicaps of bad weather and unprecedented business conditions, such as the recent "heatless" holidays, attendance at the theaters has continued at a remarkable rate, and that it is still continuing. Save for the fact that the theaters were compelled to close on one day a week it is safe to say that the current year up to date would have shown record-breaking figures for the exhibitors, large and small.

The exhibitor of good pictures has found that he is performing a function of high value to the community, that he is appreciated, and that as long as he keeps his programs up to the mark he has no reason to fear for lack of business.

"Remaking of a Nation" Going Well.

Arrangements for the exhibition here and elsewhere over Ohio of the Camp Sherman (Chillicothe) moving picture showing the training of the National Army soldiers under the name of "The Remaking of a Nation" are progressing rapidly and satisfactorily, with the hearty cooperation of all branches of the film business. Horace Y. Barnes, civilian aide to Major General Glenn, commanding at Camp Sherman, is handling much of the work, and Chambers of Commerce in various cities are also lending aid.

Film Stars to Work in Bond Drive.

The announcement that such famous moving picture stars as Marguerite Clark, Mary Pickford, Douglas Fairbanks, and others will aid in the forthcoming drive for the third Liberty Loan is of more than ordinary interest in Cincinnati, as local people, especially in moving picture circles, recall the highly successful appearance of Marguerite Clark in Cincinnati during the second campaign. Cincinnati has gone far "over the top" of her allotment in both of the previous campaigns with the aid of the exhibitors and others, and if the same thing does not occur in the coming campaign it will be very surprising.

Show for Youngstown Newsies.

Youngstown, O.—A local newspaper made arrangements with the management of the Liberty theater, the city's newest and one of its largest moving picture houses, for a special performance for the youngsters who sell the papers, and at nine o'clock on the given morning several hundred boys, and some few girls as well, gathered and marched to the theater. Warren Kerigan in the film dramatization of the Peter B. Kyne story, "A Man's Man," with a comedy, furnished the program, which was hugely enjoyed by the newsies.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Mark Gates to Join Miami League.

DAYTON, O.—Mark Gates, who is to be managing director of the new Dayton theater when opened within the next few weeks, spent quite a bit of time last week making acquaintances at the rooms of the Miami Valley Exhibitors' League in company with the Moving Picture World's correspondent, who had the pleasure of introducing Mark to some of "our own." Mr. Gates also met several salesmen who happened to be present at the time of his visit (not to forget H. H. Thomas). Mark Gates and Al Kinzeler

Mark Gates.

are two men after my own heart, nothing uppish about these "fellows," and they occupy prominent positions in the local film world. With the support of Mark Gates the league will be improved to a great degree, and a union of Mark Gates and Al Kinzeler would make perfect harmony in the doing of the many big things promised by the league for the coming year.

Gustave Kinzeler Once More an Exhibitor.

Gus Kinzeler has at last returned to the ranks of exhibitors and is now at the Wyoming theater, Dayton, O. Gus formerly managed the Elite theater now managed by his brother Al. After leaving the Elite Gus worked for several exchanges as road salesman, the last concern he worked for being the Kleine System. Gus is true to a friend no matter how low his position, and he is always ready to boost the other fellow. Gus made many friends while at the Elite in North Dayton and he will do the same at the Wyoming, which he hopes to develop into one of Dayton's leading suburban theaters.

I visited the Wyoming last week and found it one of the best suburban houses I have yet seen. On the night of my visit good business was in evidence, with Gus standing at the door wearing his famous prosperity smile and greeting the customers in the way he can do it. Gus is very popular throughout the entire state and he received many messages wishing him success in the new enterprise.

Long Time Contracts Not Favored.

That long-term contracts are not desirable is the opinion of Dayton's most prominent managers. The writer called on every exhibitor in Dayton and found only one who came out as in favor of the long-term contract. As most of the managers did not wish to be quoted no names will be given, but the exception to the rule was not found in one of the downtown houses. The writer had been informed from time to time of the attempt of one of the larger distributing companies to put in effect a binding contract for a long term (five years) and decided to satisfy the demand and make a canvass. Many of the managers volunteered the opinion that if such long-time contracts were the rule competition would end and prices would rise. Another manager ventured that stars may weaken, drawing power may wane and, in short, an entire program may die a sudden death.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Charles Scott Transferred to Open Another Camp Theater.

LOUISVILLE, KY.—Aubrey Stauffer, New York manager and composer, has been named manager of the Liberty theater at Camp Taylor, Louisville, succeeding Charles Scott, formerly of the Ben Ali, of Lexington, Ky., who has been transferred to open a new theater at another camp. The Liberty theater at Camp Taylor is also open to the public, as it is on an open thoroughfare, and people are given a chance to see a $1.50 show for fifty cents, including good boxing matches, etc., as well as a military orchestra. As fifty cents is a good price for many of the soldier boys to pay the admissions of civilians are welcomed, as it aids in holding down the cost of operating the theater, and insures better shows.

Good Business in Louisville.

Good weather throughout the greater part of March has resulted in good business at the Louisville theaters, including suburban houses as well. Good attractions are drawing big crowds. A leading exhibitor, in discussing the proposed daylight saving plan, said that he believed that it would be of benefit to the picture houses, as it would enable working men to get home and get cleaned up at an earlier hour, thus permitting them to get to the theaters more frequently than when it was almost dark by the time that they finally deposited their dinner pail on the kitchen table.

M. P. Foster Takes Horse Cave Theater.

Horse Cave, Ky.—M. P. Foster, formerly of Nashville, Tenn., where he had picture theater interests, has leased the Horse Cave opera house from Dr. H. B. Thomas, and will run pictures and vaudeville in the future. Mr. Foster believes in high class stuff, as was evidenced by his refusing to allow one of the booked vaudeville performance to play in the house after taking it over, paying its expenses and putting on pictures instead.

J. R. Miller Takes Lease in Mt. Sterling.

Mt. Sterling, Ky.—Lewis Judy and Marvin Gay, formerly operating the Paramount theater, who sold their lease and later discovered that they were still under contract for pictures, forcing them to open the Liberty theater in order to fill the contract, have turned their lease on the Liberty house over to J. R. Miller, who will continue the operation.

Plans for New Dixie Theater.

Franklin, Ky.—The Dixie theater has leased the building formerly occupied by C. H. Hargis & Co., and will remodel the property and move at an early date. The new building is much larger than the old one, and will have a greater seating capacity. Clarence Bunch is manager of the house.

Women's Orchestra Popular.

Pineville, Ky.—The Gains theater has been employing a female orchestra of three pieces composed of a pianist, violinist, and snare drum operator. This orchestra has proven very popular.

STRAY KANSAS CITY NOTE.

Personal Interest Marks Goldwyn Selling Letters.

The Kansas City Goldwyn office does not as a rule boast of the volume of business attained, but the condition of affairs at the end of the last fifteen days is

worthy of comment. Through the efforts of H. C. Robertson and Frank Gehring, salesmen, a total number of thirty contracts were landed. These contracts were placed in Missouri, Kansas and Nebraska. Perhaps all the credit for this business should be given to the two mentioned salesmen.

The sales method in this office is to send the exhibitor a letter telling of the pictures offered for use. If the response is encouraging the first letter is followed by a personal visit by a salesman. In this way the proposition is "softened up" for the salesman, and as a rule he makes the best of his opportunity. Many times contracts are closed without ever a visit from the salesman, but the salesman has made a study of the exhibitor, his theater, his town, and knows what he wants. Consequently, when the salesman writes the exhibitor he does not fill up the letter with the useless circular type line of talk, but tells what Goldwyn has to offer the exhibitor himself and not the exhibitor anywhere. Psychology coupled with good business judgment go a long way in landing a film contract, and that is followed out in this office.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Many Leading Film Men in Cleveland.

CLEVELAND, O.—Cleveland theater managers wondered why ten well-known moving picture "big guns" came to Cleveland within a few days during the week ending March 16.

They thought there was something of unusual importance doing, but found that each of these men came for his individual purposes and business, and the fact that all came within a week was merely a coincidence.

Among those who were in the Forest City were Marcus Loew, owner of the Stillman theater, Cleveland; C. E. Shurtleff, general manager of Paralta Plays; Lee Ochs and C. R. Seelyee, of the new United Theaters Corporation; Joseph Shirball, district manager for Metro; W. C. Bachmeyer, Cincinnati Metro manager; Al Lichtman, of Artcraft; James Steele, district manager for Lasky-Famous Players; M. H. Hoffman, of Foursquare, and Frank Rembusch.

Mr. Skirball made final arrangements for opening a Metro exchange, which will be located on the fourth floor of the Sincere building. Mr. Ochs and Mr. Seelyee appeared before the Exhibitors' League in the interests of their proposition; Mr. Loew conferred with Manager Kuhn, of the theater, and E. Mandelbaum, former manager; Messrs. Lichtman and Steels conferred with Mr. Gerrich, their local manager; Mr. Shurtleff outlined his plan of exhibitors' co-operation with Paralta Plays, and others were here on business which they did not care to discuss.

Charles A. Seltzer Novels to Be Filmed.

Charles Alden Seltzer, well-known Cleveland author, whose specialty is Western stories, announced that two of his recent novels have been accepted for moving picture production.

They are "The Vengeance of Jefferson Gawne," which will serve for a starring vehicle for William S. Hart, and "The Trail to Yesterday," in which Bert Lytell will make his first appearance on the Metro program.

These are not the first of his novels to be made into picture plays, as he has had several others produced, some by Selig.

Operator Gets High Salary.

The United States Coal Company, which recently built a picture show for its employees at Bradley, Ohio, has the highest salaried machine operator in the world.

At least that is what it claims, and the company evidently is right, for the operator is a man named McDowell. He formerly was a $5,000 a year coal salesman.

Detroit's Adams Theater Turns to Films

New House Has Been Playing Dramatic Stock—Will Show High Class Features for Week Runs—Many Long-Run Houses.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—John H. Kunsky announces that the new Adams theater on West Adams avenue, facing Grand Circus Park, and which has been playing dramatic stock since it opened last fall, will adopt a new policy of high-class feature pictures, starting Easter Monday. The grade of pictures and the price and policy will be the same as that of the Washington theater. The changing over of the Adams policy gives the John H. Kunsky Enterprises three theaters facing Grand Circus Park which will have feature pictures on a continuous policy for an entire week. With the Adams into pictures, Detroit now has the following theaters playing pictures an entire week: Majestic, Woodward and Willis; Broadway-Strand at Broadway, near Gratiot; Adams, on West Adams avenue; Washington, at Washington boulevard and Clifford; Madison, at Broadway and Grand Circus Park, and Drury Lane, on Woodward near Witherell street.

Madison Theater Tries New Scheme for Soloists.

The Madison theater, Detroit, is trying out something new in the way of soloists that is proving not only popular, but looks as if it will become an important factor in musical circles. Church soloists are being engaged for the matinees only, new soloists being selected each week. Naturally, each soloist has a following, and it is resulting in increased business at the afternoon shows. Next season Mr. Kunsky plans these musical events on a much larger scale. At the regular evening performances, the Madison has Herbert Waterhouse, a noted vocalist who has appeared with the Metropolitan Opera Co. and in recital. He is causing quite a stir in Detroit, and especially in musical circles.

F. M. Shafer Will Conduct Liberty Theater.

Fred M. Shafer has been apointed manager of the Liberty theater, Detroit, to succeed Alvin H. Smith, resigned. Mr. Smith was recently an exhibitor in Fort Wayne, Ind., and in the past has been affiliated with some of the largest theater circuits in the country.

Glenn A. Cross to Manage New Battle Creek House.

When Glenn A. Cross, of Lipp & Cross of Battle Creek, was in Detroit the other day he stated that the new Berry theater in the food city would open around the first of September. It will be for pictures and will be managed by Mr. Cross. The seating arrangement is ampitheater, on the order of the Majestic theater, Detroit.

C. C. Pippin Covering Territory for Vitagraph.

C. C. Pippin, recently with Pathe and formerly with George Kleine, is now with Vitagraph in Michigan covering territory outside of Detroit.

Prohibition May Bring More Theaters.

With the coming of prohibition in Michigan the first of May, the outlook for theater business is better than ever. The Woodward Theater Co., now operating the Woodward, Comique, Grand Circus Park, Rosebud and LaSalle theaters, with a new one soon to open at Henry and Woodward, is planning to secure new locations, especially near the downtown section, where there is heavy traffic. These proposed theaters may operate with a long continuous policy from about 9 A. M. to 11 P. M. with prices at five and ten cents. The present theaters now operated by the Woodward Theater Company are conducted on these "long daily grinds" and are making money. There will be many good corners available when the saloons go out of business, and Henry S. Koppin, president of the company, who is a real estate man, has already secured options on some of these saloon locations with a view of altering them into theaters seating around 300.

Managerial Changes in Three Exchanges.

It does seem as if more changes are made in the managerial staffs of Detroit exchanges than any other large city in the country. The latest are the appointment of F. W. Gebhardt as manager of the Pathe, C. G. Kingsley as manager of Metro, and the resignation of R. A. Perry as manager of the Allen Film Co.

Mr. Gebhardt succeeds Eddie Fontaine at the Pathe office, the latter going to Boston where he will be under C. W. Perry, formerly of Detroit, Mr. Gebhardt comes direct from Cleveland, where he was assistant manager for Pathe, previously being salesman out of the St. Louis Pathe exchange.

Mr. Kingsley was formerly here for Fox and Bluebird, and for a while was in Indianapolis for Fox. He succeeds George Montgomery, who has resigned.

Jack Cairn Again An Exhibitor.

Jack Cairn, formerly salesman for Mutual, and previously an exhibitor, has returned to the theater end by leasing the Duchess theater at 343 Grand River avenue, which he is renaming the Band Box. He is making extensive alterations and improvements to the theater.

Wisconsin News Letter.

By Sarah H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Censors Bar Fox "Cleopatra" to Children.

APPLETON, WIS.—Objections made to the appearance of Theda Bara, in "Cleopatra," at the Appleton theater, led to the appointment of a temporary censorship committee which barred children from the film. The committee also made the recommendation, "We furthermore wish to condemn the form of suggestive advertising used prior to production of plays of such or any other character and therefore wish to call the attention of the theater authorities to henceforth cease using such methods." Outside the scenes objected to the committee felt that scenery and acting called for favorable comment. The committee was composed of eight women, four business men, the mayor and the chief of police.

STRAY PORTLAND, ORE., NOTES.

By Abraham Nelson.

With the Road Men.

Jack Lannon, of the Greater Feature Film Company, of Seattle, was a recent visitor in Portland, placing his Christie Comedies and the Mack Sennett-Keystone-Mutual reissues.

W. H. Rankin, special representative for Pathe, has been sojourning in the territory booking the Pathe Plays in the key towns of the state.

Ed I. Hudson, traveling representative for Goldwyn, and Louis Amacher, of the L. J. Schlaifer Attractions, were in from trips through their territories and report excellent sale for their respective products.

Albert Eden, manager for the Fox Film in these parts, was a visitor from Seattle and came just in time to bump into the censorship difficulties. While the trouble was not due to any acts of his nor directly to his product, he put in considerable time helping to get the matter straight.

J. S. Woody was in Portland cooperating with the Majestic in exploiting "The Marionettes," which was shown there the week of March 9.

Business Outlook in Texas Much Improved

Rains and Better Prospects—Arthur Clare Signs for Dallas Hippodrome and Makes a Good Thing—Pictures That Succeeded in Dallas.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—Things look better in Texas. The smallpox situation is improving with the advent of warmer weather and spring days. They've had some more rains down in the coast country, and everything's on the make with the fellows feeling better.

We had a piece in the paper a couple of weeks ago about Arthur Clare and the Hippodrome "come-back." This Clare has gone and done another stunt. In connection it must be remarked that Fox's "Cleopatra," with Theda Bara, ran two weeks and a day at the "Hip," and did eight thousand. But to get back to Arthur Clare, some three months ago the Interstate's Majestic burned. The Interstate secured a short-time lease on the local opera house. Plans for rebuilding the Majestic went by the board because materials have gone kiting in price. They tried to lease the Hippodrome, but couldn't agree on terms. Also they tried for a long lease on the opera house, with the same result.

Clare, while the dickering was going on, signed up for five years for the Hip, and now he's got 'em on the hip. The Interstate people finally signed for three years on the opera house, and the latter management has already "come in" to Clare for bookings they would have shown, but for the vaudeville lease on their own house. As a result the Hip went over to two minstrel performances during the week beginning March 18. These will be followed by "The Zeppelin's Last Raid," the filming of the Ferguson impeachment trial at Austin, and later the big First National Corp. of America release, "Tarzan of the Apes."

"Amarilly," with Pickford, did good business at the Queen during the week ending March 16, and "The Submarine Eye" did fairly well at the Old Mill. Beginning March 17 local releases included Charles Ray in "The Family Skeleton" and Mabel Normand in the Goldwyn, "Dodging a Million," at the Old Mill; Clara Kimball Young in "Shirley Kaye" and the Foursquare, "Bar Sinister," at the Queen; Belle Bennett in the Triangle, "A Soul in Trust," and the Kleine, "Brown of Harvard," at the Washington; Peggy Hyland in the Fox, "Debt of Honor," at the Jefferson.

Sam Schwartz Impatient.

"Say, I wanner get that 'Sunset Trail' just as soon as it comes," said Sam Schwartz, of the Aztec theater, Eagle Pass, Texas, who was in Dallas last week. There's a reason. Mr. Schwartz was one of the "actors" in the making of the Rex Beach film in and around his own border country. The man from the border says things are more promising.

John McIlhern Heads General Office.

John McIlhern is the new Dallas manager for the General Film Company, Dallas. Mr. McIlhern is a Dallas man, than whom there is none better acquainted or better liked in the territory. He was formerly with Universal.

C. R. Sealey Expected in Dallas.

C. R. Sealey, organizer of the United Theaters Corporation, is expected in Dallas soon. Considerable interest is taken here in the Sealey proposition.

New Sign Over Paramount Offices.

S. A. Lynch Enterprises, Inc., is the new sign on the Paramount branch window at Dallas. The corporation controls some eleven states for Paramount and Artcraft productions, and the presumption is that Mr. Lynch wants to "go on his own" a bit.

Bert King Visits Dallas Vitagraph.

Bert King, Vitagraph branch manager at New Orleans, recently visited J. B. Dugger, Dallas branch manager. Vitagraph salesmen out of Dallas headquarters have been called for a conference on March 24 to see and talk the campaign for the new serial, "The Woman and the Web."

Company at Strawn Operates Show.

"Yes, they run a picture show too, and employees pay for admission tickets with their 'script'." said A. C. Buchanan, assistant general manager of Texas and Pacific Mining and Mercantile Company, Strawn, Tex., when he was in Dallas booking some new stuff recently. The concern operates the coal mines and pretty nearly everything else in and around Strawn out west of Dallas.

"Dad" Spooner Back to the Stage.

"Dad" Spooner, dean of dramatic stock companies in Texas, has harkened to the call. "Dad's" closed the Crystal theater at San Angelo and gone to Los Angeles to get back into the "legit," it is said. Spooner has been operating the Crystal for some months. San Angelo now has only one moving picture theater.

Des Moines News Letter

By J. L. Shepley, 615 Locust St., Des Moines, Iowa.

Majestic Made Beautiful.

DES MOINES, IOWA.—Manager William O'Hare has completely redecorated the Majestic theater, Des Moines, and it is one of the handsomest theaters in Iowa in its new dress. The color scheme is old rose, ivory and green, and the seats have been covered with new white slip-ons. Mr. O'Hare is changing his stage setting for every picture. For instance, in the showing of Mary Pickford in "The Little Princess" the stage was set to resemble a nursery. In "The Spreading Dawn," Mr. O'Hare decorated with a tent on one side of the stage, while on the other were cannon and other military effects, all carefully lighted to bring out the full value. Each setting is atmospherically correct, and adds much to the enjoyment of the pictures.

William Riley Hatch Will Return to Pictures.

Wm. Riley Hatch, who has won a name for himself in motion pictures through his appearance in several Fox subjects, as well as Herbert Brennon's "The Lone Wolf," visited Des Moines last week as a member of the company presenting "A Gypsy Trail." Mr. Hatch was interviewed by the motion picture editors of the local papers, and stated that he expected to return to the screen at the conclusion of his present theatrical tour.

A. H. Blank Gets "Raffles."

On his return from New York last week, A. H. Blank announced the purchase of the John Barrymore picture, "Raffles," for Iowa, Missouri, Nebraska, and Kansas. Mr. Blank also announced that four prints of "Tarzan of the Apes" would be ready for immediate booking in his territory, release date being set for April 2.

Garden Theater's New Stage Set.

The Garden theater, Des Moines, has installed a handsome new stage setting and Minusa screen. The set is in the form of a wood scene, with a court interior. A handsome pictorial drop curtain covers the screen when not in use. In the center of the stage a large flower bed has been placed, with carefully selected growing plants.

F. H. Graaf Designs Attractive Souvenir.

Estherville, Ia.—F. H. Graaf, of the Grand theater, Estherville, has gotten out a most attractive souvenir of his theater, confectionery store, and cafeteria, all of which are housed in the same building. The four half-tone illustrations show the front of the house and full views of the interior of the theater, the candy store, and the restaurant. Mr. Graaf illustrates each picture with an appropriate four-line verse. It is a very neat little souvenir, and local exchange men very much appreciate it.

Sam Goldflam Goes to Kansas.

Sam Goldflam, who has been acting as Iowa representative for the A. H. Blank Enterprises, has been transferred to Kansas, and will cover the larger cities in that state. F. R. Martin has been transferred to Iowa territory.

Cecil Theater Now Like Japanese Garden

Mason City, Ia.—Manager Tom Arthur, of the Cecil theater, Mason City, has redecorated his handsome theater to resemble a Japanese garden, the walls being covered with bamboo, Oriental colored umbrellas, and tapestry. The lobby lights are hung with prettily colored Japanese lanterns, and the stage setting shows a picture of the Fujiyama volcano in the distance, with palms and other effective accessories. The girl ushers are attired in prettily colored kimonos, and Manager Arthur's innovation has caused a great deal of talk and interest among his patrons.

Visitors at Des Moines Exchanges.

Visitors to the Des Moines exchange during the past week included F. A. Bronn & Son, Riceville; Richards & Son, of the Royal theater, Panora; A. H. Hildebaugh, of Bayard; J. E. Lippert, of the Plaza theater, Dyersville; Mrs. Ruth Cota, of the Cota theater, Waukon; J. H. Black, of the Majestic theater, Ft. Dodge; George Peterson, of the Grand theater, Story City; G. S. Ferguson, of the Opera House, Nemaha; Van Wiley, of the Lyric and Gem, Boone; H. E. Tesmen, of the Star theater, Newton, and J. E. Benton, of the Grand and Comet theaters, Albia.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

Colburn Theater Taken by R. & F. Enterprises.

MINNEAPOLIS, Minn.—Ruben & Finkelstein have taken the Calhoun theater, Lake street near Hennepin avenue, and are said to have practically completed arrangements whereby the New Garden theater, Hennepin avenue near Seventh, comes under their control shortly. The addition of these two theaters to the R. & F. circuit brings the total number of Twin City houses in the chain up to an even dozen. The Calhoun is the first neighborhood house to be taken over by Ruben & Finkelstein, all of the other theaters being centrally located in Minneapolis and St. Paul. J. S. Woodhouse, formerly manager of the Lagoon theater, Minneapolis, has assumed charge of the Ruben & Finkelstein publicity and advertising department and is also looking after the bookings for the Calhoun. Mr. Woodhouse is assisted in his publicity work by Miss Grace Polk, former local newspaper writer. J. F. Cohen, owner of the Lagoon theater, has taken over the active management of the theater since Mr. Woodhouse resigned. Pallma's jazz band will continue to be a Lagoon feature.

Committee Plans Entertainment of Connecticut Visitors.

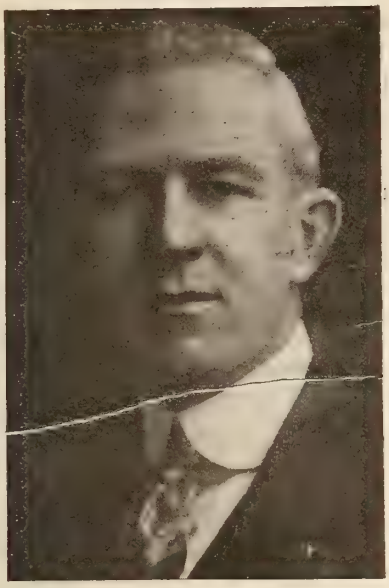
Exchangemen of Minneapolis met at the Hotel Radisson Friday, March 8, to plan entertaining visitors to the exhibitors' convention here in May.

S. A. Louis, Charles Stombaugh and Sann Donnelan were appointed as a committee on entertainment of visitors.

R. L. Hewitt Succeeds in Hard Territory.

Please observe the photo of Minneapolis' second oldest permanent exchange manager, reproduced herewith. R. L. Hewitt, of the American Standard Corporation exchange, is the man. Mr. Hewitt came

to Minneapolis almost two years ago to succeed William Merrill, John Wolf, L. J. Schlaiffer and Harry Rowe as manager



R. F. Hewitt.

of the Unicorn Film Service exchange. Today Mr. Hewitt occupies the same desk and the same office he first entered, though the Unicorn exchange has been taken over by the American Standard Corp. Mr. Hewitt came to Minneapolis from Chicago, where he was assistant manager for Metro. Mr. Hewitt is now exploiting several five and six-reel features and comedies throughout the Northwest. His only rival for the honor of being the longest on one exchange job locally is Harry Graham, of the Perfection exchange. Mr. Graham came to Minneapolis one month ahead of Mr. Hewitt. Mr. Graham's picture will appear in this column.

Lyle Losie Now in Flying Corps.

Word received from Lyle Losie, formerly connected with the Supreme exchange here, shows him to have shifted from Camp Custer, Mich., to Fort Worth, Texas, where he is in training for the flying corps.

With the Minneapolis Exhibitors.

Following a big billboard advertising campaign and some clever newspaper and herald advertising campaign, Manager Branham of the Strand enjoyed a good business with "Empty Pockets" despite unfavorable weather. Mr. Branham used a teaser campaign on a large scale in the three local dailies, gave away tickets admitting red-headed girls to the theater upon payment of war tax on Monday and Tuesday, March 11 and 12, and he also distributed bookmarks and original heralds printed in two colors in advance of the film showing. Mr. Branham will follow "Empty Pockets" with Taylor Holmes' "Ruggles of Red Gap" and Petrova's "Daughter of Destiny."

Manager Julius Johnson, of the New Garrick, has booked Goldwyn pictures for Minneapolis first run. Mr. Johnson is also displaying the Pathe news, Bruce scenics, Christie comedies and Finley nature series picture in addition to his features.

Recent Twin Cities Visitors.

Among the out-of-town visitors to Minneapolis recently were: Mrs. Brinkman, Rex theater, Bemidji, Minn.; Harry Hartman, Palace theater, Mandan, N. D.; Manager McLaughlin, Unique theater, Rice Lake, Wis.; Manager Crosby, Empress theater, St. Charles, Minn.; Val B. Valleau, Broadway theater, Albert Lea, Minn.; Bill Rezac, Princess theater, Hibbing, Minn.; J. Romans, Rex theater, Virginia, Minn.; Manager Heath, Royal theater, Wells, Minn.

Recent Doings in Kansas City Filmdom

Interesting Changes Among Local Exhibitors and Distributors—Many Items About Theaters and Managers Through Middle West.

By Kansas City News Service, 115 Railway Exchange.

Garden Theater Bought by Two Exchange Men.

KANSAS CITY, MO.—Fred Meyn, shipping clerk of the local Pathe office, and Morton Van Praag, booker at the same office, recently bought the Central Garden theater at Fourteenth and Central, Kansas City, Kansas, and have resigned their positions at that office to manage their theater. The theater has been closed for some time, but the "exchangemen-exhibitors" have had considerable success during the few days that the theater has been running. Their successors have not yet been chosen.

J. E. Foland Around Again.

J. E. Foland, Pathe salesman in northern Kansas, is now again on his feet and ready for business after an illness of several weeks, during which time he was operated upon.

R. H. Fairchild Gets K. C. Territory.

R. H. Fairchild, formerly traveler for the General Film Company in Oklahoma, has been assigned to the Kansas City territory. With the addition of a half dozen new houses the city salesmanship for Kansas City has become a position of greater importance, and it is needless to say that the competition for this business has become particularly keen.

Phil Ryan Leaves for Eastern Trip.

Phil Ryan, general manager of the Standard Film Corporation, left March 15 for Chicago, Ill., to attend to the installation of E. Mordue, the new manager of the Chicago office of the company, who succeeds F. B. Rogers, who recently resigned to take the management of the Chicago Pathe office. While there he will also reorganize the sales department of the office. Upon the completion of this work he will go to New York City to buy some new pictures for the company.

C. S. Edwards Takes a Vacation.

C. S. Edwards, who for many years has been interested in the moving picture industry in Kansas City, has left the Kansas City Feature Film Company to take an indefinite vacation.

John Kiltz Joins K. C. Feature Film.

John Kiltz, formerly manager of the Kansas City Mutual office, has been added to the salesforce of the Kansas City Feature Film Company. He will do local and special work for the present.

Howard Jameyson Expects Call Soon.

Howard Jameyson, formerly assistant manager of the local Pathe office, is now doing special road work while awaiting his call to report to an aviation school.

Theater Notes from Kansas.

Camp Funston, Kan.—Construction of the new Liberty theater here is progressing rapidly. When completed the new building will cost $27,000, and will seat 3,000.

Baxter Springs, Kan.—J. G. Tinsdale, of the Elite theater, has leased a plot of ground at the corner of Military avenue and Cedar street, and will erect a large airdome.

Waverly, Kan.—J. M. Bailey has moved the picture show from its former location to the A. O. U. W. building, where it has much more space.

Parsons, Kan.—S. D. Newton, owner of the Elks theater here, is making an effort to lease his building to the owner of a chain of theaters in Oklahoma.

El Dorado, Kan.—Chas. Parten will purchase a lot here on which he will erect an airdome. Mr. Parton operates the Erie theater.

Caney, Kan.—A new front is being installed at the Strand theater.

Scattered Middle West Theater Items.

Garden City, Mo.—E. H. McClintock, of El Dorado Springs, has leased the picture show of George Walker.

Dunnegan, Mo.—A $10,000 fire occurred here recently. The opera house was one of the buildings destroyed.

Joplin, Mo.—Fire March 10 caused damage to the extent of $1,000 at the Delphus theater here.

Pierre, S. D.—Conrad Hammerstein has sold the Crystal theater to Geo. B. Wycoff, of Gettysburg.

Hot Springs, S. D.—Mrs. Ruth Wright has purchased the lease of the Grand theater, and will conduct the moving picture show.

Parker, S. D.—H. Wheeler has purchased the Idle Hour theater, and has taken possession. Moving pictures will be shown.

Williston, N. D.—W. W. Boardman has taken over the management of the Lyric theater.

With Exhibitors Through the Southwest.

Tulsa, Okla.—The Rialto theater has been remodeled at an expense of over $30,000, and is now ready to be opened to the public.

Wapanucka, Okla.—J. O. Hunt is the owner and manager of the handsome new theater here, the Magnet.

Delaware, Okla.—Ed. Green has sold his interest in the Nusho theater to O. D. Wenger, of this city.

Elreno, Okla.—Al Derry has purchased the Jewel theater from Almon E. Tinkelbaugh. Mr. Derry will remodel and paint the theater within a short time.

Buffalo, Okla.—Dr. H. H. McKeown has leased the lower floor of the Odd Fellows' building, and will open a picture show therein.

Clinton, Okla.—L. L. Cooin will add one story addition to his theater building here. Addition, 25x110 ft. J. W. Mann, architect.

Elk City, Okla.—W. T. Yoder, manager of the Quality theater, has gone to California to enter the employ of the Universal Film Co.

Fort Sill, Okla.—The War Department, Washington, D. C., will erect a Liberty theater at Camp Doniphan.

Hemphill, Tex.—Fire on Feb. 27 destroyed the picture show here.

Dallas, Tex.—A recent fire destroyed the Select Pictures exchange here.

Denison, Tex.—The Brookston Airdome theater was destroyed by fire Feb. 26. The fire did an aggregate damage of $12,000.

Amarillo, Tex.—A certificate of dissolution has been filed by the Amarillo Grand Opera House Company.

El Paso, Tex.—Actual construction on the Ellanay, El Paso's proposed new motion picture palace, will begin April 1. The theater will cost $45,000.

Austin, Tex.—The Hancock opera house suffered a fire loss of between $5,000 and $10,000 March 6. Work of rebuilding has started.

Clovis, N. M.—Hardwich Brothers will erect a $35,000 picture theater here. Carl Boller & Brothers, 541 Ridge building, architects. Seating capacity, 1,200.

Minoqua, Wis.—Plans have been made by Architect A. H. Rantz for the new opera house that is to be built here.

Cheyenne, Wyo.—R. V. Davis, formerly of Denver, will be the new manager of the Atlas theater.

Radcliffe, Iowa.—M. O. Butler has taken over the picture business here, and will have charge of it hereafter.

Grand Junction, Iowa.—Fred Hughart has disposed of the Eagle theater to J. M. Wiggins.

Patriotic Film Bureau Formed on Coast

California Film Men Appoint Committee to Distribute the Council of Defense Motion Pictures to Local Audiences.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The California State Council of Defense has organized a film bureau at the suggestion of officials of the Federal Government, the object being the economical distribution of Government films illustrating war work in its various phases. Charles P. Watson, of the Bureau of Public Information, arrived here recently from Washington, and at his suggestion a meeting of film exchange managers was held a few days ago in the offices of the Progressive Motion Picture Company in the Phelan Building. Mr. Watson attended this gathering and explained the objects of the plan, which met with the approval of all those present. Local film men agreed to co-operate to the fullest extent in securing a wide distribution of the films in question and offered their services without any idea of profit. A committee was appointed to handle this matter, this being as follows: Herman Wobber, manager of the Progressive Motion Picture Co.; Meyer J. Cohen, manager of the local branch of the George Kleine System, and Sol L. Lesser, president of the All Star Feature Distributors, Inc.

Following the naming of the committee of film men Sol L. Lesser and Meyer J. Cohen conferred with A. H. Naftzger, Mortimer Fleischacker and William Sproule, of the State Council of Defense, and it was decided to recommend to Governor William D. Stephens that a Bureau of Films be added to this body, and that Sol L. Lesser be made head of this division. The recommendation has been adopted and the appointment confirmed. A publicity campaign is planned to reach all districts, and this will be handled by Meyer J. Cohen. All the appointees serve without pay. The first of the subjects to be released was shown recently at Photoplayer Hall by Mr. Watson, this being entitled "The Remaking of a Nation."

"The Unbeliever" Viewed at Hotel St. Francis.

The Colonial ballroom of the Hotel St. Francis, San Francisco, was the scene of a brilliant gathering on the evening of March 14, when a special pre-view of "The Unbeliever," produced by the Edison studios with the co-operation of the United States Marine Corps, was given under the direction of the officers of the corps. The room was filled with army and navy officers, state and city officials, and men and women prominent for their interest in civic affairs. Admittance was by invitation only. Music was furnished by an orchestra from Mare Island, and an added feature was a short talk by Private Collinge, a Canadian bomb-thrower, who lost an arm in the great war. Meyer J. Cohen, of the George Kleine System, told of the organization of a bureau of films on the part of the State Council of Defense and what was expected to be accomplished. The feature picture, which was enthusiastically received, was followed by a shorter subject, "The Star Spangled Banner."

Seating Concern Moves to Film Building

C. F. Weber & Co., who make a specialty of seating facilities, have taken over the entire fourth floor of the Easton Building at 985 Market street, San Francisco, Cal. This building is also the home of the Greater Vitagraph, the Duhem Motion Picture, the Select Pictures, the Goldwyn, the Pathe, and the Rudolph Wurlitzer company.

Goldwyn Official Visits Coast.

F. B. Warren, one of the vice-presidents of the Goldwyn Distributing Corporation, is in San Francisco, on a tour of inspection of the western branches. He came direct from Chicago, and after a stay here will visit Los Angeles before visiting the Northwest. It is rumored that a Goldwyn studio will be erected in California, and Mr. Warren's visit doubtless has something to do with this project. John W. Rankin, of the editorial department of this concern, is also here, having come from Dallas, Tex., for a stay of a few days. He handles publicity work in the territory west of Denver.

Select Manager Finds Business Good.

H. H. Hicks, manager of the San Francisco branch of the Select Pictures, recently completed an automobile trip through the interior valleys from Redding to Fresno, and found conditions in good shape, booking a large volume of business. The recent rains have been of immense benefit, and exhibitors are enjoying the best business in many months.

Joe Cohen Visits the Mainland.

Joe Cohen, of the Consolidated Amusement Company, Honolulu, T. H., arrived in San Francisco recently on a business trip and has booked considerable service. One of the first contracts signed by him was for fifty Pathe Gold Rooster features and all Pathe colored scenics. He brought with him one thousand feet of volcano pictures taken by R. J. Baker during the recent eruption of Kilauea.

Alhambra Theater Redecorated.

The Alhambra theater, San Francisco, has been redecorated under the direction of Manager Robert Drady, and other changes are planned to make of it a high-class moving picture theater. Business has been showing a steady improvement here of late, house records having been set during the recent showing of "Wild Women," featuring Harry Carey, and Canadian war pictures with a lecture by Private Collinge.

Emmick Closes Big Deal.

E. H. Emmick, head of the Peerless Film Service, San Francisco, has returned from a business trip to the Los Angeles branch, and while away purchased the Clune Film Exchange with productions which include "Ramona," "Eyes of the World" and "The Clansman." The local exchange is now releasing the two-reel Keystone comedies recently purchased, in addition to the regular Christie releases.

Lesser to Distribute Gaumont News.

While a formal announcement has not been made at this date it is understood to be settled that the Gaumont News will be distributed in California, Arizona and Nevada by Sol L. Lesser, the first release to be dated March 26. The Pacific Coast organization of the Gaumont company has not been affected by the recent change in the distribution of the weekly, Eugene W. Castle of this city, who has been with the concern for four years, remaining as head of the Pacific Coast Division, while Blaine Walker will continue at Los Angeles.

Nat A. Magner Home from the Orient.

Nat A. Magner has returned from a six-months' trip to the Orient, where he went to place the Selig productions, and his observations on conditions in the Far East will shortly be presented to the readers of the Moving Picture World in an exclusive interview. Offices are being opened by him in the Pacific Building.

"The Planter" Under Investigation.

Oakland, Cal.—Mayor John L. Davie recently instructed the chief of police to witness a showing of "The Planter," featured at the Kinema theater with great success, to ascertain whether or not the picture contains objectionable parts, as charged by Ramon P. De Negri, consul-general for Mexico, who has filed a formal protest. The engagement at the Kinema was not interefered with by the filing of the protest.

Prominent Organist Dies.

William E. MacClymont, organist of the Strand theater, San Francisco, died in a local hospital after a short illness. He was formerly organist of the Holy Trinity Church, New York, and had been in California but a short time.

Universal Company Visits Truckee.

Truckee, Cal.—A company from Universal City arrived here recently to film scenes in "Silent Smith." The late snowfall has been very heavy and ideal conditions are prevailing for the making of pictures. The company consists of Elmer Clifton, director; Leigh R. Smith, assistant director; Monroe Salisbury, Ruth Clifford, Betty Shade, Art Lee, Captain Smith and wife, V. E. Miller, Bub Morris, William Howard, Tom Brooker and J. Scott. Other companies are expected soon.

Jewel Theater Closed Again.

The Jewel theater, San Francisco, is again dark and a meeting of creditors is to be held shortly at which the future policy of this house will probably be decided upon.

Brodsky Returns to the Orient.

Benjamin Brodsky has returned to Japan, after having made a stay of several weeks in San Francisco, and plans to make a number of feature pictures, having taken a company with him for this purpose. The party includes two scenario writers and a galaxy of screen stars headed by Gloria Swanson.

San Francisco Briefs.

Louis R. Laurie, of the Rialto theater, has left for Chicago, owing to the death of his mother.

L. W. Thompson, representing the Mutual exchange, is covering the Nevada territory, being one of the first to visit exhibitors there this year.

Recent visitors have included Theodore Keech, Liberty theater, Fresno; Nick Turner, Grass Valley; C. F. Woods, Grass Valley; L. Frietas, Stockton; I. D. Stanford, Lyric theater, Chico; F. McAlpine, Empire theater, San Jose; John Daly, Chico, and Frank Atkins, Marysville.

Charles Moser has purchased a one-half interest in the Mission and Lyceum theaters, Twenty-ninth and Mission streets.

Jed Hensley, formerly shipping clerk for Pathe at Denver, Colo., has come to this city and will affiliate himself with the local branch.

W. A. Cory, who recently disposed of the Cory theater in this city, has moved to Los Angeles, where he has opened a poster exchange.

Northern California Notes.

Turlock, Cal.—Charles Bailey has sold the Turlock theater to A. A. Richards, of Lodi.

Oakland, Cal.—L. E. Lund has completed improvements at the Broadway theater, including the installation of two new projection machines.

Taft, Cal.—Samuel Orloff has disposed of his interests in the Rex theater.

Oakland, Cal.—L. V. De Lorme, assistant to H. L. Beach, of the Chimes theater, is back on the job again after a siege with the measles.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Northwest Film Board Plan an Employment and a Service Bureau.

SEATTLE, WASH.—The recent regular meeting of the Northwest Film Board was held on Monday instead of Tuesday, March 12, so as not to conflict with the municipal elections. The new plans were brought up for discussion, and adopted at this meeting. One was the organization of an employment bureau. This bureau will investigate the records of various film employees, and will keep on file a list of the applicants for positions in exchanges. The other plan was the

preparation of a mammoth mailing list by co-ordinating the lists of all the members of the Board of Trade. Addressographs will be made of this list, so that addresses can be printed of the entire list at the rate of 20 cents a hundred. The other was that a service bureau for the benefit of exhibitors. The duty of this bureau will be to help exhibitors with their own side of the business.

Rancher Has His Own Show.

Julius T. Harrah, rancher of eastern Washington, was in Seattle recently booking film for his own private motion picture theater in Harrah. These pictures are intended for the entertainment of Mr. Harrah and his employees, but sometimes, so he declares, his audience consists of one, himself. Yet this fact does not deter him from getting the best and newest pictures on the market. He was booking Goldwyn productions on this trip.

A. F. Wakefield Passes Aviation Tests.

A. F. Wakefield, president of the Theater News Service, Inc., has volunteered for the aviation corps, and has passed his final tests. He expects to be ordered to an aviation training camp immediately. Mr. Wakefield has conducted the Theater News Service for several years, and is widely known among exhibitors and film men of the Northwest.

H. A. Johnson Company Moves.

The H. A. Johnson Company, supply dealers, have taken the former location of the Theater Supply Company on film row. This company's stock has been bought by a Portland firm. The Johnson store was already located in the new film row building. The present address of this concern is 2006 Third avenue.

Son Born to John Danz.

John Danz, owner of the Colonial and High Class theaters, anounces that he has new general manager for his entire interests. This new official is just three weeks old, but his father already feels assured of his great success.

Bert Lubin Visiting Seattle.

Bert Lubin, special representative for Screen Classics, Inc., which are being distributed through the offices of Metro, has arrived in Seattle, and expects to spend some time in this territory booking the three pictures now completed under this brand, i. e., "Lest We Forget," starring Rita Jolivet; "Revelation," starring Nazimova, and "The Legion of Death," starring Edith Storey.

Harry Lustig, Metro special representative, has closed a contract with the Apollo theater, Tacoma. He reports lots of activity around his office.

Oregon Offers a Good State Right Field

Beaver State Theaters Take to the Independent Film Offerings, Says State Right Man—Comments on Portland Showmanship.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—That the state rights game in Oregon looks exceptionally well is the opinion of C. O. Hawxhurst, of the Deseret Film Company, of Salt Lake, after giving this part of the country a trial. On other trips to Oregon, says Mr. Hawxhurst, he found exhibitors favoring the independent pictures, but never have they been so alive to the big ones as they are at this time.

Mr. Hawxhurst commented on the big way Portland exhibitors put over their pictures and said that the prestige of photoplays over other forms of amusement in the Rose City was undoubtedly due to the progressive methods of the theater men. He recently completed the showing of Clune's "The Eyes of the World" at the Star, where the production had a successful eight-day run at 25 cents admission. The records for receipts and attendance at that theater were broken during the run, he said. The picture returns to Salt Lake for its third showing and then comes to Seattle.

Boy Ushers Scarce in Portland, Ore.

There is a scarcity of boys for ushers' positions, says J. C. Stille, manager of the People's and Star theaters. For this reason Mr. Stille intends to replace the remainder of his male usher staff entirely by girls. The use of girl ushers in Portland dates back to the time of the old National theater, now the Strand. The Columbia has used them satisfactorily for several years and the Liberty and Majestic theaters are using them to advantage.

Special Showing of Lincoln Cycle Film.

Oregon City.—W. A. Long, owner of the Star theater, held a private showing of "The Son of Democracy" for the members of the school board, the teachers, ministers of the city and the G. A. R. He reports a big attendance and not a dry eye in the house, especially among the old men of the G. A. R., who turned out in goodly numbers.

Nickel Houses Still on Top.

That five-cent theaters in Portland are holding their own with the advent of super-de-luxe features at fancy prices is indicated by the fact that Sam Fleischman, of the Rex, has purchased a new Cadillac eight. The Rex is showing five reels for a nickel, is a nice clean house and has one of the best locations in the city.

F. R. Durand with Jack Lannon.

F. R. Durand has become connected with Jack Lannon, of the Greater Features Company of Seattle, and is working the Portland territory. He is working hard on the Mack Sennett Keystone Comedies and the Christies.

J. B. Sparks Gets Theater at Condon.

Condon—J. B. Sparks, of the Star theater, Heppner, has purchased the good will of the American at Condon. He bought the property some time ago and indications were at that time that the former owners of the American were going to continue in business even if forced to move.

Service Film Office Enlarged.

The Service Film Company is enlarging its quarters to take care of additional stock and a spacious balcony has been installed. Manager W. A. Stone reports good business of the new de luxe Motiographs, recently having placed two with Dr. Cram at the Arcade in Walla Walla, besides numerous others.

Astoria, Oregon, Booming.

B. J. Sperry, traveling representative for the Progressive Motion Picture Company, Portland, recently returned from a trip to Astoria, where he reports business booming. In fact, Astoria is now one of the best picture towns in the state, says Mr. Sperry.

C. W. Meighan, at the Crystal, Astoria, is reported to be doing fine business and is remodelling that theater, adding about 200 seats.

Progressive News Notes.

B. Rubin, formerly booker for Progressive in Seattle, has been employed in a similar capacity in Portland to fill the vacancy created by the enlistment of Leon Barnette in the shipyard service.

Harry Hunter, formerly traveling representative for Progressive, has been promoted to assistant manager under C. M. Hill.

Herman Wobber, western manager for Paramount, and D. K. Shanks, auditor, were recent visitors in Portland, en tour of the coast.

Film Row Briefs.

G. A. Metzger, Northwest manager for Universal, Portland, has been confined in a hospital, following an operation, but is doing nicely and expects to be back in the harness soon. Vern Schubach is temporarily in charge of the office, Sol Baum being in Seattle.

Marcola, Ore.—R. L. Garretson now conducts the theater here.

Madras, Ore.—Geo. T. Pierce has gone to war and has sold his house to a Mr. Davis.

Portland—Dean Collins, publicity expert for Universal, recently sent out a questionaire about "The Red Ace" and received a ninety per cent response.

Recent film row visitors in Portland were W. W. Kofeldt, Pathe; Art Kolstadt, Hood River; C. W. Searls, formerly of Albany.

Free Pictures for Hotel Guests.

The Oregon Hotel, Portland, announced in the press that it was going to furnish free picture shows to the patrons and their friends. The plan was tried out on the evening of March 8 in the big dining room of the hostelry. Several well known subjects were shown. Theater managers do not look with favor on the move by the hotel and have indicated that they will protest to the exchange furnishing the film.

Jensen & Von Herberg Open Strand Theater

New Seattle House Began on March 9 with "Headin' South"—Is the Fifth Theater of the Company in Seattle.

By J. S. Anderson, East Seattle, Washington.

SEATTLE, WASH.—The Strand theater was opened on March 9 under the managership of Jensen and von Herberg, after remaining closed since the first of the month for redecoration. The new managers gave the house a good send-off by showing on its screen the latest Fairbanks release, "Headin' South." A line three blocks long waited for admission on the morning of the opening.

This is the fifth motion picture theater opened in Seattle by this concern, the eighth in the Northwest, and every one of them has been a success. They began a little over four years ago by taking over the Alhambra, a theater which had been a failure both as a legitimate house and as a motion picture theater. By consistent advertising and good shows they soon made a success of it, and in a short time acquired the Mission, a theater built for motion pictures. By the middle of 1914 they had become very ambitious and planned a new theater that should be bigger and finer than anything yet in existence in the entire Northwest. The result of their plans was the Liberty, opened in October, 1914, the success of which has become proverbial throughout the country.

Within a year the company had decided to surpass themselves by building another finer and bigger theater, this, in spite of the fact that all the motion picture men of the city declared that Seattle had all the motion picture theaters it could support. Taking in new capital they organized the Greater Theaters Company and built the Coliseum, which has been declared by film officials from New York to be one of the finest and most beautiful motion picture theaters in the entire country.

Last spring they opened the new Rialto in Butte, and they also operate the Columbia and the Liberty in Portland.

Critical Reviews and Comments

Upon Current Productions

"THE WHISPERING CHORUS."

Seven-Part Artcraft Screen Version of the Story By Sheehan Makes Powerful Drama.

Reviewed by Edward Weitzel.

JEANIE MACPHERSON prepared the scenario of "The Whispering Chorus," a seven-part screen version of the story by Perley Poore Sheehan, produced by Cecil B. De Mille for the Famous Players-Lasky Corporation. The picture will cause people to think. The subject is a powerful one, and in the hands of a director less capable than De Mille might easily have become repellent. No detail necessary to a clear understanding of several gruesome episodes has been omitted, but the keen artistic sense of the man responsible for the production of the picture lifts even these portions of the story above the merely sensational and dignifies them with a moral force that makes sin and suffering and human frailty fit subjects for a photoplay.

The shallow mind will not relish the story, more's the pity! but the most superficial observer will be aware that he is looking upon a truthful reflex of life and, long before the finish, will realize that the souls of the men and women before him on the screen are being tried as in a furnace. Should he find nothing of interest in such a spectacle there are still garish cabarets where his sort of entertainment is to be had.

This is a realistic age and most persons do not give much thought to allegory, but it is used to fine effect in "The Whispering Chorus." The title refers to the good and the bad impulses of the mind of man that keep constantly whispering to him when anything of moment is to be decided These counselors are visualized at certain intervals in the picture, and their treatment is weirdly effective.

John Trimble, a young married man, robs his employer and runs away. While hiding on an island he drags the body of a drowned man from the water and changes clothes with him. Later, he is mistaken for his own murderer. His wife marries again. During a visit to his mother Trimble is taken by the police. He is tried and sentenced to be executed. Realizing that if he tells the truth he will wreck his wife's happiness and cloud the life of the man whom she now idolizes, Trimble finds strength to go to his death with sealed lips.

Baldly stated, the story is only so much melodrama. The author's knowledge of the human heart and the skill with which he has put together his chain of events turn his work into a moving tragedy that is touched to beauty by an act of unselfishness and noble sacrifice.

It is hardly necessary to set down the obvious fact that without the co-operation of a thoroughly competent cast the director of "The Whispering Chorus" could not have achieved the high standard reached by the picture. The names on the program disclose a long list of representative players. Chief honors go to Raymond Hatton for his acting of John Trimble. He is not very impressive until after Trimble's sudden departure from home. From then on his performance grows in power, and the deeper the emotion the stronger he portrays it. His are the greatest opportunities of the cast, and he never fails to take advantage of the fact. His acting in the drowned man scene and in the electrocution episode fully supplement the artistic insight of Director De Mille.

On the same level of excellence are the Jane Trimble of Kathlyn Williams, the George Cogeswell of Elliott Dexter, the Mrs. Trimble of Edythe Chapman, the H. P. Clumley of Tully Marshall, the Chief McFarland of Guy Oliver, the longshoreman of Noah Beery, and the Mocking Face of Gustav Seyffertitz. John Burton, Parkes Jones, W. H. Brown, James Neill, Walter Lynch and Edna Mae Cooper complete the cast. Alvin Wyckoff was the cameraman and has much fine photography to his credit.

IN THIS ISSUE:

The Whispering Chorus (Artcraft).
Naughty, Naughty (Paramount).
A Daughter of France (Fox).
Fast Company (Bluebird).
The Hillcrest Mystery (Pathe).
Innocent's Progress (Triangle).
Nancy Comes Home (Triangle).
The Girl Who Wouldn't Quit (Universal).
Life or Honor (Ivan).
The Home Trail (Vitagraph).
La Tosca (Paramount).
The Claim (Metro).

"NAUGHTY, NAUGHTY."

Paramount Presents Enid Bennett in a Laughable Comedy of Narrow Home-Town Life.

Reviewed by Louis Reeves Harrison.

AN advantageous starting point in being a story nicely balanced and harmonized has "Naughty, Naughty." It is by an author who knows how to write for the screen, supervised by a director of fine judgment, and interpreted by an attractive star with an unusually capable supporting cast straight through. Besides sparkling subtitles the story enjoys the added charm of varied characterization, many of the types furnishing amusement as individuals instead of all playing up to one big splash perpetually in the limelight. This gives the entertainment a delight of plausibility, homely naturalness, and direct simplicity of appeal. It is very homelike. It tells the story of a bright and unassuming girl who returns from a protracted visit in New York and rocks the old town folks until they are dizzy with new aspirations. She converts sour faces to an appreciation of beauty and love of wholesome pleasure, unmasks hypocrisy, and carries by stratagem a church meeting held to discuss the morality of dancing.

Enid Bennett always makes a sweet and girlish figure, and never more so than in the role of a village girl transformed by a metropolitan experience, yet without disagreeable affectation. The story is a very pretty one in theme and treatment. It is clean, high comedy, and suited a large audience at the Rialto so well that it was accorded a most cordial reception.

"A DAUGHTER OF FRANCE."

Melodrama of the War in France—Miss Pearson Wears Many Beautiful Gowns.

Reviewed by Hanford C. Judson.

THE usual Fox offering has some peculiar and distinguished merit and this brand has gained a widely recognized popularity. Some of the recent Fox pictures have won the emphatic approval of critics and patrons all over the country. "The Daughter of France" is the weakest Fox five-reel film that this reviewer has seen in months.

It is an exaggerated melodrama, self-conscious and unconvincing, and fails to reach any exciting climax. It has some interesting characters and is set in a chateau of France when the Germans come. Virginia Pearson plays the lead and wears many beautiful gowns and well-made costumes till one begins to wonder whether she dressed so splendidly to show her hatred for the Huns, who insisted on being her guests at the chateau. I don't believe that many people will find a touch of real patriotism in the picture. It does show something of how the Boches behave in a chateau. Adrian Johnson wrote the scenario and the direction is by Edmond Lawrence.

"FAST COMPANY."

Franklyn Farnum Appears in Bluebird, with Original, Whimsical Plot.

Reviewed by Robert C. McElravy.

THIS subject is a breezy, humorous type of photoplay in which Franklyn Farnum plays the role of a presumably high-bred youth who has been brought up in the dense shadow of his own family tree. The Van Huylers are snobs of the first rank, and Laurence Percival is utterly crushed in his early years by the magnitude of his own pedigree. He is unhappy in college and afterward, because the other young fellows insist upon treating him as a superior being.

But one fine day, while the old Van Huyler home is being torn down or repaired, a box is discovered which contains the confession of the original Peter Van Huyler. In this confession the founder of the great family admits that his real name is John O'Malley, and that he was born in County Kerry, Ireland. He made his wealth as a pirate on the high seas. This knowledge delights Laurence Percival, and he immediately reverts to type. He gets a suit of overalls and takes a job doing construction work. His father is, of course, angered, and his sweetheart pretends to go back on him. But in the end Laurence Percival makes good, and forever banishes the hoodoo that had hung over him. His father also capitulates, and together they burn the family tree.

This bright and original story was written by John McDermott and adapted to the screen by Eugene B. Lewis and

Waldemar Young. Lynn Reynolds had charge of the direction. It makes a pleasing subject of the light comedy type, though slight in plot. Others in the cast are Fred Montague, Katherine Griffith, Juanita Hansen, Lon Chaney, and Edward Cecil.

"THE HILLCREST MYSTERY."

Irene Castle Appears in Pathe Play, Produced by Astra.

Reviewed by Robert C. McElravy.

DETECTIVE stories are always interesting when well handled, and this particular subject is one of the best screen adaptations of the kind shown in some time. It not only gives an intimate view of proceedings before the crime, but pictures the crime itself, and then the tracing down of the criminal. The identity of the latter is well concealed, considering how much is shown the observer. There is some additional excitement also from the fact that the situations bear upon present war conditions, the criminal and his friends being German spies at work in this country.

Mrs. Castle appears as Marion Sterling, daughter of a big shipbuilder. Her father has just determined to turn his great plant over to the Government, when he is suddenly murdered. Marion is beloved by Hugo Smith, her father's partner, but she, herself, loves the young secretary, Gordon Brett.

The tragic death of Mr. Sterling is brought about by choking, two arms appearing from behind the open front door during a rain storm. A detective named Barney Moffat is called in, and goes at once to work upon the case. His methods are unusual, and very effective. Gordon Brett is suspected of being the murderer, but the truth is brought out later in a dramatic way.

The details surrounding the crime have been carefully looked after, and the general atmosphere of the piece is excellent. J. H. Gilmour, Ralph Kellard, and Wyndham Standing are also in the cast.

TRIANGLE'S YOUTHFUL HEROINES.

Pauline Starke in "Innocent's Progress," and Myrtle Lind in "Nancy Comes Home."

Reviewed by Edward Weitzel.

"Innocent's Progress."

YOUTHFUL heroines head the cast in the two Triangle releases reviewed this week. Pauline Starke is the featured player in "Innocent's Progress," a five-part picture found on a story by Frances Quillan, scenario by F. S. Beresford. The photoplay is out of the ordinary. It starts off after the fashion of the usual comedy-drama with an orphan heroine and follows her career from the time she runs away from the unjust gossip of a small town until she meets her wealthy hero. Fleeing at night from pursuit by a human vulture, the girl falls at the feet of the hero as he is about to enter his house and begs protection. She is taken in and goes to bed in the young man's room, clad in his pajamas, after the regulation program. Then a new and unexpected turn is given to the story that lifts it into a situation of real power.

The young millionaire is loved by a woman of his own walk in life. He is very fond of her, but does not return her love. He sends for her and puts Tessa, the orphan girl, in her charge. He has already been ordered west by his doctor to escape the white plague. Madeline, his old friend, realizing that he will never love her and that his interest in Tessa may lead to a stronger feeling, devotes herself to making the girl worthy of him and to stimulating her admiration for her benefactor. Two years later when Larned returns home, restored to health, it is to find that Madeline has been killed in an automobile accident, but that she has accomplished her purpose. Tessa has become all that any man could ask, and she and Larned find true happiness.

All of the incidents are not convincing in "Innocent's Progress," and there are too many tears shed in the pathetic scenes, but the unselfishness of Madeline is made very real and its appeal to one's better nature is strong and lasting. The three characters that carry the burden of the story are acted by Pauline Starke, Lillian West and Jack Livingston. Tessa, as Pauline Starke portrays her, is a reality. One believes in her always, a remarkable achievement, as Tessa's environment often renders this a difficult matter. The sincerity of the actress is only equaled by her ability to delineate character. Her art has the finish usually acquired only after years of practice.

Lillian West as Madeline and Jack Livingston as Larned share honors with little Miss Starke. The picture, skillfully directed by Frank Borzage and photographed by Pliny Horne, should have no difficulty in pleasing patrons of the screen.

"Nancy Comes Home."

There is a good moral in "Nancy Comes Home." Its author is B. D. Carber, and Robert Hill made the scenario. The production has one serious fault—the weakest member of the cast plays the most important part. As Nancy Worthing, a young society girl just home from boarding school, who is left to her own devices by her father and mother, Myrtle Lind is miscast. The character does not suit her personality and she lacks the art to conceal the fact. Properly played the picture would prove a diverting comedy-drama.

Nancy's father is too busy to take her any place, but gives her a roll of bills to spend. Her mother objects and confiscates the money. Determined upon having a good time, Nancy takes some of her mother's things and pawns them. She then persuades the chauffeur to accompany her to a cabaret, where a jealous man shoots his rival and Nancy's companion is accused of the crime. When matters are finally adjusted the chauffeur turns out to be a son of wealth and position and the happy ending has its place in the story.

George Pearce, Myrtle Rishell, Eugene Burr, Anna Dodge, Percy Challenger, Jack Gilbert and J. P. Wild are members of the cast. Jack Dillon directed the picture. Steve Norton was the cameraman.

"THE GIRL WHO WOULDN'T QUIT."

Universal Production Presents Lively Western Story, with Good Element of Mystery.

Reviewed by Robert C. McElravy.

THIS five-reel offering, based on a novel by Doris Schroeder, opens up one of the most entertaining Western yarns shown in some time. The principal developments center about the theft of a chest containing bullion, accompanied by a double murder for which an innocent man is sent to the penitentiary. The crime and the events following it, in which the mystery is gradually cleared up, contain some excellent suspense.

Louise Lovely appears as the girl, Joan, whose father, Roscoe Tracy, is accused of the crime. The father and daughter were proceeding across country to a mining property to which Tracey had been appointed as superintendent. The double murder is shown to be committed by a man in a black hood who might be any one of several of the chief characters in the story.

It is rather obvious to the observer that Tracey is not really guilty, but the circumstantial evidence against him is overwhelming, and he is sentenced to prison for life. It is the unusual manner of working out the mystery that makes a strong appeal; the finding of the message in a canteen at sea, and subsequent rush of all concerned to get the chest. The scenes at the auction room where Joan's lover bids for the chest are well staged. Also the later scenes at the bungalow, where there is a general conflict in a rainstorm.

Philo McCullough, William Chester, Gertrude Astor, and others also appear.

"LIFE OR HONOR."

Seven-Part Ivan Production a Well Played Detective Story with Complicated Plot.

Reviewed by Edward Weitzel.

MOST of the material in "Life or Honor," a seven part Ivan picture, is well enough in itself, but there is too much of it. This is especially true of certain portions of the comedy relief and the preparation for a fake spiritualistic manifestation. Judicious cutting would add greatly to the picture's value and leave a feature that the larger number of spectators would find decidedly entertaining. It has the very important advantage of being excellently played, and Edmund Lawrence has used good judgment in most of his direction. The story has to do with a mysterious murder, the hero being charged with killing his own father; but the suspense is frequently sidetracked and the finish is strung out after the old-fashioned line-up of the regular stage. "Life or Honor" can easily be made 50 per cent. better by lopping off the deadwood.

The story is complicated. J. T. Manly, a South Sea trader, has two sons. The mother of one was an American, the other boy's mother was a Filipino woman. The half-breed follows his father to this country and kills him for having deserted his mother. He bears a strong resemblance to his half-brother, and the young American is convicted of the murder.

A secondary plot involves a woman's honor. She is the sister of the girl who is in love with young Manly. Circumstances, innocent in themselves, bring a man to her bedroom on the night of the murder. This man witnesses the crime, but fear of compromising the wife of his friend keeps his lips closed. A retired detective, who is still famous, is induced by Manly's sweetheart to take the case, and the materialization of a number of spooks in the Filipino's bedroom forces him to confess.

The settings are in keeping with the requirements. James Morrison plays the dual role of the half-brothers, and the other members of the competent cast are Leah Baird, Violet Palmer, Harry Burkhardt, Edward Mackay, Ben Hendricks, Joseph Burke, Mathilda Brundage and Florenz Sottong. The camera work of Marcel Le Picard is entitled to much credit.

One point in the picture's favor should not be forgotten: the sex question has but little to do with the story.

"THE HOME TRAIL."

Vitagraph Blue Ribbon Story of Early West Features Nell Shipman and Alfred Whitman.

Reviewed by Edward Weitzel.

GEORGE H. PLYMPTON is the author of "The Home Trail," a five-part Vitagraph Blue Ribbon Feature directed by William Wolbert. The West in the early fifties is truthfully portrayed during the action of the picture, the story being of the reckless lives led by the men that struggled and fought on the frontier of civilization. A love romance furnishes the main motive, and the construction of the drama gives it a fairly firm hold on the interest of the spectator. The manners and customs of the time have a distinct appeal, and make the primitive existence of the period seem many generations behind the swift-moving events of today.

Tom Evans and Blackie are partners, Tom being range boss and Blackie a member of the same outfit in the cattle country. Both are wild and lawless until Tom falls in love with Clara, a young

woman with more beauty than brains. The range boss and she are married, and Blackie's jealous soul at once starts to plan their undoing. His chance comes when the young wife begins to grow weary of the little home provided for her. Blackie, who pretends to be injured and has become a member of the household, prevails upon Clara to run away with him. Tom starts after the pair and during a fight between the two men the sinning woman is killed by Blackie. Her husband squares accounts with the murderer and eventually finds the real home trail when he marries Elsie, the storekeeper's daughter, a young girl who has always known and loved him.

Nell Shipman makes a real characterization of Clara and does her best work in the strongest scenes. Alfred Whitman is a satisfactory Tom, and Joe Rickson plays Blackie cleverly. Patricia Palmer is a very human Elsie. Hal Wilson, as Higgins, and S. E. Jennings, as the sheriff, complete the cast. There are a number of effective exteriors.

"LA TOSCA."

Paramount Version of Sardou's Play with Pauline Frederick an Elaborate Production.

Reviewed by Edward Weitzel.

THIRTY years ago, when Victorien Sardou wrote "La Tosca" for Sarah Bernhardt, that wonderful woman's display of tragic power in the character of the Italian opera singer gave the play a vogue quite beyond its own merits. It was put together by the French dramatist as a tour de force to furnish the great tragedienne a vehicle with which she might depict the soul of a woman tortured to frenzy until in a moment of righteous rage she slays the author of her misery.

The period of the play is early in the last century. "La Tosca" is introduced as a beautiful, light hearted Italian woman surrounded by admirers, courted by everyone for her artistic ability, and loving the painter, Mario Cavaradossi, with all the ardor of her Latin temperament. Life for the singer is only another word for happiness. Suddenly she finds that Mario and she are in great danger. The painter has helped Angelotti, a political prisoner, to escape, and Baron Scarpa, the dreaded Chief of Police, is aware of the fact. Events begin to move swiftly. The singer and Mario are arrested, and Tosca is forced to listen to the groans of her tortured lover until she reveals the hiding place of Cavaradossi. The prisoner swallows poison and dies, and Mario is thrown into a cell.

Pleased with his work Scarpa dines at ease, and sends for the singer. There is one way to save her lover's life. If she will agree the Chief of Police will arrange for Mario's escape. He will order him shot, but the guns will contain no bullets, and after the soldiers are gone the lovers can leave Italy. Tosca consents to give her honor in exchange for the safe conduct that will save the man she loves. As Scarpa turns to write the document the desperate woman catches sight of a knife on the table. The first embrace of the beastly Chief of Police nerves her arm, and she buries the blade in his heart. Snatching the paper from his nerveless fingers, Tosca turns to flee. As she reaches the door the half-crazed woman remembers that she is in the presence of death. A good Catholic, she pauses to put candles at Scarpa's head and a crucifix on his breast. Then she hurries away.

Arriving at the prison she shows her safe conduct to the officer in charge and is admitted. Mario is led out to execution. Tosca waits in an angle of the wall. The volley is fired. The singer rushes to her lover, and bends over him. He does not move, and there is blood on his breast. Scarpa has tricked her. Mario is dead. The agonized woman throws herself from the parapet of the prison.

The success of the operatic version of the play was a foregone conclusion. It contains the strong elemental passions to be found in all grand opera librettos. The picture version, prepared by Charles E. Whittaker for the Famous Players-Lasky Corporation, reveals how curiously the screen applies its own laws to the spoken drama. Adhering to the lyric rather than to the stage version, the picture, contrary to the spoken play, does not reach its strongest effect in the killing of Scarpa, but in the execution of Mario. On the stage the slaying scene is full of eloquent pauses, and the two people concerned carry it through with an intensity of suspense that requires little movement. The execution scene is full of life and motion, and the shifting action offers the shadow play a better medium. The interest never lags in the pictured "La Tosca," but the suspense is frequently sacrificed to explanatory detail.

Edward Jose directed the production. It is mounted with splendid effect, and its artistic merits of scene, costuming, and general ensemble are of a high order. Pauline Frederick plays Tosca with a just appreciation of her varying moods, and shows considerable tragic force. Frank Losee is a polished but vividly repulsive Baron Scarpa. Jules Raucourt as Mario, Henry Herbert as Angelotti, and W. H. Forestelle as Spoletti give well considered characterizations. The camera work by Ned Van Buren is in keeping with its importance to the artistic result.

"THE CLAIM."

Edith Storey Featured in Unsympathetic Role Which Demonstrates Her Ability.

Reviewed by C. S. Sewell.

CAST in an unsympathetic role for almost the entire length of the picture, Edith Storey demonstrates her ability and gives an excellent portrayal in "The Claim," the five-reel Metro production released March 18. This picture is based on a play of the same title by Charles Kenyon and Frank Dare.

"Blackie" Jerome, a gambler, deserts his wife and baby, and wins Kate MacDonald, whose brother forces him to walk over a cliff when he learns the truth. Belle arrives just after Jerome's death, and deserts her baby, being unable to take care of it. Kate and John adopt it. Several years later Kate has become a singer in a dance hall. Her ambition is stirred by a musician who tells her she has a wonderful voice. She determines to blackmail the MacDonalds, demanding $20,000 or the child. On seeing the child she is overcome, and takes it instead of the money. In the meantime, John has fallen in love with her voice. She realizes later that she is not a fit companion for the child, and returns it, but John will not let her leave, saying he knows real metal when he sees it, that he loves her, and the child needs its mother This plea finally wins her

The story is interesting, and there are many strong scenes, particularly when the mother first sees her child after being separated for many years; also where the child asks her mother to say prayers, and she realizes she no longer knows any. As "Belle," the mother, Edith Storey does some of her best work, bringing out well the contrast between the emotional scenes and the ones where she appears tough.

The other two principal roles, John and Kate MacDonald, are handled by Wheeler Oakman and Mignon Anderson, respectively. Mr. Oakman is entirely satisfactory, and Miss Anderson gives a fine performance of the sweet innocent girl who becomes the gambler's victim, the role being in marked contrast to the part portrayed by Miss Storey.

The production was adequately directed by Frank Reicher, who has introduced a novel effect by having the music appear in one of the panels of the piano while Edith Storey is singing Annie Laurie, the words being well synchronized with the movement of her lips.

Comments

Famous Players-Lasky Corp.

NAUGHTY, NAUGHTY, March 25.—A laughable comedy of home-town life by Gardner Syllivan and Tom Ince, with Enid Bennett in an attractive leading role.

LA TOSCA (Lasky), March 25.—A five-part screen version of Sardou's famous play. Pauline Frederick has the title role. The production is elaborate. A longer review is printed elsewhere in this issue.

THE WHISPERING CHORUS (Artcraft), March 25.—A screen version of the story by Perley Poore Sheehan, this five-part feature contains powerful drama. It was produced by Cecil De Mille and is an artistic triumph. A longer review is printed on another page of this issue.

Fox Film Corporation.

A DAUGHTER OF FRANCE, March 24, —A five-reel picture telling an exaggerated melodramatic story with little effective plot construction. For a Fox picture it is astonishingly weak. A longer notice can be found elsewhere in this issue.

THE LEAK (Mutt and Jeff Cartoon Comedies).—A short reel of animated fun that is certain to be found enjoyable everywhere. Mutt overhears the president of the Water Company complain that millions are being lost by a leak under ground. He misunderstands and has visions of hidden gold. With a map of the buried treasure he gets Jeff to begin the digging. The result starts in and then gets worse.

Greater Vitagraph, Inc.

THE HOME TRAIL (Vitagraph), March 25.—Nell Shipman and Alfred Whitman do good work in the leading roles of this five-part Blue Ribbon Feature. It is a fairly interesting melodrama of the early West and was written by George H. Plympton. It is reviewed at length on another page of this issue.

VENGEANCE—AND THE WOMAN (Vitagraph), April 1.—The last episode of the serial in which William Duncan and Carol Holloway have been risking their necks during the action of fifteen numbers is brought to a cheerful close by showing the hero and his wife still sound of limb and once more in possession of their infant son. There is a choice collection of exciting doings before all this takes place and a desperate attempt is made to lynch the abductor of the child. Lovers of the strenuous life—when led by others—have had no cause to complain during the telling of the serial.

Ivan Film Productions, Inc.

LIFE OR HONOR (Ivan).—A seven-part feature, this picture contains much interesting melodrama, but needs condensing. It is ably acted, James Lawrence playing a dual role. A longer review is printed on another page of this issue.

Pathe Exchange, Inc.

THE HILLCREST MYSTERY (Pathe Play), March 24.—A five-reel detective story featuring Irene Castle, supported by J. H. Gilmour, Ralph Kellard and Wyndham Standing. This is an unusually good example of the mystery story in screen form. It pictures the murder of a great ship builder, the murderer and his friends being German spies operating in this country. The dramatic unfolding of the story is strong. Reviewed at length elsewhere.

ON THE JUMP (Rolin-Pathe), March 31.—A comedy number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold appears in this as a bell boy at

"Squirrel Inn." There are a lot of amusing knockabout situations which will bring laughter. The number is typically entertaining.

THE MAN FROM JAVA (Pathe), March 31.—Episode No. 4 of "The House of Hate." This introduces an interesting new character, known as Patch-Eye Peter, who tells Pearl he knows who the Hooded Terror is. Pearl goes to meet Patch-Eye at the dock and the Hooded Terror kills Pete. The number closes with The Terror bending over Pearl and Gresham coming to the rescue. The installment moves swiftly and grips the interest well.

THE VALLEY OF THE DORDOGNE (Pathe), March 31.—A scenic in tints of the "Picturesque France" series. This takes the observer along the course of a beautiful stream in France. Numerous hamlets, towns, cascades, goat herds and pastoral scenes in general are pictured.

THE HORSE IN ACTION (Pathe), March 31.—On same reel with above. This is another interesting installment, giving an analysis of horses jumping hurdles and the like. The action is slowed down, as before, giving some surprising effects. This is also in tints.

AMERICAN ARMS (Pathe).—A half-reel number showing the changes in American weapons since pioneer days. Guns used in various wars, including the Revolution, War of 1812, Civil, Spanish and the present war are demonstrated. This is instructive.

Triangle Film Corporation.

NANCY COMES HOME (Triangle), March 24.—This five-part picture is a comedy-drama of average quality, but the leading part is not well acted. A longer review is printed on another page of this issue.

INNOCENT'S PROGRESS (Triangle), March 31.—Pauline Starke is the star of this unusual story, which is excellently played by the entire cast. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

THE GIRL WHO WOULDN'T QUIT (Universal Special), March 25.—A five-reel Louise Lovely Production, the plot of which centers about the theft of a chest of bullion and a double murder. The crime itself and the subsequent clearing up of the mystery are pictured in a graphic and convincing manner, with a good element of suspense. Reviewed at length elsewhere.

PINK PAJAMAS (Nestor), April 3.—A comedy number by Al Santell, featuring Gertrude Astor, Dave Morris, William Rau and Gladys Tennyson. A quarreling married couple, a "nosey" janitor and a flirtatious artist are plot ingredients. The action is farcical and winds up with a chase over roof-tops. A very fair subject of the kind, attractive in settings and photography.

THE BULL'S EYE, No. 9 (Universal Special), April 6.—This number continues Cody's struggle on the cliff with Sweeney and his gang, after he has climbed up the rope. The burning rope and Cody's capture of Sweeney makes a good feature. The dynamiting of the bridge is another interesting development. The instalment continues the entertaining action of this serial very well.

THE LION'S CLAWS (Universal Special), April 6.—This is the first episode, in two reels, of a new serial, with a strong cast. Marie Walcamp, Alfred Allen, Thomas Lingham, Edwin August, Gertrude Astor and Frank Lanning appear. The story has a splendid opening for an out-door adventure subject. The scenes are laid in Africa, during the present war. A holy war among the natives, inspired by Mohammedans, gives a clue to the action. The settings are elaborate and pleasing. The number closes with the invasion of a camp by lions, one of which attacks the leading character, Beth.

Bluebird Photoplays, Inc.

FAST COMPANY (Bluebird), April 8.—A five-reel subject, written by John McDermott, featuring Franklyn Farnum and Juanita Hansen. Mr. Farnum plays the role of a youth who has been raised as a snob of high degree, much to his own disgust. His father is proud of their old Dutch ancestry, but it develops later, much to the son's delight, that his beloved ancestor, Peter Van Huyler, was really an Irishman, and a pirate at that. This utterly changes life for the hero. The story is a good subject of the light, humorous type, though rather slight in plot.

Advertising Aids for Busy Managers

IN THIS ISSUE:

A Bit of Jade (American).
The Blue Bird (Artcraft).
The Curse of Iku (Essanay).
The Honor of His House (Artcraft).
Humdrum Brown (Paralta).
Just a Woman (U. S. Booking Co.).
The Kid Is Clever (Fox).
The Landloper (Metro).
The Marriage Bubble (Triangle).
Mrs. Slacker (Pathe).
Rough and Ready (Fox).
The Splendid Sinner (Goldwyn).
The Tiger Man (Paramount).
Unfaithful (Triangle).
The Vortex (Triangle).
The Witch Woman (World).

"MRS. SLACKER."

Pathe Presents Gladys Hulette and Creighton Hale in a War Drama without Battles—Written by Agnes C. Johnston—Directed by Hobart Henly and Produced by Astra—Released March 31.

Cast.

Susie Simpkins.....Gladys Hulette
Robert Gibbs.....Creighton Hale
His Father.....Paul Clerget

The Story: Susie Simpkins, a poor girl, lives with an uncle, a drunkard. While taking washing to the Gibbs mansion she learns that Robert, the son, is a coward. As a result of a terriffic beating from her drunken uncle, Susie leaves her sordid surroundings and tries to kill herself by jumping into a stream, but no sooner is she in the water than she changes her mind and struggles for life. Robert Gibbs happens to come plunging madly through the same stream, pursued by a bull dog. He unintentionally rescues Susie, when she clings to him. In consequence she thinks that he is a hero, and that her first judgment of him was incorrect. Intimacy develops between them. War with Germany breaks out. Robert marries Susie to escape the draft. She then learns the true reason for their marriage, and announces that she will fight for her country. She stumbles accidentally into a German spy plot, and this plot is the means of not only her proving to Mr. and Mrs. Gibbs, who have so strongly disapproved of her, that his son has found an excellent wife, but it also is the means of Robert, himself, becoming a man, and proving that after all he has good stuff in him.

Feature: Gladys Hulette as Susie Simpkins and Creighton Hale as Robert Gibbs.

Program and Advertising Phrases: Susie Simpkins Spy's a Slacker.
How a "Draft Marriage" Created a Hero.
He Hid Behind Petticoats to Serve His Country.
Saved from Death by a Slacker Hero.
Can You Tell a Slacker When You See One?
Taking Up the Slack in a Slacker.
She Married a Slacker and Made Him a Hero.
The German Spy System Gets a Jolt.
How Susie's Slacker Stumbled Into Spydom.
Thrilling Adventures of a Brave Slacker.
Love Makes a Hero Out of a Cowardly Slacker.
He Thought He Married to Avoid the Draft.

Stunt Suggestions: Boys may be sent through the streets carrying signs similar to this: "If we were men we would not be slackers. We know what happens to a slacker at the (name of theater) where 'Mrs. Slacker' is demonstrating." An advertisement in your paper that would cause comment would be this: Invite all couples who married to keep the bridegroom out of the draft to see "Mrs. Slacker" free of admission.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

"THE LANDLOPERS."

Metro-Yorke Presents Harold Lockwood in a Drama of Sociological Adventure, Adapted from Holman Day's Novel of the Same Title by Fred J. Balshofor—Photographed by Antonio Gaudio—Directed by George Irving—Released April 1.

Cast.

Walker Farr.....Harold Lockwood
Kate Kilgour.....Pauline Curley
Col. Simon Dodd.....Stanton Heck
Richard Dodd.....William Clifford
Etienne Pickerone.....Bert Starkey
Rose-Marie.....Gertrude Maloney

The Story: To prove his theory that any man, no matter what his social standing is, can obtain the full measure of joy out of life, Walker Farr, a wealthy young man, starts out penniless. In his travels he meets Kate Kilgour and her fiance, Richard Dodd, in their stalled motor, and gives them assistance, and in the town of Marion he hears that Richard is not Kate's choice. Farr later adopts the motherless Rose-Marie. Leaving the child at Mrs. Mallette's boarding house, Farr goes to work as a driver of an ice wagon to support her. The child dies as the result of a fever contracted from the drinking water, and an investigation by Farr reveals that Col. Simon Dodd, the uncle of Richard, who has charge of the water system, is responsible for the impure water. In consoling Zelie, a young woman of the neighborhood who has been aiding Farr in caring for Rose-Marie, Kate, who

had supposed her to be the child's mother, learns the truth, and that the scandal concerning the foster parents of the child is without foundation. The agreement that Kate's mother had made with Richard that her daughter marry him in return for the $5,000 that he had loaned her is broken by Kate, who arranges a more business-like settlement of the debt, and who later becomes the betrothed of Farr.

Feature: Harold Lockwood as Walker Farr and Pauline Curley as Kate Kilgour.

Program and Advertising Phrases: A Millionaire's Adventure as a Tramp.
"Weary Willie" Walks Into Happiness With His Eyes Closed.
Masquerading Tramp Wins a Rich Bride On His Own Merits.
True Love Needs No Royal Raiment to Attract Heart Mates.
The Joy of Living and Loving Comes Unexpectedly.
Riches Put to Good Use in Serving the Distressed.
Back to the Land With Love and Happiness.
Dan Cupid in the Guise of Master Socialist.
The Millionaire Tramp Wins a Bride Rich in True Love.
Harold Lockwood Is Seen in His Best Role.
Pretty Pauline Curley a Most Winsome Heroine.

Stunt Suggestions: Dress a man in trampish apparel and send him through the streets. On his back have a sign reading, "Clothes Do Not Always Make the Man. See the Millionaire Tramp in 'The Landloper' at (name of theater) an Be Convinced." Place a large bottle on a table in the lobby. Attach a sign reading, "Take Warning. This Water Is Polluted. Contains Fatal Germs from the Supply That Changed the Affairs of 'The Landloper' in Which Harold Lockward Is the Star. Now Showing at This Theater."

Advertising Aids: Two designs each one, three and six-sheets. Lobby sheet, Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Herald. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

"THE MARRIAGE BUBBLE."

Thomas H. Ince Presents the Triangle-Kay Bee Comedy, by W. Carey Wonderly—Picturized by Lambert Hillyer—Photographed by Chester Lyons—Directed by Walter Edwards—Released March 31.

Cast.

Marty Conrad, Peter Trenholm, William Desmond
Alice Trenholm.....Anna Luther
Fidele.....Maude George
Lucille Spinney.....Florence Dagmar

The Story: The socially prominent Trenholms, on their last financial legs, place their hopes in an alliance with wealthy Lucille Spinney. Peter threatens to wreck the hope by imbibing too freely at the wrong time, and his sister arranges a party at which he is scheduled to propose to Lucille. Instead, he is confined to his room. Alice conscripts Marty, a stranger, who is Peter's double, and who agrees to impersonate Peter until he is sober. The plan works, but it is Alice, not Peter, who saves the family prestige.

Feature: William Desmond, who plays the dual role of Marty Conrad and Peter Trenholm, and Anna Luther as Alice Trenholm.

Program and Advertising Phrases: Double's Double a Social Schemer's Troubles.
Drink and Doubles Burst the Plotter's Bubble.
True Love Takes a Wild and Woolly Course.
An Uproarious Comedy Exposes Social Schemers.
Breaking Into Society With Troubles Doubled.
Love Runs a Race With Rum and Sees Double.
Drinking Produces Queen Effects When Love Sees Double.
Cleverly Complicated Love Plot Creates Uproarious Fun.
Bursting a Marriage Bubble Creates Double Trouble.
Dan Cupid "Sees Things" When True Love Meets John Barleycorn.
John Barleycorn and Dan Cupid in Close Competition.

Stunt Suggestions: Have a neatly dressed man walk the streets with a card on his back worded thus, "It was my double who caused all the trouble and burst 'The Marriage Bubble' at the (name of theater)." If the necks of whiskey bottles protruded from his pockets the interest in his progress would be greater. The feature does not adapt itself to many low-cost stunts.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"UNFAITHFUL."

Triangle Presents Dorothy Dalton in a Problem of Married Life—Story by Lambert Hillyer—Photographed by Clyde De Vinna—Directed by Charles Miller—Supervised by Thomas H. Ince—Released March 31.

Cast.

Evelyn Karge.....Dorothy Dalton
John Karge.....Robert McKim
Dick Hamilton.....Charles Gunn
Miss Morin.....Charlotte Vermont

The Story: Through lack of intimate knowledge, John Karge is unable to handle the problem of infidelity in his book of conjugal relations. His neglected wife, who has found friendship of Hamilton, discovers his difficulty, and plots with his secretary, Miss Morin, to help him by pretending unfaithfulness. At the suggestion of the secretary, Karge accuses his wife, and drives her from home when she admits her guilt. A gun-shot wound brings him to his senses, and a realization of his wife's sacrifice for the sake of his literary work.

Feature: Dorothy Dalton as Evelyn Karge.

Program and Advertising Phrases: Can Platonic Friendship Remain Platonic?
The Wife Plots to Help Her Husband's Plot.
Fate Oddly Untangles a Domestic Skein of Tragedy.
He Fell in Love With Another Man's Wife.
A New Angle to the Eternal Triangle.
When Suspicion Enters True Love Departs.
Keeping Faith With the Faithless Brings Happiness.
Happiness Comes When Love Had Almost Fled.

Stunt Suggestions: The subject does not readily lend itself to "stunts." Depend upon the advertising aids supplied by Triangle and use liberally of newspaper space.

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Press sheet.

"THE SPLENDID SINNER."

Goldwyn Presents Mary Garden in Her Second Screen Appearance—Story by Kate Jordan—Directed by Hogo Ballin—Released March 24.

Cast.

Dolores Fargis.....Mary Garden
Hugh Maxwell.....Hamilton Revelle
Rudolph Von Zorn.....Anders Randolph
The Young Musician.....Hassan Mussalli
A Detective.....Henry Pettibone
Louise, a maid.....Roberta Bellinger

The Story: With half the world at her feet as the mistress of Rudolph Von Zorn, Dolores Fargis is made miserable by her conscience. She despises the man whose chattel she is, and when finally she breaks with him she seeks solace in the quiet of the country. Hugh Maxwell, a young physician, meets her, and falls in love with her. They are married, and not until Von Zorn confronts his former mistress does Maxwell know what manner of a woman he has married, and he leaves her. Dolores becomes a nurse in a French hospital which is under German guard. A wounded soldier entrusts her with dispatches he is bearing to the French. In a burst of feeling husband and wife recognize each other, and they are later arrested for conspiracy. By a splendid sacrifice Dolores enables her husband to escape over the lines.

Feature: Mary Garden as Dolores Fargis and Hamilton Revelle as Hugh Maxwell.

Program and Advertising Phrases: Mary Garden, "The Most Wonderful Woman in the World."
Mary Garden, International Celebrity of Operatic Fame.
The most discussed celebrity of the present day.
The operatic world's greatest gift to the screen.
Mary Garden, the incomparable queen of daring fashions.
Mary Garden, a name linked with sensations on and off the stage.
Mary Garden, greatest of all American-born primma donnas.
Mary Garden, the sensation of two continents.
Mary Garden, who was the incomparable "Thais" of the screen.
Draws the highest salary ever paid to a picture artist for any single engagement on the screen.
Garden and Goldwyn, a Combination that means screen perfection.
The most beautiful woman ever shown upon the screen.
The woman who made motion pictures an acknowledged art.

Stunt Suggestions: Because of her prominence, Mary Garden's name is attached to many articles of commerce. There is Mary Garden candy and Mary Garden perfume. Her operatic selections have been registered on phonograph records. Music bears her picture and name. Try and coöriginate your local shop-keepers, making window displays of "Mary Garden" candy and perfume; advertise her music with window displays, and take advantage of phonograph records. Everything must be done high class in keeping with the standing of the star and her artistic attainments.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"THE WITCH WOMAN."

World-Pictures Present Ethel Clayton in a Story by Willard Mack—Directed by Traverse Vale—Released April 8.

Cast.

Marie Beaupre.....Ethel Clayton
Maurice La Farge, Louis La Farge, Frank Mayo
Dr. Cochefort.....John Ardizoni
Delaunay.....Jack Drumier
Andrea Montignac.....Louise Vale
Paul Martinet.....Robert Tansey

The Story: Marie Beaupre is a beautiful Alsatian girl, and Louis La Farge, a French artist, falls in love with her when he meets her in the mountains. Marie also falls in love with him, and some time later, when Louis deserts her, she is scorned by her relatives and friends when her secret is discovered. Marie is cast from her home, and forced to live in the mountains. Her mind is deranged by worry, and she becomes known as "The Witch Woman." Whenever anything happens that the mountaineers cannot explain they blame it on Marie, and curse her for it. A doctor who becomes interested in her case takes her to Paris, and succeeds in restoring her mentality.

Later Marie again meets Louis, and also his twin brother, Maurice. Many thrilling events follow, and all of the occurrences go to make a most interesting photo-drama.

Feature: Ethel Clayton as Marie Beaupre and Frank Mayo, who plays Maurice La Farge and his twin brother, Louis.

Program and Advertising Phrases: Ethel Clayton in Her Greatest Role.
A Tragedy of Love and Sacrifice That Touches the Heart.
A Gripping Story of Sacrifice and Enduring Devotion.
Great Love Sanctified by Endless Sacrifice.
Love Betrayed Becomes Love Glorified.
Witch and Woman With Heart of Gold.
An Unusual Photoplay Admirably Presented.
Beautiful Girl Cast from Home Attains Happiness.
Spectacular Sensations Provide Gripping Entertainment.
Love's Greatest Sacrifice Is Cast Aside.

Stunt Suggestions: It will be hard to couple the picture with "stunts." Dependance must be placed in the assistance the distributor provides for lobby display and newspaper work. Feature Ethel Clayton, a clever actress and great public favorite.

Advertising Aids: Free advance poster. Two styles each one and three-sheets. One six-sheet. Two-color heralds. Lobby displays, 8x10, 11x14 and 22x28. Slides. One and two-column cuts. Press book.

"THE CURSE OF IKU."

Essanay Present Tsuru Aoki, the "Japanese Bernhardt," and Frank Borzage in a Soul-Stirring Drama of Racial Pride—Distributed Through George Kleine System.

Cast.

Allan Carroll, III.....Frank Borzage
Omio San.....Tsuru Aoki

The Story: The action takes place in Japan fifty years ago. Yori, a Japanese prince, picks up Allan Carroll, a shipwrecked American sailor, and hides him in his home, as it is a crime for foreigners, except the Dutch, to land on Nippon's shores. Iku, an enemy of Yori, is apprised of the presence of Carroll. He raids his enemy's palace, and makes prisoners of Carroll and Yori. Both are sentenced to die, but Carroll escapes after killing Iku. The action then jumps to the present day, and when Iku, III, who comes to America to study its customs, learns that Allan, III, is the man he wants he seeks to avenge the death of his grandfather by taking Virginia Stanford, the fiance of Carroll, to Japan. Carroll follows. As a result of a fight between the American and the Japanese, Carroll kills Iku, III, and returns to America with his sweetheart.

Feature: Frank Borzage as Allan Carroll, III, and Tsuru Aoki as Omio San.

Program and Advertising Phrases: A Soul Stirring Drama of Racial Pride.
Love and Adventure in the Flowery Kingdom.
Beautiful Settings for Fascinating Screen Drama.
Odd and Bewitching Revelation in Screen Craft.
Big and Gripping Scenes That Thrill and Satisfy.
Tsuru Aoki, "The Japanese Bernhardt."
Romance of Japan Filled With Spirit and Action.
Real Japanese Gardens With Bowers of Flowers.

Stunt Suggestions: There is great opportunity for attractive lobby display in reproducing Japanese atmosphere by hanging lanterns and other Oriental decorations. Artificial flowers will add to the beauty. Your grocer or tea-merchant might be induced to display a special Japanese window, with hanging lanterns, etc.

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black and white stills. Portrait photos. Mats. Two styles each one and two-column cuts. Announcement slides. Press book.

"ROUGH AND READY."

William Fox Presents William Farnum in a Spirited Story of the Western Wilds in Which He Proves Himself a Man Worth While—Directed by Richard Stanton—Released March 24.

Cast.

Bill Stratton.....William Farnum
Evelyn Durant.....Violet Palmer
Jack Belmont.....Alphonse Ethier
Estelle Darrow.....Jessie Arnold
Matthew Durant.....David Higgins
Ed. Brown.....Frank Newton
Bess Brown.....Mabel Bardine
The Siwash.....Franklyn McGlynn

The Story: Bill Stratton prevents an elopement between Bess Brown and Jack Belmont, and the unnerved woman is still weeping upon his shoulder when Evelyn, warned by Jack, comes upon them and refuses to listen to any explanation from the man she loves and her girl chum. Despairing, Bill takes to the open. There Evelyn comes to meet her father whom she believes to be a wealthy mine owner. The father, unable to face her and tell the truth, runs away and leaves the telling to Bill. Evelyn thinks his story trumped up to gain her sympathy, and turns to Jack, who plans to abduct her, after getting Bill out of the way, but Bill is not removed as easily as he planned, and in the end a Siwash puts a knife between Hack's ribs and leaves the lovers free.

Feature: William Farnum in another heroic role.
Violet Palmer as the girl.

Program and Advertising Phrases: A dashing, sensational romance of the North.
A "man's man" wins a woman's love.
See the terrific battle with the wolves.
Dance hall girl gives her life for man who was polite.

Stunt Suggestions: For window work try and arrange a display of compasses with, "Why does the compass always turn toward the North? It's because it is the point of greatest attraction. Most William Farnum photoplays are laid in the North, because it is the land of swift, elemental action. There is one at the (house and date). It's called 'Rough and Ready,' and you never saw Farnum in a more active part." For the lobby use the smaller display, and above a card, "In the studio they call these pictures 'stills,' but in 'Rough and Ready' William Farnum isn't still a minute. Do these pictures look like it? The play is even faster (date)."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

"JUST A WOMAN."

U. S. Exhibitors Booking Company Presents Charlotte Walker in a Screen Version of Eugene Walter's Stage Sensation—Made by S. & S. Photoplays, Inc., and Directed by Julius Steger—Released on the State Rights Basis.

Cast.

Jim Ward.....Lee Baker
Anna, his wife.....Charlotte Walker
Ned, their son,
Baby Volare, Cornish Beck, Paul Perez
Mary, the hired girl.....Anna Williams
Fred Howard.....Edwin Stanley
John Prentiss.....Henry Carvel
Elias Fox.....Charles Kraus
Judge Van Brink.....Forrest Robinson

The Story: Born to the lower walks of life, but with a spirit that moves her to fight for better things, Anna wins fortune through financing the invention of one of her young boarders, and insists as part of the price that her husband be placed upon the directory of the company. His fellow directors, finding that he stands for the rights of his former associates, seek for the weak joint in his armor, and find it in drink. This leads to women, and Anna, despairing, consents to a divorce with perjured evidence, but when she finds that she is to lose her child she creates a scene that ends in prison sentences for both for perjury. The story is taken up as the offenders are released, and the now penitent husband goes into the munitions factory to turn out the shells his soldier son will feed the cannon.

Feature: Charlotte Walker as Anna, Lee Baker as Jim, Forrest Robinson as the Judge.

Program and Advertising Phrases: The story of love outgrown and high ideals forgotten.
A Broadway sensation by the author of "The Easiest Way."
Friend of workingman ruined by fellow directors.
A tragedy of big business and easy money.

Stunt Suggestions: There is good controversial material here for newspaper work in the questions as to the propriety of divorce by collusion to get rid of a galling chain, and the action of the mother in attacking the legitimacy of her son in order to retain possession of him. Either will get you good newspaper space if you start the ball rolling with a few letters. For a lobby attractor use a card on which in large letters is the warning, "Do not help your husband." In letters small enough to make them come in to see it add, "Nine times out of ten the woman who advances her husband to wealth pays the penalty in the divorce courts. The newspapers have printed hundreds of such stories, and it is the theme of 'Just a Woman,' shown here (date). It is by Eugene Walter, and features Charlotte Walker." For window work display a dinner pail and a filled decanter on either side of a sign reading, "She was 'Just a Woman,' but she took her husband from the dinner pail class only to lose his love when he turned from that to the decanter. See the story of a woman's sacrifices at (house and date)."

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheet. Photos, 8x10, 11x14 and 22x28. 8x10 Heralds in two colors. Cuts. Mats. Slides. Press Sheet and Music Cues.

"THE KID IS CLEVER."

William Fox Presents George Walsh in a Five-Reel Adventure Serial; Written by Randolph Lewis; Photographed by John Leezer; Directed by Paul Powell. Released March 31.

Cast.

Kirk White.....George Walsh
Jane Ogden.....Doris Pawn
Ramon Cortez.....Ralph Lewis
Stephen White.....A. Burt Wesner
Achilles Robusto.....Don Likes
Pendas Alvarez.....Clyde Hopkins

The Story: Kirk White is on the trail of adventure. To satisfy him for life his father arranges for him to take a sea trip with a motion picture company which guarantees to provide a thrill every minute of the voyage.

The film makers miss the steamer, but Kirk doesn't know it. He thinks a band of South American revolutionists are the players and considers all their doings on shipboard as mere fun. When attempts are made on his life and against Jane Ogden, a fellow passenger with whom he is in love, he considers the whole affair a huge joke.

Kirk finally realizes the truth when he is knocked unconscious by Ramon Cortez, leader of the band. He regains consciousness in a dungeon in Mexico. There are

HAVE YOU
AND
HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

more thrills and more hairbreadth escapes until Kirk and Jane are rescued by a troop of United States cavalry.

Feature: George Walsh as Kirk White, The Adventurous Youth, and Doris Pawn as Jane Ogden.

Program and Advertising Phrases: A Complete Adventure Serial in Five Acts.
Enough Thrills In One Show to Last You a Week.
Get the Real Thrill and Tingle of Desperate Adventure.
When You See All His Stunts You'll Admit: "The Kid Is Clever."
Bandits and Desperadoes, Thieves and Cut-Throats Outclassed.
Here's a Way to Cure Your Boy of Wanderlust.
Adventures on Land and Sea End In Cupid's Triumph.
Love and Adventure Mixed With Thrills and Stunts.
Winning a Girl by Sheer Force of Daring.
Pretty Girl Bewitches Youth Into Wild Adventure.
The Call of Adventure Responds to the Appeal of Love.

Stunt Suggestions: Boys who like to "show off" as acrobats, tumblers and "cart wheel" experts might be secured to romp through the streets carrying advertising cards: "The Kid Is Clever" (name of theater). Their shouts and laughter would surely attract attention to their antics. Play up the thrills and "stunts" George Walsh furnishes in your advertising. "More Thrills Than a Fifteen Week Serial All in One Entertainment," etc.

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slide. Mats and press book free.

"THE VORTEX."

Triangle Presents Norman Sherbrook's Story, Scenarioized by George Elwood Jenks; Directed by G. P. Hamilton; Photographed by Tom Buckingham. Released March 31.

Cast.

Lorimer Van Cleefe.....Joe King
Joan Meredith.....Mary Warren
Henry Meredith.....Wilbur Higbee
Albert Dunning.....Eugene Burr
Lew Herford.....George Hernandez
Hilda Herford.....Myrtle Rishell
Mr. Merkle.....R. P. Thompson

The Story: Van Cleefe, a Wall street millionaire, loves Joan Meredith, daughter of his business rival. But she spurns him in favor of Albert Dunning when she catches him in a compromising position with Mrs. Hilda Herford. Joan elopes with Dunning and, registering at a hotel as Mr. and Mrs. Rivers, await the arrival of the minister they summoned. While they are waiting for the minister, who has been unavoidably delayed by the breaking down of his auto, Van Cleefe, who has taken Mrs. Herford out for an automobile ride, stops at the hotel, sees Joan and Dunning and arrives at the worst conclusion. Joan suspects Van Cleefe's presence at the hotel with Mrs. Herford. Joan's father is losing heavily and Dunning leaves her. In order to save her father Joan offers to marry Van Cleefe, but he ignores her. News of his wife's conduct reach Mr. Herford and the killing of Van Cleefe is averted by Joan, who sacrifices her honor by confessing it was she who was at the hotel. An unexpected telephone call, which Van Cleefe answers, happens to be from the minister who was to have married Joan and Dunning. This incident clears the way to a happy reconciliation.

Feature: Joseph King and Mary Warren.

Program and Advertising Phrases: Popular Fiction Done In Clever Photoplay.
Disclosures of a Tell-Tale Hotel Register.
The Unflinching Finger of Scorn and Suspicion.
The Revelations of a Country Road House.
How A Good Girl Sacrificed Herself to Scandal.
Wrecking Motors and Ruining Reputations.
Bad News Travels Fast, But Truth Prevails.
Good Names and Fortunes In the Swirl of Wall Street.
Social Problems Solved in Gripping Episodes.
Selfishness and Averice Give Way Before True Love.

Stunt Suggestions: It is hard to couple this subject with street stunts. The assistance offered by the distributor must be depended upon for lobby display.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

"THE BLUE BIRD."

Adolph Zukor Presents Maeterlinck's Classic, Directed by Maurice Tourneur, Scenario by Charles Maigen; An Artcraft Released March 31.

Cast.

Tyltyl.....Robin Macdougall
Mytyl.....Tula Belle
Daddy Tyl.....Edwin E. Reed
Mummy Tyl.....Emma Lowry
Gaffner Tyl.....Wm. J. Gross
Granny Tyl.....Florence Anderson
Berlingot.....Edward Elkas
Berlingot's Daughter...Katherine Bianchi
Fairy Berylune.....Lillian Cook

The Story: The story is a philosophical dissertation upon life, endowing all things with life and speech, and giving a glimpse into the hereafter. The obvious intention of the famous Belgian author, Maurice Maeterlinck, was to open the eyes of humanity to the beauties surrounding our every-day life, and to which we are blinded by familiarity. Two children, Mytyl and Tyltyl, typify the average person, and their pursuit of the Blue Bird is an allegorical representation of the restless quest of man for happiness. The good fairy, Berylune, leads the children through every walk of life, and they meet in personified form all the vices and virtues, as well as wealth and poverty. The cruel wars loom up in terrible form, and the commodities live and talk. Even the dead are brought back from the grave, and in the Azure palace the Unborn, in great multitudes, impatiently await their advent upon the earth.

Program and Advertising Phrases: Bluebirds Symbol of Happiness.
Great Stage Success Exceeded in Beautiful Photoplay.
Pictorially Beautiful Reproduction of Famous Classic.
Every Human Heart Will Thrill and Pulse With Delight.
Colossal Motion Picture Spectacle Supreme and Unequalled.
Photodrama of Brightest Sunshine and Happiness.
Herein the Whole World May Find Happiness and Sunshine.
The Century-old Struggle for Happiness Achieved.
Seeking Happiness Here You Will Find It.
Mammoth Photo-Dramatic Spectacle of Lavish Splendor.
Maeterlinck's Stirring Play in Moving Spectacle.

Stunt Suggestions: The vogue of bluebirds for decorating china, bric-a-brac, linens and all sorts of fancy novelties gives great opportunity to hook up with most of the stores in town. Window displays of bluebird novelties may be coupled with the offering. Your music store can feature the song, "Bluebird Bring Back My Happiness." Have "bluebird pie" in the lobby with "birds" numbered for admissions. Birds may be purchased at novelty stores or made from cardboard and painted blue. Artcraft has prepared a special newspaper campaign that should be used in creating interest. Make clear that this is a feature for both children and grown-ups.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each of star and play, one to three columns wide. Advertising layout mats. Slides. Press book.

"HUMDRUM BROWN."

Paralta Presents a Story and Scenario by H. B. and M. G. Daniel. Directed by Rex Ingram. Released March 15.

Cast.

Humdrum Brown.....Henry B. Walthall
Alicia Boothe.....Mary Charleson
Grace Danforth.....Dorothy Love Clark
Carlos Tanner .....Howard Crampton
Cousin Kate.....Kate Price
John Fryeburg.....Joseph J. Dowling
Ed Danforth.....Joe Harris
Aunt Elvira.....Ida Lewis

The Story: In the little town of Fryeburg lives Hector Brown, who, on account of his uneventful existence, has earned the sobriquet of "Humdrum." He is a clerk in the Fryeburg Bank, and is engaged to Alicia Boothe. Through the villainy of Charles Tanner, president of the bank, and Edward Danforth, the husband of

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

Clara, Humdrum's sister, the bank is robbed and subsequently closed, and Humdrum, who has thereby been thrown out of a job, goes to the city, where, through the good offices of a detective friend, he secures a position as clerk in a hotel. A fortune is left to Alicia, and she entrusts it to Tanner to invest for her. Meanwhile Danforth, who has been arrested, has informed the authorities that the direction of the pilfering of the bank's funds was in the hands of its former president. Tanner escapes, but is finally caught by Humdrum, who turns him over to the officers. Alicia and Humdrum return to Fryeburg. Humdrum becomes president of the bank and later he and Alicia are united in marriage.

Feature: Henry B. Walthall as Humdrum Brown and Mary Charleson as Alicia Boothe.

Program and Advertising Phrases: Faithful Hearts Wait Patiently for True Happiness.
Intrigue, Jealousy and Crime Cannot Shake True Devotion.
Thrills and Sensations Abound. Excitement and Adventure Thrill.
Homely Story of True Devotion Spiced With Adventure.
Baffling Intrigue and Jealousy True Love Wins Out.
Constancy Finds Response In Faithful Waiting.
Sin Meets Its Downfall While Virtue Triumps.
Crime and Debauchery End In Just Retribution.
Humdrum Life Is Suddenly Awakened by Thrills of Excitement.
Gripping Story of Love, Adventure, Jealousy and Intrigue.
Every Element of Good Photoplaying to Grip Attention.

Stunt Suggestions: The advertising assistance offered by Paralta must be depended upon for lobby displays. The offering does not adapt itself to street displays.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one-to three column cuts in electro or mats. Press book.

"THE TIGER MAN."

Thomas H. Ince Presents an Artcraft Production Starring William S. Hart. Based on J. G. Hawk's Story; Directed by the Star; Photographed by Joe August. Released April 1.

Cast.

Hawk Parsons.....William S. Hart
Ruth Ingram.....Jane Novak
Connor Moore, Indian Agent..Milton Ross
Rev. Luke Ingram.....Robert Lawrence
Sandy Martin, Sheriff...Charles K. French

The Story: Hawk Parsons, a bandit chief, is known as "The Tiger Man." A wagon train is halted, owing to lack of water, and the emigrants suffer great privations. Among these is Ruth Ingram, wife of a minister, who volunteers to go in search of aid. She encounters Hawk, who, after hearing her story, goes to the relief of the imperilled emigrants. The party is attacked by Indians, but the savages are driven away. Hawk falls in love with Ruth and takes her away to his cabin in the desert. She attempts to slay herself, then swoons, and this marks the beginning of Hawk's regeneration. He goes after a physician and, when her health is restored, he escorts her to a settlement where she rejoins her husband. He then gives himself up to the authorities.

Feature: William S. Hart as Hawk Parsons, "The Tiger Man," and Jane Novak as Ruth Ingram, the Minister's Wife.

Program and Advertising Phrases: William S. Hart's Latest and Best Picture.
Beautifully Pictured Legend of Frontier Days.
How a Tiger-Heart Was Tamed by Sacrifice.
Thrilling Story of the American Desert.
Thrills and Human Interest In Gripping Photoplay.
It's Hart. That's All. And That's Enough. Don't Miss It.
Typical Western Play With Thrills and Sensations Galore.
How a Faithful Woman Softened the Heart of a Desperado.
Artcraft's Super-Production Presents the Nation's Favorite.
Desperate Gun-Man Capitulates to Weak Woman.
Tiger-man of Tiger-heart Surrenders to Defenseless Woman.
The Old West in the Days of Gold Truthfully Reflected.
Radiant Purity Makes Willing Captive of Moral Monster.

Stunt Suggestions: A wagon converted into a "prairie schooner" driven through the streets carrying advertising banners on each side of the cloth canopy would afford an effective display. Pictures of tigers hung in the lobby might bear cards: "See the mate of this tiger—William S. Hart, 'The Tiger Man.'" Almost any "Western" stunt would apply to this subject. Take advantage of Hart's great popularity in every way you can.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"THE HONOR OF HIS HOUSE."

Paramount Presents Sessue Hayakawa in a Jesse L. Lasky Production, by Marion Fairfax—Directed by Cecile De Mille—Released April 1.

Cast.

Count Ito Onato.....Sessue Hayakawa
Lora.....Florence Vidor
Robert Farlow.....Jack Holt
Mrs. Proudweather.....Mayme Kelso
Mr. Proudweather.....Forest Seabury
Sato.....Tom Kurahara

The Story: Count Ito Onato, a Japanese scientist expertly versed in toxicology, is in love with Lora and becomes insanely jealous of Robert Farlow when he shows an interest in her. They go to the South Pacific and the steamship is wrecked, the only survivors being these two men and Lora. Count Onato becomes leader of the party, but his jealousy obsesses him. To prevent murder Lora is forced to choose between them, and she gives her hand to the count. The three are rescued and return to Japan, where Lora becomes Onato's wife. Farlow again enters their home and, maddened by jealousy, Onato poisons his wife only to learn that she is about to become a mother. He searches for an antidote in vain, and finally offers his blood by transfusion to save her life. Onato dies during the operation and Lora becomes the bride of Farlow.

Feature: Sessue Hayakawa as Count Ito Onato, The Toxicologist; Florence Vidor as Lora, and Jack Holt as Robert Farlow.

Program and Advertising Phrases; Gripping Story of the Orient Interestingly Told Amid Delightful Settings.
Pictures of the "Flowery Kingdom" Drawn by a Master Hand.
Thrilling Scenes of Shipwreck at Sea.
"A Man's Home Is His Castle, and He Has a Right to Defend It."
Defending the Honor of His House from Assault and Intrigue.
Gripping Story of a Great Domestic Tragedy.
An Exceptionally Good Picture Beautifully Photographed.
One of the Plays That Will Keep Paramount Supreme.
Cecile De Mille's Latest and Most Artistic Production.
Beauties of the Orient Reflected in Fine Photography.
Thrilling Chapters and Episodes in a Domestic Tragedy.

Stunt Suggestions: Here is a chance to transform the lobby into a Japanese bow-

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

er by the use of lanterns, artificial flowers and fancy adornments. If you have a Japanese costume send a man through the streets carrying a large umbrella (of the Japanese kind) with display card advertising the picture.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"A BIT OF JADE."

Mutual Presents An American Film Co. Production Starring Mary Miles Minter. Directed by Edward S. Solman. Scenario by Karl Coolidge; From Mildred Carl Graham's Work of Fiction. Released April 1.

Cast.

Phyllis King.....Mary Miles Minter
Grayson Blair.....Alan Forrest
Cuthbert King.....David Howard
Mrs. Abigail King.....Vera Lewis
Rhi .....Alfred Ferguson
Lantz .....Clarence Burton

The Story: Phyllis King is at lunch in a restaurant when her brother, Cuthbert, asks her for a loan. In going out Cuthbert puts on the overcoat belonging to Grayson Blair, a collector of antique jewelry. Phyllis finds that she is unable to pay the bill and Blair comes to her assistance by settling it. At home Blair is surprised to find that the valuable necklace he had in his overcoat pocket is missing and believes that Phyllis is the thief. Phyllis finds the jewel in what she believes to be her brother's coat, and surmises that he bought it for her, but subsequently learns that it is the property of Blair. Phyllis decides to return it to Blair and goes to his city home after writing her brother to this effect. Cuthbert, puzzled, follows his sister and, accepting the worst, is about to attack Blair when the tangle is cleared up by the identification of the overcoat Cuthbert is wearing. Blair asks Phyllis to put the necklace on and then tells her there is a legend that the necklace will win for its owner the heart of the maiden who wears it.

Feature Mary Miles Minter as Phyllis King and Alan Forrest as Grayson Blair.

Program and Advertising Phrases: Dangers of a cafe flirtation.

Sixteenth century romance in twentieth century settings.

Happy fulfillment of a Hindu love legend.

Circumstances complicate and alter cases.

Fulfilling the Hindu's sacred pledge.

How the shifty Hindu fights.

Love and romance involving a jewel robbery.

Hearts stolen when pilfered gems are found.

College girls cavort in a midnight lark.

Collector of jewels becomes collector of hearts.

When is a boy a girl and when is a girl a boy?

Sensational episode spiced with romance.

An accidental crime ferreted out by Detective Cupid.

Teeming with excitement and suspense.

Brilliant in photography, appealing in theme.

Stunt Suggestions: Hook up a display of necklaces in your jeweler's window. Have an artistically painted card read: "'What maid shall wear these beads of jade shall marry 'ere the poppies fade' is the basis of the plot dainty Mary Miles Minter will unfold in 'A Bit of Jade' at (name of theater." Curiosity will be aroused by another card: "Pick out the jade necklace." Use the assistance Mutual provides for lobby display. Street stunts are hard to devise. A man in Hindu make-up passing advertising hand-outs would be one method.

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

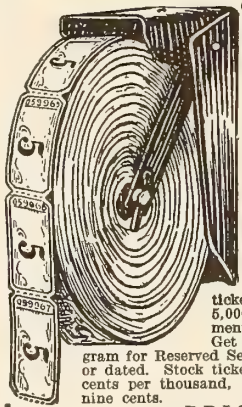
-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. New York

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00

National Ticket Co., Shamokin, Pa.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Synopses of News Reels

Mutual.

Screen Telegram No. 4 (March 13).

Sacrifice Cars to War.—Official review of war workers shows what women of America are contributing in time and money to carry on the war to "Make the World Safe for Democracy."

Easy Money for John D.—Louisiana geyser spouts $20,000 worth of crude oil per day—pictures of the third largest producing field in the world.

1918 War Gardens Start.—City farmers at Houston begin work under direction of the National War Garden Commissioner. Fire interrupts garden makers.

Movie Hero Climbs Wall.—William Russell welcomed home by Santa Barbara populace after Eastern trip begins work on productions for his own company.

Repair Hun Destruction.—Official French war pictures show French engineers rebuilding roads in the regions of Alsace from which the Germans have been driven.

Walk Two Miles for Yarn.—Three Colorado knitters make hazardous trip over snow covered mountain to get material to continue their work for the soldiers.

Baby Crop Large as Ever.—Los Angeles does its bit against race suicide, and claims new fame as world's greatest nursery.

Paderewski Leads Poles.—Voices of 35,000 Poles raised in cry for "Freedom" as noted pianist, Ambassador of Freedom, writes new national anthem.

Screen Telegram No. 5 (March 18).

Where First Yanks Fell.—Official pictures from France show impressive ceremonies over bodies of first Americans killed in action. Scenes in the trenches where they fell.

Sunday Opens Up On Hell.—The Reverend "Billy," Baseball Evangelist, begins spring drive on old "Doc" Satan in Chicago. The arrivel of "Billy" and "Ma." Close up of Sunday.

Juggles Marbles With Toes.—University of California students begin strenuous Training for military life. Husky boys pick up pebbles with their tootsies to overcome flat foot.

Cry "No Beer—No Boats."—Six thousand ship builders at Toronto resent Provincial decree reducing percentage of alcohol in beer. Premier Hearst tries to explain.

British Primate Arrives.—The Most Reverend Cosmo Gordon Lang, Archibishop of York, and England's most distinguished cleric, attends service at Cathedral of St. John the Divine.

Form Big Red Cross Band.—Combined bands of Fort Custer play on steps of Capitol at Lansing before Governor Sleeper as they start on state-wide Red Cross campaign.

"Doug" Stages Acrobats. Famous screen star walks on his hands across entrance of Grauman's new million dollar picture palace, Los Angeles, to celebrate first Screen Telegram.

Heavy Guns in Action. From "Somewhere in France" comes pictures of France's new artillery, bigger than the famous 75s, hurling immense projectiles against the Huns.

Learning How to Shoot. New York Athletic Club stages annual trap shoot at Travers Island, N. Y. Camera shot shows clay pigeon leaving trap and caught in maidair by marksmen.

Screen Telegram No. 4 (March 24).

The Noose for "Germania." Huge statue "Germania," which has stood for thirty years in front of a St. Paul building, is

Exhibitors Everywhere!

Every minute the latest edition of your daily paper brings you a fresh and more convincing argument that the

SALVATION OF DEMOCRACY

is in the Hands of the

UNITED STATES OF AMERICA

THE

Third LIBERTY LOAN Drive

Beginning April 6th

Must Be A Tremendous Success

Moving Picture Exhibitors have it within their power to do much toward putting the Third Liberty Loan across.

It is hoped that every exhibitor in the United States at least once during the drive which will last approximately three weeks, will devote a day at his theatre to the Liberty Loan sale campaign. A special program of patriotic pictures will help. Special decorations will help, and the local Liberty Loan Committee in each community will furnish "Four-Minute" Men to clinch the argument.

DON'T BE THE WEAK LINK IN THE CHAIN
PUT YOUR SHOULDER TO THE WHEEL

swung from its pedestal by its neck and razed.

Farms on "No Man's Land." Tractors at work on former battlefields of Northern France preparing them for crops. Thousands of tractors in construction at Racine, Wis.

Food Follows the Flag. Governor Dorsey of Georgia and Mayor Candler of Atlanta, clad in overalls, pilot plows over Atlanta's downtown park to prepare it for seeding.

Teaches Armless to Work. Louis J. de Rondeau, armless Frenchman, at Kansas City to instruct wounded Americans in the use of artificial limbs. Dresses with wooden hands.

Ready for Huns' Advance. Italian and French engineers operating trench digging machine and erecting wire entaglements in preparation for the threatened Austrian drive.

Teach Warfare to Moors. Picturesque Moroccan natives shown in their home training camps, enroute to France, and on their way to the trenches in French Official War Films.

Train Pigeons for War. Carrier pigeons raised and trained at Detroit bird farm for service on the battle fronts. Champion bird flies 530 miles in ten hours.

Caring for War Orphans. Scenes at a hospital near Evian, France, where children, left homeless by the war, are housed, nursed and educated by the Red Cross.

Flag for U. S. S. Recruit. Recruiting station at Union Square, New York, presented with silken colors by women of the Universal Sunset Club of New York.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 22 (March 13).

Los Angeles, Cal.—The call to mobilize rings far and wide to our youth as to our manhood, and thousands of little volunteers respond. Subtitle: Boys from 20 lands now all sons of Uncle Sam.

On the Atlantic.—Victim of terrific gales that have swept the Eastern seaboard the American steamer Susquehanna is driven ashore.

Washington, D. C.—Relieve the freight congestion by using the Rural Express. The Government urges farmers to send products to the markets by fast auto service.

On the Western Front.—United in aim and action, British and French together man the batteries at places where the two fronts join into one.

Rheims, France.—What cares the Hun for sacred or historic landmarks, as he ruthlessly seeks to uproot the very foundations of civilization? Subtitles: Churches seem to be a special target for his airmen and batteries. One German aeroplane is captured intact.

Venice, Cal.—Here—here—women life savers! All the male life savers have gone to save Democracy, and so—. Oh my, even a drowning man would come 'round in a jiffy.

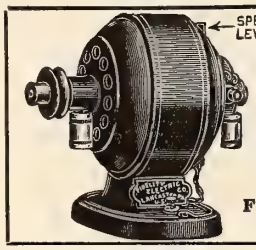
Boston, Mass.—Even machine guns take a back seat when this new centrifugal gun, firing 33,000 shots a minute, gets into real action.

Quantico, Va.—First to fire—among the boys that are the first to fight. Colors are presented to new artillery corps of the Marines. Subtitles: Major-General Barnett (left), head of the Marine Corps, reviews the men. One standard for all.

SOLIDHED POSTER TACKS

½ in., 25c. ⅝ in., 35c.
11/16 in., 50c. per 100
THE HANDY HAMMERLESS TACK
Solidhed Tack Co., 38 Murray St., N. Y.

OUR SPECIALTY IS TITLES
PLAIN and FANCY
Printed in Any Language
Write or Call
VELASCO & PUIG
145 W. 45th St., New York Phone: Bryant 6837



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

Cartoon (Magazine Section).—Making an Example of Him.

Food Will Fight Our Battles.—Sharing our wheat insures victory. U. S. Food Administration.

HEAST-PATHE NEWS NO. 23 (March 16).

Camp Logan, Tex.—Help them smile, smile! The army's largest band and the "Pep" squad, 1,000 strong, aid the girls sell Smileage Books.

Los Angeles, Cal.—"Gas" goes up again—this time it leaps high in clouds, but anxious automobilists, do not worry, it only goes in smoke.

Albany, N. Y.—The big drive is on—Empire capital invaded! Hundreds of British recruits captured by the invincible tank Britannia.

In Alsace.—Winter or summer, the current never stops. French batteries pour over snow-covered Alsatian hills in an endless stream.

Chelmsford, England.—Her whole manpower is mobilized by Britain for the final drive, and thousands of men are added to the nation's forces.

Yaphank, L. I.—"I wish I was as big as you," says little George Dewey, descendant of the hero of Manila, to the soldiers at Camp Upton.

An Atlantic Port.—Several hundred passengers and crew are imperilled when the big liner Kershaw goes ashore and is wrecked during a heavy fog.

Somewhere in France.—Frequently does France have to decorate her troops—not that honor is lightly given, but because her heroes are many.

Wheat Golden Grains of Victory! Send our Allies' share "Over There" to win for us! (U. S. Food Administration).

HEARST-PATHE NEWS No. 24 (March 20).

New York City.—All hail, loyal sons of Erin! Old Glory waves with the Shamrock Green as 6,000 Irish march in St. Patrick's Parade.

Ft. Montgomery, N. Y.—A bit of Klondike life right in good old New York—Alaskan dog teams race along here just as they do way up in the North. Jacques Suzanne, the arctic explorer, with his Siberian dogs.

Chicago, Ill.—Eyes of the Future—America need not fear a lack of daring airmen with her youthful aviators preparing to do their bit.

In Africa—France and her possessions are united in the common struggle. Moroccan "tiraille urs" respond nobly to mother country's call.

Midnight at Eleven.—Up an hour earlier, to bed an hour sooner—all clocks are to be set ahead one hour by the new plan to conserve daylight. Subtitles: How Uncle Sam sets the time; The Observatory at Washington is the official timekeeper. An astronomer carefully observes the stars as they cross the meridian at Washington, The Riefler Clock, the country's standard timepiece, is set automatically the instant the star crosses the meridian. A graphic record is made of the beats of the standard clock. At noon Eastern time a master relay flashes out the exact moment to all parts of the country, thus setting correct time.

Philadelphia, Pa.—Spring is here, and the milder weather brings out the Penn Varsity crew to begin practice for the season's water sports.

New York City—Ready for any emer-

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

It Is Our Aim
"To Serve the Entire Motion Picture Industry"
For This Reason We Enjoy the Confidence of Our Readers—and, For This Reason
You Should Subscribe for / You Should Advertise in } THE MOVING PICTURE WORLD

Simplex

"The World will make a beaten path to his door"

That's what Elbert Hubbard said would happen if a man built a better Projector than his neighbor.

As a matter of fact, he didn't say Projector, but Mousetrap; but he might just as well have said Projector.

Anyway, Hubbard sometimes overlooked vital things. For instance, he didn't say a word about telling the World of your better Projector.

That's a serious shortcoming, for the World would know nothing of it. It wouldn't even know where your door was; so how could it wear a beaten path to your door?

But all joking aside, you can't blame us for taking that little remark of Hubbard's to ourselves.

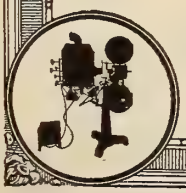
We build the Simplex; it is better; we tell the World about it; the World agrees with us; and now you ought to see the path to our door! (Figuratively speaking, of course.)

Really, it's getting "worse and worse." Again we added thousands of dollars' worth of equipment, and for all that, we've got to work day and night to keep up with the demand.

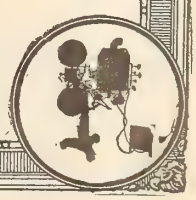
Nowadays you hardly ever hear of a good House opening up with anything but Simplexes. No wonder; who wants to take chances when he can have a sure thing?

By the way, the million-dollar Grand in Pittsburgh; the Grauman in Los Angeles; and the Knickerbocker in New York, showing Gerard's Four Years in Germany, none of these wanted to take chances. Like most others, they preferred to take the Simplex.

There can be only one reason why more and more Exhibitors want the Simplex



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



ONCE MORE

We call your attention to our long experience and excellent facilities for serving you when it comes to doing your DEVELOPING and PRINTING.

We are sure EVANS can please you better—much better in quality of work. Remember it costs you nothing to investigate. Why not do so now?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: Audubon 6881-2

gency—the Ninth Coast Artillery of N. Y. Guard demonstrates its preparedness in a street riot drill.

Camp Kearney, Cal.—Sunshine Division—is their name—the boys of the Golden State who will soon carry new rays of hope to the Allied army.

Do Your Bit—Join the army of the majority. SAVE! Use food substitutes.—U. S. Food Administration.

Universal Animated Weekly.

ISSUE NO. 14 (March 6).

"Kidding the Kaiser" is Great Game with Sailor Laddies.—The hard work of training for service in Uncle Sam's navy doesn't keep student blue-jackets from frequent outbursts of youthful joy and fun-making—Great Lakes Naval Training Station, Chicago, Ill.

New York Greets Archbishop of Old York.—His Grace, the Most Rev. Cosmo Gordon Lang, Archbishop of York, delivers the first of a series of messages from Great Britain to America, at the Cathedral of St. John the Divine—New York City.

Another of Uncle Sam's "Victory Ships" Completed.—The cry for "ships, ships, ships, to win the war," is answered at the Rolph Shipbuilding Yards, where the first of several barkentines is launched—Eureka, Cal.

Under Flag of David Jews Will Fight for Holy Land.—Battalion of volunteers from the ghetto leaves to join British fusileers for service in Palestine, where the six-pointed star of the Jews will proudly fly beside the Union Jack—New York City.

Uncle Sam's New "Over the Top" Guns Prove Their Worth.—The Browning automatic rifle, America's latest contribution to the war, is tested by Army experts in the presence of French and British officers—Washington, D. C.

Even Royalty Likes to "Play the Ponies" Now and Then.—King Alfonso, noted patron of sport, attends the races with the Queen and members of the Royal Family—Madrid, Spain.

Will Avenge Their Comrades, Victims of Cowardly U-Boat!—"Remember the Tuscania!" may well be the war cry of these officers of the Thirty-second Division, some members of which went to heroic deaths on the torpedoed transport—Camp McArthur, Texas.

Premier of Canada Here with Message for President.—Sir Robert Borden, Canada's civilian hero of the war, arrives for a conference with President Wilson—Washington, D. C.

British Prisoners, Like the Dead Returned, Arrive in "Blighty."—Permanently disabled "Tommies" exchanged by the Germans, because of their injuries, arrive home at last on the Dutch hospital ship "Sindoro"—Somewhere in England.

National Army Boys Ready for "Great Adventure with Pershing. — Governor Whitman, of New York, and Brig.-Gen. Johnson, Acting Commander of the Metropolitan Division, review the citizen soldiers only recently converted from civil life—Camp Upton, N. Y.

Cartoons by Hy Mayer.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

ISSUE NO. 15 (March 13).

Old Glory will go into battle with the Marines. Major-General Barnett, Commandant of the Marine Corps, presents the colors to the newly-formed Eleventh Regiment of artillery, U. S. M. C.—Quantico, Va.

Marvelous steam gun fires 33,000 shots a minute. Levi W. Lombard completes invention of murderous weapon operating on the principle of a sling, the bullets from which pierce one-inch armor plate at hundreds of yards—Boston, Mass.

Californians revel on snow-clad mountain tops. Annual "fiesta of the snows" draws hundreds from the sun-lit valleys to frolic on the white-mantled summits of the Sierra Nevada—Truckee, Cal.

Sports continue in New Zealand, despite war. Although this great British colony has given thousands of her sons to the mother country, those at home keep a stiff upper lip and still engage in the favorite pastime, yachting—Auckland, New Zealand.

Cleanliness is next to Godliness in the Navy. "As we clean up our clothes, so we will clean up the Kaiser" is the way the boys of the Great Lakes Naval Training Station feel about the great modern laundry they operate—Great Lakes, Ill.

Divers recover treasure buried 'neath the waves. Six carloads of sugar sink when a barge springs a leak, outrivaling the famous hidden hoard of the notorious Captain Kidd—Baltimore, Md.

Bats and balls for Pershing's boys in khaki. Clark Griffith, manager of the Washington Baseball Club, heads fund which has "gone to bat" for contributions with which to buy diamond outfits for "Sammies" at home and abroad—Washington, D. C.

Messengers of war carry note to Mrs. Wilson. Invitation to attend Military and Naval Meet is sent Mistress of the White House by carrier pigeons released from the deck of the land battleship "Recruit" by Mrs. Whitman, wife of the Governor of New York—New York City.

"Boyce's Tigers" long to be at throats of Huns! Young men eager for military service drill under Captain Boyce, U. S. A., who already has trained thousand who preferred not to wait for the call to camp—New York City.

Banner of Liberty is raised over "Battleship Recruit." The Betsy Ross Sewing Party of the Universal Sunset Club hurries to completion its silken Stars and Stripes for presentation to Uncle Sam's wooden warship in Union Square—New York City.

Cartoons by Hy Mayer.

Universal Screen Magazine.

ISSUE NO. 62 (March 15).

Preparedness—Making an Aviator. Air supremacy means victory, military experts declare. Private parties maintain, at their own expense, an aviation school at Wilmington, Del. Aviators are trained here for immediate service with the Army.

Industry—The Making of a Newspaper. Few people know how a newspaper is produced. The Universal Screen Magazine presents a serial in three installments, showing every process. Watch for Installment

PERFECTION IN PROJECTION Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Better Projection at Less Cost

Nearly every means of improving your projection means added cost. But here is a chance to better the screen illumination and *save* cost. NATIONAL MAZDA lamps give a steady, flickerless light. They make the illumination *uniform* from edge to edge of the screen. They do away with phantoms and shadows.

Besides all that, they make conditions in the booth more satisfactory. Once focused, NATIONAL MAZDA lamps require no further attention. They need no adjustments. They leave the operator "nothing to watch but the film." They lower the temperature and better the air in the booth. They prevent the heat-breakage of lenses. When NATIONAL MAZDAS are used, there are no more broken carbon jaws to contend with. Repair expense is reduced, and the consumption of current is *cut two-thirds*.

With all these advantages and all these savings, NATIONAL MAZDA lamps ought to interest *every exhibitor*. To get full information ask your supply house—or Nela Specialties Division, National Lamp Works of General Electric Co., 106 Nela Park, Cleveland, Ohio.

NATIONAL MAZDA

THE WAY TO BETTER LIGHT

Two—How the Business and Editorial Departments Are Conducted.

Animal Friends—Darwin Was Wrong! Watch these dogs perform and you'll come to feel that they were more likely our ancestors than monkeys. They display a brand of marvelous intelligence.

Industry—What a Careless Hunter in the Woods Can Do. It costs the Government more than two million dollars yearly to protect the national forests from fire, but in the dry seasons the flames sometimes get beyond control.

Art—Miracles in Mud, produced by Willie Hopkins. "Mother's Liberty Bond."

ISSUE NO. 63 (March 22).

Engineering—Monster Concrete Bridge. In these days, engineers are seeking to build bridges which will be permanent. Concrete insures greater strength, solidity, lasting centuries.

Industry—The Making of a Newspaper, Part Two.

Screen Oddities—Mediumship Revealed! Come with us into spookland and see how the magic of the medium with the aid of spirits of the dead of long ago makes tables "Jazz" and jump and do the "tickle-toe." Hereward Carrington, psychic expert, demonstrates a few mediumistic tricks.

Preparedness — Making Democracy's Mouthpieces. In every part of the country great plants are turning out giant "Berthas' which will thunder defiance at democracy's enemies. A lot of your "Liberty Bond" money goes into these.

Art—Miracles in Mud, produced by Willie Hopkins. "The Stuff Our Liberty Army Is Made Of."

ISSUE NO. 64 (March 29).

Dangerous Occupations Putting the "Kibosh" on Crime. Valiant troopers of the New York State Police guard rural districts in splendid style, their work comparing admirably with that of the famous Canadian Mounted Police.

Screen Oddities—Cigar Box Ukeleles. Was old Bill Bailey's melodious ukelele fashioned from the box that once contained father's perfectos? Watch the work of this Greenwich Village expert and answer the question yourself.

Industry.—Making of a Newspaper. Part III. We have shown you how paper is made, how the news is gathered and made ready in the editorial rooms—now we will show you how it is put into type and prepared for the presses in the composing room.

Art.—Miracles in Mud, Produced by Willie Hopkins. "Phaunny Phaces."

Universal Current Events.

ISSUE NO. 45 (March 16).

Liner Runs Ahsore in Atlantic Coast Fog.—Passengers are taken off by breeches-buoy when the Coast Steamship Kershaw runs aground—crew remains on board despite danger of disaster.—Somewhere on the Atlantic Coast.

Uncle Sam's Winged Allies Will Brave German Guns.—A carrier-pigeon company, training the birds for service with Pershing in France, undergoes inspection, together with its collection of feathered messengers.—Houston, Texas.

"Pigeon-Express" Bears Message to Mrs. Wilson.—"Mercury," a "Military Flier" and pet of the United States Signal Corps, arrives at the Capital with a note from the people of New York to the mistress of the White House, making the 230-mile trip in five hours.—Washington, D. C.

Will Care for Comfort of Boys on Firing Line.—Field workers of the Knights of Columbus leave for France, where they will aid General Pershing by looking after the welfare of his boys.—An Atlantic Port.

Launch Vessel to Clear Sea of Mines.—Miss Agnes Schlegel, granddaughter of Commodore R. P. Forshew, christens the U. S. S. Lapwing, one of Uncle Sam's first mine sweepers to take the water.—An Atlantic Port.

Men in the Public Eye.—(Col. Melville E. Stone)—Here is the best-known newspaper man in the United States. As manager of the Associated Press, with war correspondents on every front, he keeps his hand on the pulse of events and insists that the various censors pass all news that is not of "aid or comfort to the enemy."

Behold! The Human Fly Unfurls a Banner in the Sky.—To heights untold, a Yankee bold, said he would climb and there unfold, the Stars and Stripes of Liberty, which fly in France to make men free!—Houston, Texas.

Making the Mighty Guns to Blast a Road to Berlin.—To crash apart the Kaiser's lines in France and make way for the boys with the bayonets tons of tempered steel are being converted into terrible engines of destruction.—Somewhere in America.

Help the Farmer and Help Beat Kaiserism!—Victory in the war depends upon food! Get behind the farmer or work with him! Industry has taken so much labor from the farm that there may not be enough to produce the food needed.

French Train Africans for Service in France.—Moroccan tribesmen learn the art of modern warfare from French veterans, preparatory to taking their places on the Western Front.—Fez, Morocco (Official French War Film).

One of the Many Heroes of the Great War!—General Guillemont is decorated for bravery with the medal of the Legion of Honor, presented by General Lecomte on the battlefield.

Cartoons from the World's Greatest Newspapers.

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $325, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

Bargains in Electric Pianos
25 Empress Electric Pianos having had use as demonstrators, etc., will be closed out this month. Splendid values. Former $600 instrument $385, and many others. Write at once for List. Sold on easy monthly payments.
Lyon & Healy, 50-75 Jackson Blvd. Chicago

Printing, Developing, Toning, Tinting
Titles
Domestic Foreign
Empire City Film Laboratories, Inc.
345 West 40th Street New York

MINUSA
Gold Fibre Screens
The only screen built to the specifications of the theatre in which it is to be used.
You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do!
Write and let us tell you about Minusa screens and send you samples.
Some sections still available to dealers
THE UTMOST IN SCREENS
MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St. Louis, Mo.
SCREENS BUILT BY BRAINS

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

CAMERAMAN, experienced, exempt, own outfit, seeks engagement studio, scenic, weekly. If no vacancy, will consider assistant's job with advancement. References, Schjerbeck, 17 Post Ave., N. Y. City. Phone St. Nicholas 8590.

CAMERAMAN—Married, good camera and accessories, excellent references, topical, commercial or scenic, two years staff cameraman on weekly. Do laboratory work, reasonable salary. Address R. H., care M. P. World, N. Y. City.

MANAGER (American) at liberty, fourteen years experience moving picture business, expert on Projection, good advertiser, can buy right, sober, reliable, will consider managing large house or circuit. Address Business Producer, care M. P. World, N. Y. City.

EXPERT CAMERAMAN, with first class outfit, desires a position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Illinois.

MECHANICAL ENGINEER, thoroughly efficient factory manager, long experience in film business, will welcome interview with first class concern on any proposition. P. W., care M. P. World, N. Y. City.

HELP WANTED.

WANTED, SALES MANAGER—We are making and selling advertising film in from 50 to 300 ft. lengths for retail merchants and project same in sixty Detroit theaters. We need a man who is capable of managing salesmen, and instructing them in the selling and suggesting ideas to the merchants. To such a man of proven worth we can offer a good proposition. Nelson Motion Picture Studios, 63 Elizabeth St., E. Detroit, Michigan.

THEATRE WANTED.

EXPERIENCED managed will lease or manage on percentage picture theater with 600 seats or over. Address Reliable, care M. P. World, N. Y. City.

THEATRES FOR SALE OR RENT.

ONCE in a lifetime, a business proposition of unusual merit is placed on the market for various reasons which can only be told in person. We offer for sale one of the leading and most successfully conducted vaudeville houses in the United States; admission ten to thirty cents; annual business around one hundred seventy-five thousand, with net profit of about seventy-five thousand; this proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price one-half million dollars; half cash will be accepted. LEWIS, "THE MOVIE BROKER," 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.

8,000 opera chairs, including upholstered, excellent condition, 75 cents up. Wood folding chairs in stock. Atlas Seating Company, 10 East 43rd St., N. Y. City.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTAL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

TWENTY-FIVE guaranteed rebuilt motion picture machines, all makes, and hundreds of film subjects for sale cheap. Feature Film Company, St. Paul, Minn.

STUDIO EQUIPMENT FOR SALE.

FOR SALE—Laboratory equipment, 2 Cooper-Hewitt stand lamps for title work, 110 D. C.; 1 water filter; 24 excellent arc lamps for industrial interiors; 2 new portable projectors, demonstrating machines. Will sell above cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St., Indianapolis, Ind.

CAMERAS, ETC., FOR SALE.

PATHE Professional studio camera, like new. Perfect mechanically. Bargain for quick sale. Address C. R. S., care East End Studios, 7405 Euclid Ave., Chicago, Ill.

EVERYTHING cinematographic, astonishing novelties, cameras, dissolvers, tripods, polishers, printers, prismaopticons, lenses, extraordinary facilities for mechanical work, repairing. Eberhard Schneider, 2d Ave., 14th St., N. Y. City.

SERVICE AND VALUE—Seven M. P. cameras sold in two days. Each shipped immediately. That's real service. Bass values brought the orders. SPECIAL BARGAINS: 400 Pittman Professional, Tessar f:3.5 lens, automatic dissolve. Price complete, $160.00. 400 ft. Improved U. S. Cam and shuttle intermittent. Krauss Zeiss Tessar f:3.5 lens. Metal magazines. Price complete, ready to use, $110.00. 400 ft. Pathe Professional, outside magazine, Tessar f:3.5 lens, with two extra magazines. Price, $400.00. 1916 model Universal M. P. Tessar f:3.5 lens. Condition like new. Price, $210.00. Bell & Howell M. P. Camera. Complete, with 2-in. Carl Zeiss Tessar, 3-in. Carl Zeiss Tessar, 7-in. Cooke Telephoto, one 200 ft. magazine, one 400 ft. magazine and tripod with case. Complete, $850.00. Slightly used Universal tripods at $47.50. Used Northern Lights at $45.00. One Dallmeyer f:1.9 Cine lens, 3-in. focus, at $75.00. One Carl Zeiss 2-in. Tessar f:3.5 in bbl. at $27.50. One 6-in. Dallmeyer f:4.5 Telephoto in bbl. at $50.00. WRITE TODAY TO THE HOME OF CAMERAS. AMERICA'S MODERN CAMERA EXCHANGE. BASS CAMERA COMPANY, Chas. Bass, President, 109 NO. DEARBORN ST., CHICAGO, ILL.

"A REAL SNAP"————UNIVERSAL M. P. CAMERA F:3-5, 50 M M B & L TESSAR LENS, REGULAR AND TRICK CRANK, TRIPOD, 2 EXTRA MAGAZINES AND CARRYING CASE————$275.00, WORTH OVER $400.00. TAKE ADVANTAGE OF THIS EXCEPTIONAL BARGAIN————WRITE OR WIRE AT ONCE FOR OUR LATEST LIST OF NEW AND USED MOTION PICTURE CAMERAS, LENSES, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY. In business since 1885. 1027 R. Madison St., Chicago, Ill.

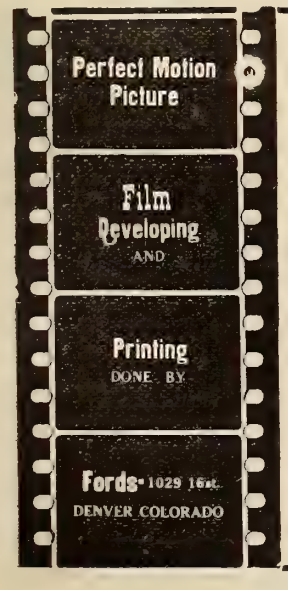
FILMS FOR SALE.

BRAND new print Uncle Tom's Cabin, original production five reels featuring Irving Cummings and the Celebrated Thanhouser Kid, approximately forty-six hundred feet, twelve cents foot, reasonable amount paper with same. Chicago Film Trading Co., 17 No. Wabash Ave., Chicago, Ill.

FILM for sale, all subjects released by the Unicorn Film Co., consisting of one and two-reelers featuring Mary Pickford, Mack Sennett, Blanch Sweet, Billy West, Owen Moore, Francis Ford, and others; all in splendid condition, with reasonable amount paper; also single reel Keystone comedies. Chicago Film Trading Co., Shops Bldg., Chicago, Ill.

KEYSTONE comedies in excellent condition, $15.00 each reel; also one and two-reel dramas and comedies. Apollo Feature Film Co., 145 West 45th St., N. Y. City.

In answering advertisements please mention The Moving Pictur e World



Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

DUPLEX FILMS, INC.

Shame (Drama).

ESSANAY COMEDIES.

The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 17.

The Beggar Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 2—"The Tiger's Eye"—Two Parts—Drama—Astra).
Fare, Please (Two Parts—Comedy—Rolin).
Here Comes the Girls (One Reel—Comedy—Rolin).
Picturesque France, The Cauterets (Colored—Travel), and Children's Dances (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).

RELEASES FOR WEEK OF MARCH 24.

The Hillcrest Mystery (Five Parts—Drama—Astra).
The House of Hate (Episode No. 3—"A Woman's Perfidy"—Two Parts—Drama—Astra).
Let's Go (One Reel—Comedy—Rolin).
Pests of Our Fruit Trees (Colored—Educational) and Picturesque France—Arcachon (Colored—Travel) (Pathe Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slacker (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 7.

Twenty-One (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 5—"Spies Within"—Two Parts—Astra).
Follow the Crowd (One-reel Comedy—Rolin).
Timber Transportation, Sweden (Colored educational), and St. Flour and Aurillac, Picturesque France (Colored Travel) (Pathe Split-reel).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.

PARAMOUNT ARBUCKLE COMEDIES.

Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).
Apr. 1—Honor of His House (Five Parts—Drama).
Apr. 8—His Majesty, Bunker Bean (Five Parts—Comedy-Drama).
Apr. 8—The House of Silence (Five Parts—Drama).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 11—Subjects on Reel: War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Carlson.
Mar. 18—Subjects on Reel: Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.
Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.

PARAMOUNT-BURTON HOLMES.

Mar. 11—The Alaska Cruise.
Mar. 18—A Summer Day in Skaguay.
Mar. 25—Over the White Pass.
Apr. 1—Down the Yukon.
Apr. 8—In Happy Honolulu.

BENJAMIN CHAPIN'S-PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 4—My First Jury (Fourth Release—Two Parts).
Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.
Mar. 27—Number 17 (Topical)—02940.
Apr. 3—Number 18 (Topical)—02949.

L-KO.

Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.
Mar. 27—Sherlock Ambrose (Two Parts—Comedy)—02939.
Apr. 3—Gowns and Girls (Two Parts—Comedy)—02948.

NESTOR.

Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.
Apr. 1—Pink Pajamas (Comedy)—02947.

UNIVERSAL PRODUCTION.

Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.
Apr. 1—The Magic Eye (Five Parts—Drama)—02946.

UNIVERSAL SCREEN MAGAZINE.

Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.
Mar. 30—Issue 64 (Educational)—02941.
Apr. 6—Issue No. 65 (Educational)—02950.

UNIVERSAL SPECIAL FEATURE.

Mar. 23—The Mystery Ship (Episode No. 17—"The Deadly Torpedo"—Two Parts Drama)—02934.
Mar. 23—The Bull's Eye (Episode No. 7—"Riding Wild"—Two Parts—Drama)—02935.
Mar. 23—Finley Nature Studies (No. 10—"Where Rolls the Oregon" and "Mosquito" (Educational Split Reel)—42936.
Mar. 30—The Mystery Ship (Episode No. 18—"The Fight in Mid-Air"—Two Parts—Drama)—02943.
Mar. 30—The Bull's Eye (Episode No. 8—"Dynamite"—Two Parts—Drama)—02944.
Mar. 30—Finley Nature Studies No. 11—"Wild Fowl Nurseries of Southern Oregon" (Educational) and "How Mr. Noodle Went to a Masque Ball" (Cartoon Comedy)—02945.
Apr. 6—The Bull's Eye (Episode No. 9—"The Flaming Crisis"—Two Parts—Drama)—02952.
Apr. 6—The Lion's Claws (Episode No. 1—"A Woman's Honor"—Two Parts—Drama)—02953.
Apr. 6—Finley Nature Studies No. 12—"A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance—England" (Scenic)—02954.

UNIVERSAL CURRENT EVENTS.

Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.
Apr. 6—Issue No. 47 (Topical)—02951.

Mutual Film Corp.

MUTUAL WEEKLY.

Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.

MUTUAL STAR PRODUCTION.

Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).
Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Vortex (Five Parts—Drama).
Apr. 7—The Love Brokers (Five Parts—Dr).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.
Mar. 31—A Good Elk.
Mar. 31—Her Bohemian Party.

KEYSTONE COMEDY.

Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE THOS. CUSACK COMPANY

TAKES PLEASURE IN ANNOUNCING THE APPOINTMENT

OF

EDWARD HARDIN

AS

MANAGER OF THE MOTION PICTURE DEPARTMENT TO DIRECT NATIONAL CAMPAIGNS COMPRISING BILL POSTING, PAINTED BULLETINS and ELECTRIC SIGNS.

MR. HARDIN'S HEADQUARTERS WILL BE AT THE

New York Office - - Flat Iron Building

Telephone "2346 Gramercy"

SILVERTIP

Illuminate Your Screen With **Artificial Daylight**

A Simple Change of Carbons Does the Trick

The use of alternating current for motion picture projection has become very popular since the introduction of

WHITE A. C. SPECIAL MOTION PICTURE CARBONS

The use of the artificial daylight given by the White A. C. Specials necessitates absolutely no change in equipment. Simply a change of carbons, using these new carbons in the place of the old A. C. carbons and using the old lamphouse, lenses and screen.

The White A. C. Special carbons have been used in all parts of the country by critical operators and have met the requirements so exactly that they are now considered as standard. Claims made for these carbons are absolutely true, not a bit exaggerated; they give a pure white light, the nearest approach to daylight of any screen illuminant, and a quiet arc. If you have been getting poor results on alternating current, try these carbons and compare results with the old, roaring A. C. arc.

White A. C. Specials Are for Alternating Current Only.

FOR DIRECT CURRENT PROJECTION

The progressive exhibitor projects pictures that are distinct, that are without a flicker and that are not marred by negative ghosts, by using the

SILVERTIP NEGATIVE CARBON

The direct current carbon which gives the best light known to the industry.

Write for further information.

National Carbon Company, Inc.
Cleveland, Ohio

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).
Apr. 1—Little Miss No-Account (Five Parts—Drama).

BIG V COMEDIES.

Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.
Apr. 1—Sleuths and Slickers.

VITAGRAPH COMEDIES.

Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Mar. 4—Episode No. 11—The Cavern of Terror—(Two Parts—Drama).
Mar. 11—Episode 12—The Desperate Chance—(Two Parts—Drama).
Mar. 18—Episode No. 13—"Sands of Doom" (Two Parts—Drama).
Mar. 25—Episode No. 14—"The Hand of Fate" (Two Parts—Drama).
Apr. 1—Episode No. 15—"The Reckoning"—Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—The Kid Is Klever (Five Parts—Comedy—Drama).
Apr. 7—A Camouflage Kiss (Five Parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).

FOX SUNSHINE COMEDIES.

Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 24—The Decoy (Half Reel).
Mar. 31—Back to the Balkans (Half Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).

Petrova Pictures Company.

The Daughter of Destiny (First Production—Seven Parts).
The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
A Pair of Sixes (Essanay—Five Parts—Comedy-Drama).
The Curse of Iku (Essanay—Seven Parts—Dr.).

Montgomery Flagg One Reel Comedies. "Girls You Know" (Made by Edison).

Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).
Apr. 1—The Cross Bearer (Seven Parts).
Apr. 8—The Witch Woman (Five Parts—Dr.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.

Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Eyes of the World

follow nightly the swift rush of events across the motion picture screen. Are those eyes tired from gazing at blurred images? Not in your house, if you use

Bausch and Lomb Projection Lenses

They make pictures easy to watch, because they give perfect clearness, even to the edge of the screen, and make the most out of every detail of the film. As essential to good pictures as is the film itself.

Booklet on request. Let us quote on your requirements.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

SPEER

THE CARBON WITH

A REPUTATION

SPEER ALTERNO CARBONS
for A.C. Work

AND

SPEER HOLD-ARK CARBONS
for D.C. Work

Have Proved Their Worth and Value

Write for descriptive folder, also the pamphlet showing operators' endorsements

Full Information Supplied By Your Dealer
"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY
ST. MARYS, PA.

WENT WILD O ER

JESTER SUPER COMEDIES

FEATURING

TWEDE-DAN

The International Mirth Maker

The following communication is from
R. M. (Bob) Savini of Atlanta, Ga.

I have just received a communication from Capt. Coon, 112th Field Artillery, Camp McClellan, Anniston, Ala., in which he states that he ran the first JESTER COMEDY, in the Camp, and the boys went wild over it. He is very well pleased with the first release and has booked all of them. Also wish to state that I have booked the Strand, Birmingham, Ala.; Alhambra, Chattanooga, Tenn.; Strand, Spartanburg, S. C.; Alamo, Gadsden, Ala.; Camp McClellan, Anniston, Ala.; Folly, Savannah, Ga.; Arcade, Jacksonville, Fla.; and the Savoy, at Birmingham, Ala.—and I have only just started.

FEBRUARY
"The Recruit"

APRIL
"All 'Fur' Her"

MARCH
"His Golden Romance"

MAY
"The Wrong Flat"

ALL TWO PARTS—RELEASED MONTHLY

Booked on the "SHOW YOU" policy Through the following Exchanges:

For State of New York and Northern New Jersey—Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey—Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia—United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan—The Strand Features, 94 Griswold St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin—Unity Photoplays Co., 207 South Wabash Ave., Chicago, Ill.
For Minneapolis, Minn.—Standard Film Exchange.
For Omaha, Neb.—Standard Film Exchange.
For St. Louis, Mo.—Standard Film Exchange.
For Kansas City, Mo.—Standard Film Exchange.
For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson & Nolan Supply Co., Denver, Colo.
For California, Nevada, Arizona and Hawaiian Islands—Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For South Carolina, Georgia, Florida, Alabama and Tennessee—R. M. Savini, 63 Walton St., Atlanta, Ga.
For North Carolina—Eltabran Film Co., Charlotte, N. C.
For Texas, Oklahoma and Arkansas—Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.
For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.
For the New England States—R. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

Foreign Rep's: ARROW FILM CORP., Times Bldg., New York

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W 42nd Street, New York
Telephone: Bryant 7691

List of Current Film Release Dates

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FRANCIS FORD PRODUCING CO.
Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Following Are Norma Talmadge Productions.
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
The Following Are Wm. S. Hart Productions.
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
The Following Are Douglas Fairbanks Productions.
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
Feb. 1—The Stranger.
Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

DU PONT AMERICAN INDUSTRIES

Seats That Stay Beautiful

Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid, which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

Du Pont Fabrikoid Co.
Wilmington, Del.
Canadian Factory and Office
New Toronto, Ont.

No. 248
Made by
Wisconsin Cabinet & Panel Co.
105 W. 40th St.
New York

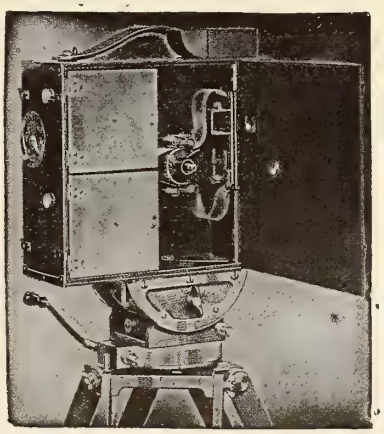
DU PONT

BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.



WRITE FOR CATALOG

Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of
Rexo M. P. Film

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

$7,000 MEISEL PRESS, $3,500

A fast specialty press capable of turning out 2,000,000 "movie" tickets per day. A fine opportunity to engage in a profitable line at a great saving in initial investment. Demonstration by appointment.

Keller Printing Company, 297-309 LAFAYETTE ST. NEW YORK CITY

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

THE CARBON THAT CHANGES A. C. TO D. C.

Noiseless operation, pure white light and a steady burning, has made the new National White A. C. Special Moving Picture Carbon the leader in the field.
It is absolutely unnecessary for you to invest a single cent in extra equipment to obtain excellent, low cost projection on alternating current.

A TRIAL ORDER WILL CONVINCE YOU

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. 5 S. Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"

AND

"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

CINE MUNDIAL

The Spanish Edition of the Moving Picture World
IS

GROWING
GROWING
GROWING
BIGGER
EVER
BIGGER

HEED!
—And Increased Profits Will Be Yours.

THE EXPORT MARKET CALLS INSISTENTLY!

Send That Advertisement in To-day!

RATES ON APPLICATION

CHALMERS PUBLISHING COMPANY, 516 Fifth Ave., New York

Foreign Buyers

This old and well established concern, wishing to extend facilities to the foreign buyers in their relations with American Film Producers, has recently opened a special department for the purchasing and exporting of Moving Picture Films. Through this special department it will be possible for you, on a very reasonable basis, to purchase your films and other articles in the moving picture line to much better advantage than could be done directly by yourself.

For this very complete service, backed by our thorough knowledge of American conditions, you pay us only a commission.

Saving Owing to the fact that our purchases are very large, we can give to you the benefit of the lowest prices. We are holding out no profit for ourselves on the purchase prices, whatever we save is for our customers.

Satisfaction Our main object is to satisfy our customers in every possible way, not only to be able to save money for him, but to buy the best the market affords; and keep him posted regularly as to what is going on in the film industry as regards new productions.

Shipments In connection with the film department you will also have the advantages of our well operated shipping department, thus you are assured of the careful and proper handling of all goods, which means for you Prompt Delivery.

Confidence You will deal with a concern with unquestionable financial standing.

REFERENCES:

National City Bank, New York City
Royal Bank of Canada, New York City
Mechanics & Metals National Bank, New York City
State Street Trust Co., Boston, Mass., U. S. A.

ROJAS RANDALL & CO., Inc.
No. 26 Beaver Street, New York City

Cremona

Solo Theatre Orchestra-Organs

The instrument with the human voices.

SOLO STYLE "O"

The exclusive features of the CREMONA create a permanent satisfaction with both manager and patrons.

Reduces the overhead for music.

The Marquette Piano Co.
General Office and Factory:
1608-24 South Canal St., Chicago

Emergol

METOL'S RIVAL
THE PERFECT FILM DEVELOPER
WRITE
Franklin Import and Export Co.
220 BROADWAY (INC.) NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

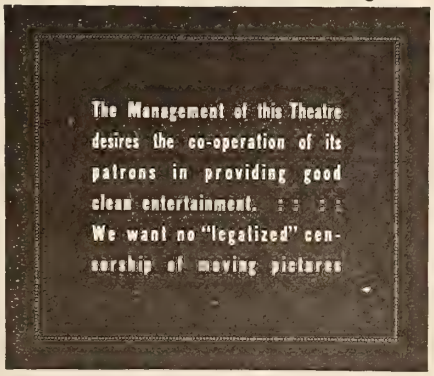
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment.
We want no "legalized" censorship of moving pictures

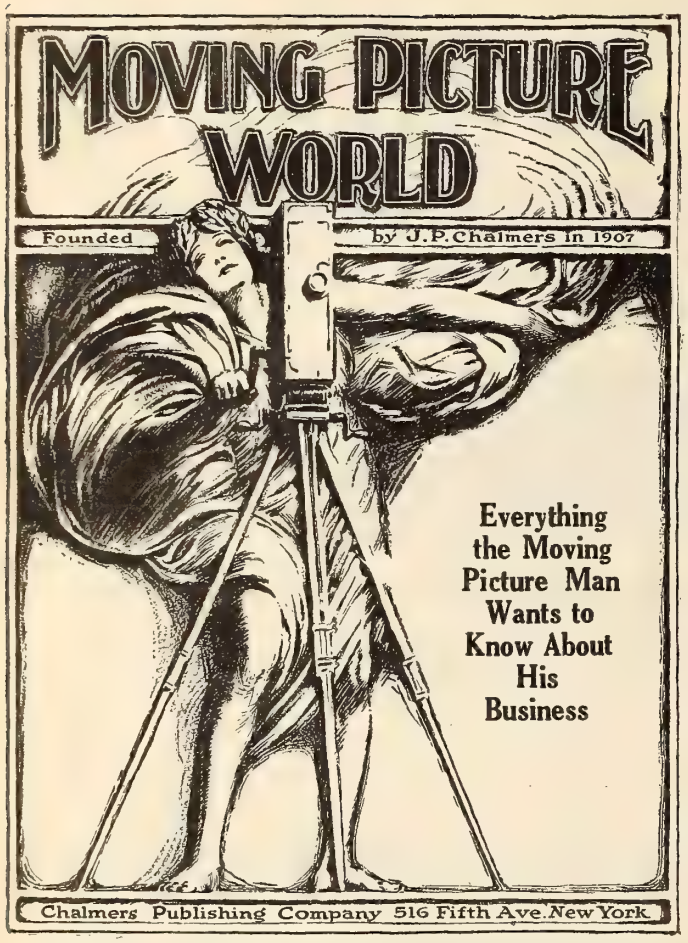
We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City


MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907
Everything the Moving Picture Man Wants to Know About His Business
Chalmers Publishing Company 516 Fifth Ave. New York

THE BLUE BOOK OF THE MOVING PICTURE INDUSTRY

Write and ask us why—
If you don't believe it—
Or, better still—
Don't take our word for it—

Just ask any person who has been actively engaged in the moving picture industry for a year, or even six months.

You'll find it a well established fact that **to do business with the MOVING PICTURE WORLD goes a long way toward establishing you as a figure of commanding importance in your field.**

Every person commercially interested in moving pictures reads it.

Its advertisers are the most trustworthy and dependable purveyors to the trade.

Its best friends are the foremost manufacturers, distributors and exhibitors in the business—

For none but the best type of individuals in the industry can be friendly with the MOVING PICTURE WORLD'S staunch and unswerving policy of square, honest dealing in every department of the business as a means to its surest and most permanent advancement.

REGISTER IN "THE BLUE BOOK OF THE MOVING PICTURE INDUSTRY" BY IDENTIFYING YOURSELF WITH THE MOVING PICTURE WORLD.

Send us your subscription today and read carefully each issue published.

Use our advertising columns for your trade announcements.

SUPREME SERVICE

UTE

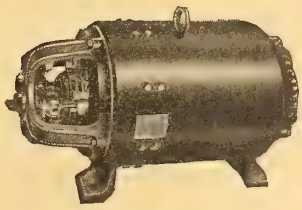
PROMPT SHIPMENT

DISTRIBUTES

HALLBERG

TWIN UNIT

MOTOR GENERATORS



Give independent ampere control for each Motion Picture Machine, adjustable with controller in front of operator.

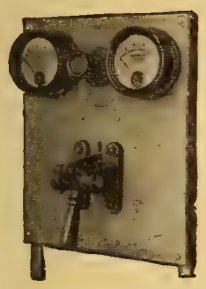
So arranged that the combined capacity of both motor generators can be delivered to either machine when more brilliant light is desired on the screen.

HALLBERG "Twin Unit" gives constant D. C. service and does away with the installation of the usual A. C. Emergency Transformer.

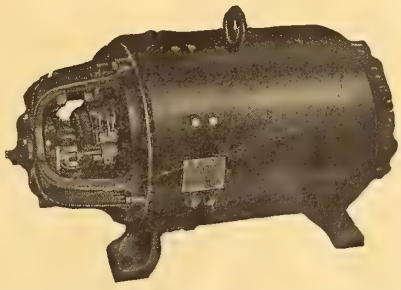
HALLBERG "Twin Unit" is made in 20 to 40 ampere size, adjustable from 20 to 80 amperes or in 30 to 70 ampere size, adjustable from 30 to 120 amperes.

OR

HALLBERG Motor Generator



made in two sizes with two lamp switchboard complete, permitting one lamp adjustable from 30-70 amp. or two arcs at 40 amp. each for smaller size or 50-120 amp. for one arc or 60-70 amp. each, for each of 2 arcs for the larger size.



Write for FREE No. 100 Catalogue

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

Power's Cameragraph The Better Projector

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

Last week's ad. concerned "Over There."
This has to do with

"OVER HERE"

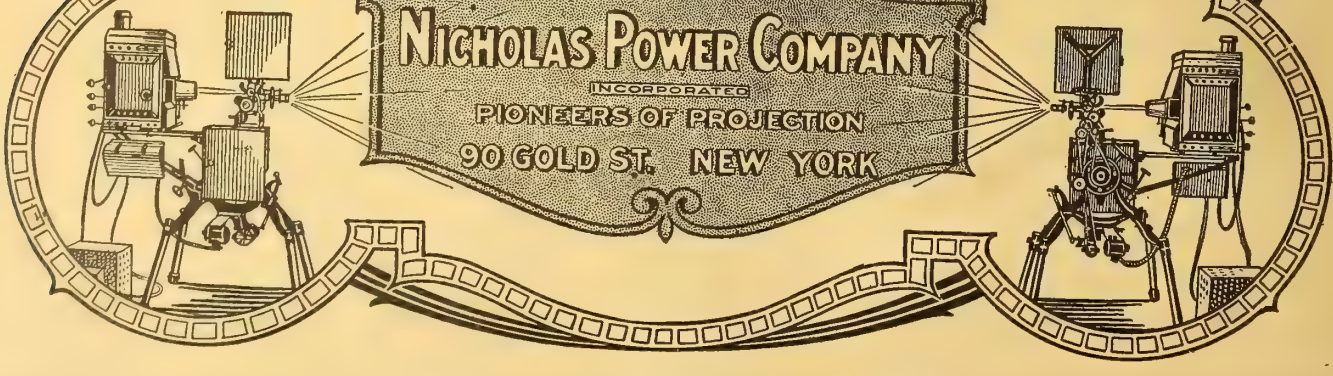
Where every thing is keyed up to a strenuous high pitch, extra hard usage prevails; but it must be maintained WITHOUT SACRIFICE OF QUALITY.

175
Power's Cameragraphs

Are Installed in 55 Camps and Forts in the United States

We believe this to be an emphatic expression of confidence in our product to "make good" under the most exacting and extreme conditions.

This makes a total of OVER 425 projectors now doing their bit at the front.



Vol. 36, No. 2 April 13, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

AUG 12 1918

Be a 100% Exhibitor

See Pages 167 to 170

Chalmers Publishing Company 516 Fifth Ave. New York

Another "Winner" Featuringthe Heroine of That Sweeping Success "MY UNMARRIED WIFE"

It's a BLUEBIRD

FROM every State in the Union, BLUEBIRD PHOTO PLAYS (Inc.) have received letters asking for more Carmel Myers pictures to follow along with that huge success, "MY UNMARRIED WIFE," that fairly cleaned up for Exhibitors everywhere. So we've come right back with—

Bewitching

Carmel Myers

in

"The Marriage Lie"

Here's a picture that is going to entertain millions with Carmel Myers' artistry, her fascinating personality and the fine story. It's the type of picture that appeals to all and it has a surprise bang up finish that sends audiences away just sizzling with enthusiasm. Book it for more than one day if you can.

BOOK thru your local BLUEBIRD Exchange, or Communicate with BLUEBIRD Photo Plays (Inc.), 1600 B'way, New York City

Essanay

presents

A Chaplin Jingle

"CHASE ME CHARLIE"

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Screen time one hour.

George Kleine System,
Distributors

Perfection Pictures

GEORGE K. SPOOR

presents

TAYLOR HOLMES

IN

A PAIR OF SIXES

By Edward Peple

"'A Pair of Sixes' will start the audience laughing from the very beginning and it will not be able to stop until the end. Even a chronic grouch will be forced to laugh."—*Exhibitors' Trade Review.*

"'Ruggles of Red Gap' is a very fine production. Taylor Holmes and his company will delight all classes. Every picture theatre should run it."—*Charles G. Branham, Mgr. Strand Theatre, Minneapolis, Minn.*

"'Uneasy Money,' featuring Taylor Holmes, has an excellent cast and the story holds the spectator in the spell of its meshes from the first to the last scene."—*Moving Picture World.*

"Mary MacLane, in 'Men Who Have Made Love to Me,' broke all house records.—*Report of Boston Theatre, a downtown house of Boston, Mass.*

Backed by National Billboard Advertising

GEORGE KLEINE SYSTEM

Distributors

Essanay

Perfection Pictures

"THE KAISER
The Beast of Berlin"

blocked traffic
on Broadway
-took Boston
by storm-
in Chicago

S.R.O.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

"The Kaiser—
SETS BOSTON WILD

Every Boston newspaper, without exception, pronounces it a Staggering Success.

A Whirlwind of Applause—A Landslide of Money

Unparalleled Receipts

The Box-office returns of the Globe Theater in Boston on "The KAISER, the Beast of Berlin," are nothing short of amazing.

This poorly-located house, which has been a consistent failure as a money-maker in the past, is now playing to absolute capacity four times a day.

Thirteen hundred dollars for a single day's receipts!

A Boston paper says:

"The KAISER, the sensational photo-play that so daringly exposes the intimate life and traits of Wilhelm, almost caused a riot during its first presentation Monday at the Globe. The theater was packed long before 2 o'clock and hundreds of others were turned away."

It is the Money-Picture of the Generation.

JEWEL PRODUCTIONS INC
1600 Broadway New York

Wild Excitement

"Vociferous hisses and anathemas of an overwrought audience. Such a graphic portrait of the Hun Emperor that the frenzied excitement was easy to understand."

BOSTON TRAVELLER.

"When an outraged German officer struck the royal scoundrel, the yell of joy which went up from the audience was positively blood-curdling."

BOSTON AMERICAN.

"The audience let itself out in cheers."

BOSTON GLOBE.

"The excitement started in the early part of the picture. There was no let-up. The spirit got contagious. 'The whole German army wouldn't have had a chance with that mob,' remarked one observer."

LAWRENCE EVENING TRIBUNE.

JEWEL PRODUCTIONS INC
1600 Broadway New York

The Biggest Money-maker ever given

the Beast of Berlin"

SETS CHICAGO WILD

Stirred Chicago to its depths. Its every Audience a riot of Enthusiasm and Excitement.

Read the Critics' Mighty Chorus of Praise

Tremendous Story

"Surcharged with surprises and intense dramatic moments. You will shout, hiss and applaud in turn at its timely and pungent utterances and marvel at its exactness and general photographic brilliance."

CHICAGO DAILY NEWS.

"If you would see the Madman of Europe, you are recommended to see 'The KAISER, the Beast of Berlin.' The production is thoughtful and magnificent."

CHICAGO DAILY TRIBUNE.

"So absorbing is this tale of the Kaiser, it held me fascinated until seven reels went by, without consciousness of time or place. 'The KAISER, the Beast of Berlin,' is well worth a trip to the Ziegfeld. It thrills every patriotic soul."

CHICAGO HERALD.

JEWEL PRODUCTIONS INC
1000 Broadway New York

Superb Acting

"Rupert Julian so cleverly pictures the Kaiser one feels as if he were being let into a secret from which the rest of the world had been excluded. One is ever conscious of the gleam of insanity radiating from the ambitious brain of this inhuman monster. His vanity, his admiration for pretty feminine hands and his unfeeling treatment for the officers of his own regiment seem as if they might have been copied word for word and scene for scene from some dependable history."

CHICAGO HERALD.

"In masterly fashion, Mr. Julian has drawn his living version—pompous, vain, crafty, sinister, cruel, and written it all out in picture episodes that string into the memory. It's a patriotic duty to see it."

CHICAGO EXAMINER.

JEWEL PRODUCTIONS INC
1000 Broadway New York

Exhibitors in the History of Pictures

Ads like these are packing Them in Everywhere to S.R.O.

MURDERER
Of Womanhood — Humanity — Youth — Civilization — Freedom —
All choked by the throttling clutches of this mad demon—this world renowned murderer — this lust-maddened wolf-hound of Potsdam — this arch fiend of humanity — this cruel beast who sneers life — who despises everyone and everything that is not German — what this vile fiend in that indescribable photo dramatic play.
Alien Enemies Keep Away!
Alien Enemies—this picture is NOT for you. KEEP AWAY from the theatre unless you wish to be saddened in the exposé of the Kaiser's rotten "Kultur." We expose everything. We hide nothing. You see it all in—
"THE KAISER" The Beast of Berlin
Shoot Him!
What would you do if this hideous burglar of the night stood by your window peering in, waiting to snatch your loved ones from you. Of course you would. SHOOT HIM! That's why America and Civilization must rid the world of overbearing, autocratic, fiendish humanity.
This Fiend
"THE KAISER" The Beast of Berlin
— seduced Russia.
— ravished Belgium.
— strangled Serbia.
— murdered innocent women and children in Paris, London and scores of other cities.
SEE with your own eyes what this monster has done in
—destroying the world's peace, the lives of millions of innocent, credulous, his autocratic, brainwearing, useless bendishness. It will make your blood boil. The most amazing picture of the century.
(Theatre name here)
Blood curdling yells of joy
— greet the tremendous scene in "THE KAISER—The Beast of Berlin" photo drama when the heroic young lieutenant smashes the Kaiser on the jaw. You'll scream your head off. You'll scream along with thousands of your fellow citizens to kill—
"THE KAISER" The Beast of Berlin
Police Take Notice
Any Rioter Who Resents Seeing
"THE KAISER" The Beast of Berlin
Is An Enemy to America
We have instructed people who go to see this picture to instantly report any person who makes unfriendly or seditious remarks against the United States. KEEP YOUR EYES OPEN. We must crush the enemy within our gates. This picture will help seek them out. SEE IT. It will make your blood boil.
(Theatre name here)
The KAISER "The Beast of Berlin" {Theatre name here}
This Is the Man
who enjoyed the magnificent satisfaction of smashing the Kaiser on the jaw.
The KAISER "The Beast of Berlin"
The KAISER "The Beast of Berlin"

GET ALL OUR HELPS

Copies of the Ads that fired New York, Boston and the West, with mats of cuts, at any Jewel Exchange

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

A NATION WIDE HIT

"EDDIE" "LEE"

LYONS-MORAN
STAR COMEDIES

TO SHAKE THE WORLD WITH LAUGHTER

BOOK THEIR FIRST RELEASE

"A PIGSKIN HERO"

AND CONTRACT FOR ALL THAT FOLLOW

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE

UNIVERSAL FILM M'F'G CO.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

CARL LAEMMLE, PRESIDENT

1600 BROADWAY..... N.Y.

WATCH

FOR THE BIG
ANNOUNCEMENT
NEXT WEEK OF

MY OWN
UNITED
STATES

Adolph Zukor presents

Maeterlinck's "THE BLUE BIRD"

Directed by Maurice Tourneur. *Scenario by* Charles Maigne

An ARTCRAFT Picture

Maeterlinck's
"THE BLUE BIRD"

THIS spectacle of Happiness is first of all a great money picture—a "showman's" picture. It has every quality necessary to pull the big crowds. It is a story of strong sentiment, of mortal men and women and it carries a big message that will cheer a war-torn nation.

Tremendous is its appeal to women—a play of heart-throbs, of sweethearts, of mothers—a show that makes the women smile, weep and applaud. That means a show that will play to capacity.

"The Blue Bird," as a play, is known everywhere. It was an S.R.O. attraction on the stage. In motion pictures, it is even bigger and better.

A mighty advertising campaign that will bring big business is behind "The Blue Bird." Thousands of circulars and other advertisements are reaching your patrons now. They'll come in droves whenever you say the word.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount Pictures

Be a 100% Exhibitor

A 100% business man is one who gets every ounce of money power out of the best machinery at his disposal.

The most efficient force in the motion picture industry is the force back of

Paramount Pictures

(Nationally Advertised)

The prosperous exhibitor, the one who is building a permanent patronage, is the one who has the sure-fire, money-getting slogan: "There's nothing too good for my people."

"I know," he says, "that the Famous Players-Lasky Corporation sells the best pictures made. So, believe me, I'm going to take all I can get."

He is a 100% Exhibitor. He shows all the Paramount Pictures, and he's the fellow who does the big business in his community.

Be a 100% Exhibitor. Start now. Add more Paramount days to your schedule.

Paramount for

In the order

BILLIE BURKE in "Eve's Daughter"
JACK PICKFORD in "Huck and Tom"
CHARLES RAY in "The Family Skeleton"
ANN PENNINGTON in "Sunshine Nan"

BOOK ALL

BOOK all the Paramount Pictures! That's the way to increase your earning power and to build up good will for your theatre. You will make more money by showing *all* the Paramount Pictures. The prices are right. The rental fee varies with the drawing power of each series.

TRADE MARK Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
TRADE MARK ARTCRAFT PICTURES

Pictures March of their release

J. STUART BLACKTON'S "Wild Youth"
DOROTHY DALTON in "Love Me"
PAULINE FREDERICK in "La Tosca"
ENID BENNETT in "Naughty, Naughty"

OF THEM

TAKE advantage of *all* of the prestige that goes to the theatre that shows Paramount Pictures. Tie up tight with the vast advertising campaign that is making the best people in *your* community seek the theatre that shows Paramount Pictures. Be a 100% Exhibitor. Book them all.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Paramount Pictures

The Agony of Guessing Wrong

"IT is agony," an exhibitor writes us, "when you pass up a good one and see your competitor doing the business with the stuff you should have booked."

"I'm fixed O. K. now, though. I'm playing all the Paramount Pictures, so he has the agony---not me."

Be a 100% Exhibitor. Book all the Paramount Pictures.

Let the other fellow worry.

TRADE MARK Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
TRADE MARK ARTCRAFT PICTURES

"Moving Pictures produced to order on a Cost plus a fixed fee basis."

OUR advertisement of two weeks ago meant *precisely* what it said.

We are ready to undertake the production of "special order" pictures on a basis of cost plus an agreed fee.

Beyond this point, we have no desire to share in the profits.

The negative and all the prints and rights are the absolute property of the man or woman who ordered the work and paid the bill—be he Star or "producer."

On the other hand—we are not merely renting studio space.

Our vast establishment at Culver City is operated and kept at the top notch of efficiency by a great organization. Its property rooms and properties, wardrobe and manufacturing departments render a service far beyond the price we charge.

No plant less completely equipped—less expertly manned—can, in the nature of things, render a producing service anything like as adequate and as "high-speed."

Stars who have felt themselves handicapped by the restrictions incident to the production of pictures to fit into a series with other stars; producers who have found the adequate equipment of studios for a single picture disproportionately expensive—will welcome this offer of broad facilities.

Our departments of publicity and poster-making are also available when desired.

Distribution throughout the world may be arranged on outright purchase or percentage basis with allied interests.

TRIANGLE FILM CORPORATION

1457 BROADWAY NEW YORK

TRIANGLE

A Far Flung Battle Line

TRIANGLE'S far flung line reaches from Maine to California.

Thousands of TRIANGLE exhibitors stand shoulder to shoulder in the great battle for prosperity and profits.

An impressive exhibition of the *success* of a Policy.

A policy of frankness, of *square methods*, of economy, of quality pictures; a policy designed first and last to insure the permanent success and welfare of the exhibitor.

Consider the advantages of TRIANGLE exhibitors—the "men at the front."

TRIANGLE has relieved the exhibitor of the war tax.

TRIANGLE has placed the price of pictures on such a fair and moderate basis that any exhibitor can make money on TRIANGLE pictures.

This price advantage is in part due to the elimination of the enormously burdensome "star" salary extortions:

to the destruction of *waste* in production and distribution;

to the elimination of cut-throat competition;

to the TRIANGLE policy of endeavoring to make each and every TRIANGLE exhibitor a *success*.

TRIANGLE

The gambling element in the picture business is a thing of the past on the TRIANGLE battle line.

How about "picture quality"?

The TRIANGLE studios are turning out productions of the highest quality and pictures that show PROFITS to exhibitors. Ask any TRIANGLE exhibitor what these late pictures have done for him: "Until They Get Me," "Indiscreet Corinne," "Real Folks," "Limousine Life," "Keith of the Border," "The Shoes that Danced," "Little Red Decides," and "The Sea Panther."

TRIANGLE exhibitors are successful. The ranks are solid and unshakable. The battle for prosperity and PROFITS goes merrily on with new territory constantly being added. There are no pessimists, knockers, gloom-chasers, or woe wrestlers in TRIANGLE forces.

Go to the nearest TRIANGLE recruiting exchange —or write.

ENLIST!

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

S. A. LYNCH, - - - President FRED KENT, - - - Treasurer
R. W. LYNCH, - Vice-President Y. F. FREEMAN, - - Gen. Mgr.

WILLIAM FOX

4MIGHTY

1

WILLIAM FARNUM

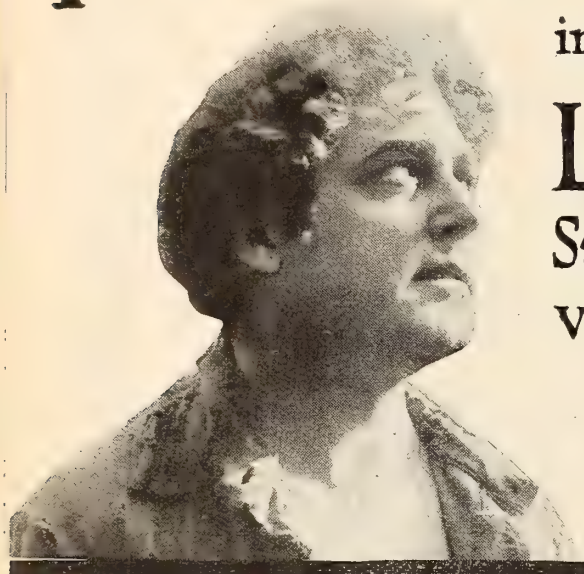
in the William Farnum DeLuxe Production

LES MISERABLES

Staged in America by Frank Lloyd

VICTOR HUGO'S MASTER CLASSIC

BIGGEST MONEY MAKER
IN HISTORY OF PICTURES



2

THE BLINDNESS of DIVORCE

All-Star Cast *Directed by Frank Lloyd*

CONSCIENCE STIRRING STORY

The Woman Always Pays

STANDARD PICTURES

FOX

FILM CORPORATION

Border Raids
German Plotters
Kaiser's Agents

Contract today for

WESTERN BLOOD

Three Other
one-a-week FOX SPECIAL FEATURES 52-a-year

JUNE CAPRICE
in
A CAMOUFLAGE KISS

JEWEL CARMEN
in
The BRIDE *of* FEAR

GLADYS BROCKWELL
in
HER ONE MISTAKE

FOX SPECIAL FEATURES

FOX

FILM CORPORATION

YOUR BREAD LINE

Make it a long one

CONTRACT FOR
BUD FISHER'S
MUTT
AND
JEFF
ANIMATED CARTOONS
Released Exclusively by
FOX
FILM CORPORATION

NOW READY
THE DECOY
BACK TO THE BALKANS
THE FREIGHT INVESTIGATION
THE LEAK

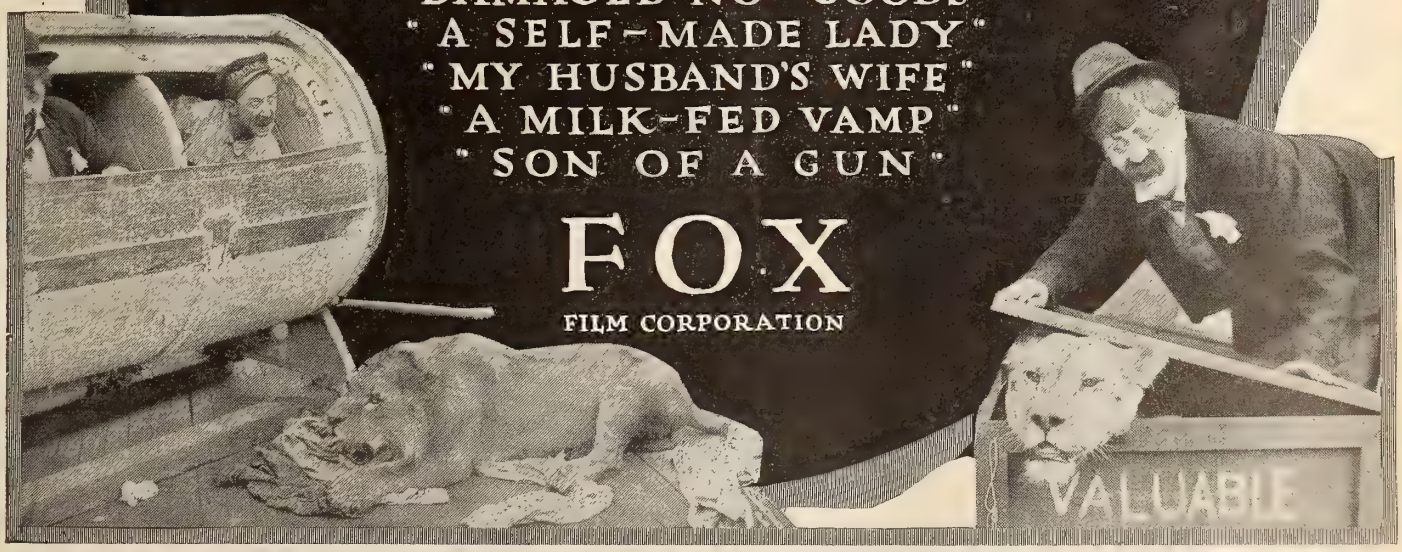
WILLIAM FOX *Presents*
HENRY LEHRMAN'S

SUNSHINE COMEDIES

LIONS FED ON HOT TAMALES
Start a hysterical holocaust in your theatre by booking these fun makers now!

"ROARING LIONS AND WEDDING BELLS"
"HUNGRY LIONS IN A HOSPITAL"
"ARE MARRIED POLICEMEN SAFE"
"A WAITER'S WASTED LIFE"
"SHADOWS OF HER PEST"
"HIS SMASHING CAREER"
"DAMAGED NO-GOODS"
"A SELF-MADE LADY"
"MY HUSBAND'S WIFE"
"A MILK-FED VAMP"
"SON OF A GUN"

FOX
FILM CORPORATION



YOUR THEATRE
AS PERMANENT AS NIAGARA FALLS
BUILT BY
HODKINSON CO-PARTNERSHIP

The Prophet And The Profits

W. W. Hodkinson—Prophet

For years this keen pioneer has prophesied that the motion picture industry must do away with producer-domination. His twentieth century imagination has thought out the way to the ideal arrangement.

W. W. Hodkinson *knows* every phase of the motion picture industry; particularly the problems of the exhibitor—for he has been one himself. Already, several leading exhibitors, whom you know personally or by reputation, have joined him in the Hodkinson *Copartnership* Plan.

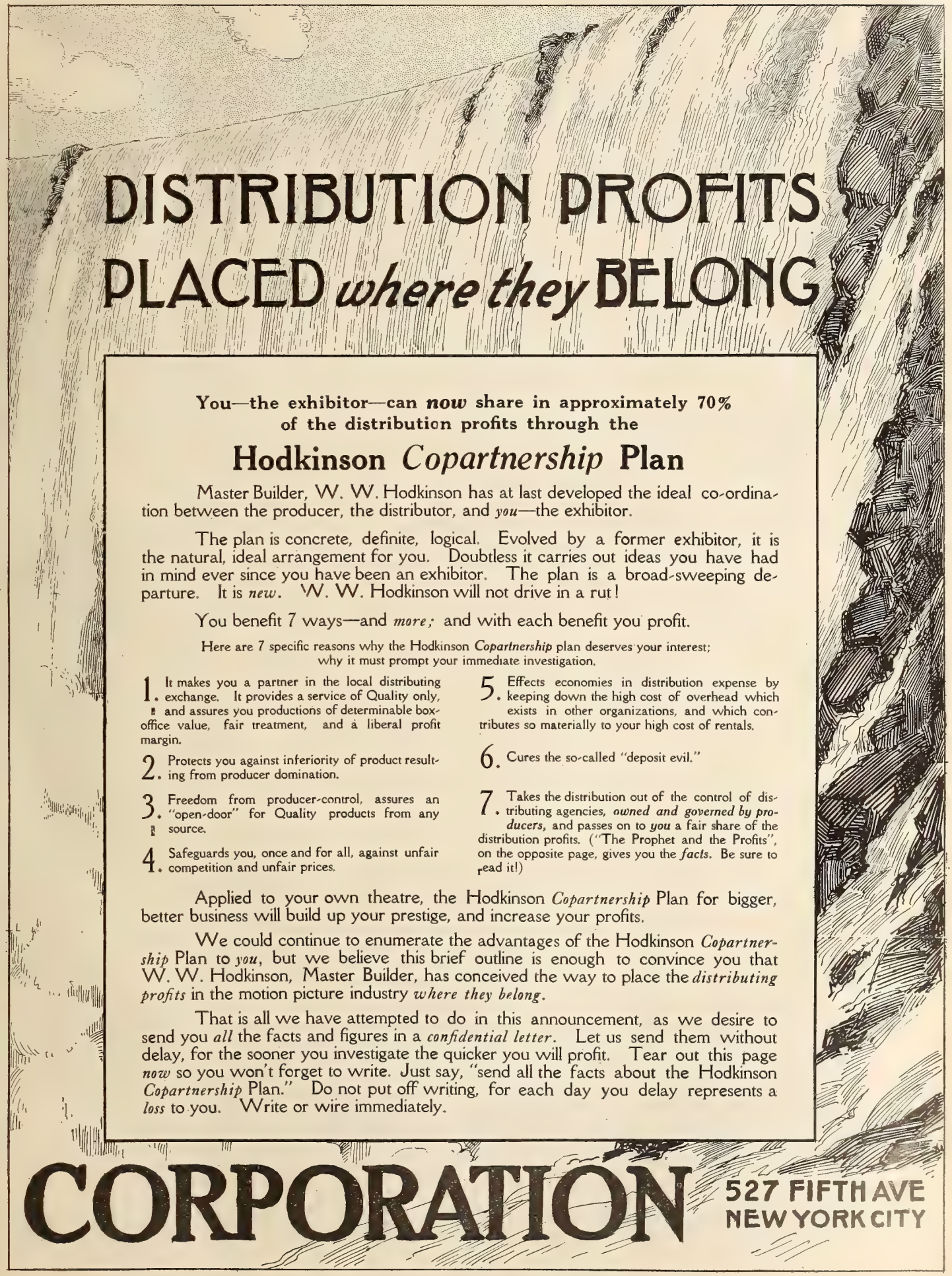
The Profits

Hodkinson *Copartnership* makes YOU—the exhibitor—a partner in the local exchange corporation in your territory, as well as the central office of the management. By means of this copartnership between you and the central office, the larger part (approximately 70%) of the distributing profit goes to *you*, instead of going to the producer.

A man with vision has opened up the avenue to greater profits for you. Displaying similar foresight, will you join him?

A NEW EXHIBITOR
COOPERATION
AND ITS DEFINITE
ADVANTAGES TO YOU

W.W.HODKINSON



DISTRIBUTION PROFITS PLACED *where they* BELONG

You—the exhibitor—can *now* share in approximately 70% of the distribution profits through the

Hodkinson *Copartnership* Plan

Master Builder, W. W. Hodkinson has at last developed the ideal co-ordination between the producer, the distributor, and *you*—the exhibitor.

The plan is concrete, definite, logical. Evolved by a former exhibitor, it is the natural, ideal arrangement for you. Doubtless it carries out ideas you have had in mind ever since you have been an exhibitor. The plan is a broad-sweeping departure. It is *new*. W. W. Hodkinson will not drive in a rut!

You benefit 7 ways—and *more;* and with each benefit you profit.

Here are 7 specific reasons why the Hodkinson *Copartnership* plan deserves your interest; why it must prompt your immediate investigation.

1. It makes you a partner in the local distributing exchange. It provides a service of Quality only, and assures you productions of determinable box-office value, fair treatment, and a liberal profit margin.

2. Protects you against inferiority of product resulting from producer domination.

3. Freedom from producer-control, assures an "open-door" for Quality products from any source.

4. Safeguards you, once and for all, against unfair competition and unfair prices.

5. Effects economies in distribution expense by keeping down the high cost of overhead which exists in other organizations, and which contributes so materially to your high cost of rentals.

6. Cures the so-called "deposit evil."

7. Takes the distribution out of the control of distributing agencies, *owned and governed by producers,* and passes on to *you* a fair share of the distribution profits. ("The Prophet and the Profits", on the opposite page, gives you the *facts*. Be sure to read it!)

Applied to your own theatre, the Hodkinson *Copartnership* Plan for bigger, better business will build up your prestige, and increase your profits.

We could continue to enumerate the advantages of the Hodkinson *Copartnership* Plan to *you*, but we believe this brief outline is enough to convince you that W. W. Hodkinson, Master Builder, has conceived the way to place the *distributing profits* in the motion picture industry *where they belong*.

That is all we have attempted to do in this announcement, as we desire to send you *all* the facts and figures in a *confidential letter*. Let us send them without delay, for the sooner you investigate the quicker you will profit. Tear out this page *now* so you won't forget to write. Just say, "send all the facts about the Hodkinson *Copartnership* Plan." Do not put off writing, for each day you delay represents a *loss* to you. Write or wire immediately.

CORPORATION

527 FIFTH AVE NEW YORK CITY

"Little Talks with Foreign Buyers"—No. 7.

By

President

"SPEERTALK"

I HAVE laid much stress in previous "Talks" on the fact that the foreign picture patron was discriminating. He wants to see THE BEST films on the screen, and along with his demand for top-notch films is a desire **to see them properly projected.** Inter-Ocean doesn't fool **itself** into believing that any sort of projection goes in foreign cinema shows. Because it doesn't so fool itself, it took over the foreign distribution of the SPEER CARBON last year. The sale was slight at first. But we weren't discouraged because **we knew what good projection meant in the foreign territories.** We knew that prospective foreign buyers of SPEER CARBONS were waiting to "be shown." And we knew that the SPEER **would show them** in due time. Well, the **other week** we had the keen pleasure of shipping 25,000 SPEER CARBONS to Argentine; 50,000 to South Africa; 50,000 to England; 30,000 to France; 32,000 to India, and 20,000 to Peru and Chile; 20,000 to China and 18,000 to the Dutch East Indies. At the same time Spain and Portugal were "closed" for a minimum of 250,000 a year! It will pay foreign buyers to send a sample shipment of SPEER CARBONS to their territories; it will win them friends among exhibitors and picture-goers.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 220 W. 42ND ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

***READY FOR WORLD SALE**—52 **World Films** a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24 **Paralta Plays** a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features **"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"** the sure fire comedy brands, **Vim, Black Diamond, Bingo, "Charley"** (Mabel and Fatty) cartoons.*

NOW READY
"AN ALIEN ENEMY"—By Monte M. Katterjohn
"THE SNAPDRAGON"—By Horace Hazeltine

LOUISE GLAUM PRODUCTIONS, INCORPORATED
PARALTA PLAYS, INC.
8 West 48th Street, New York City

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT RELEASE

LOUISE GLAUM

IN

"AN ALIEN ENEMY"

Directed by WALLACE WORSLEY. Written by MONTE M. KATTERJOHN
ROBERT BRUNTON, Manager of Productions

The Picture that DOES NOT show the War,
but shows you the Reason Why!

FORTHCOMING

BESSIE BARRISCALE

IN

Directed by
RAYMOND B. WEST

"Blindfolded"

Written by
E. RICHARD SCHAYER

The story of Peggy Muldoon, who is born a crook,
but re-molds her life into a thing
of beauty

PARALTA PLAYS. Incorporated
Eight West Forty-eighth Street New York City

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

"THE STILL ALARM"

BY JOSEPH ARTHUR

Played for more than 5 years in New York, 3 years in Chicago 2 years in Boston 1 year in Philadelphia

Produced by WILLIAM N. SELIG

THE MOST SUCCESSFUL MELODRAMA EVER PLAYED ON ANY STAGE

Featuring THOMAS SANTCHI AND BESSIE EYTON

PLAYED EVERY CITY, TOWN AND VILLAGE WHICH HAS A STAGE
HOLDS THE RECORD FOR RETURN ENGAGEMENTS
AS A PLAY HAS ENTERTAINED MORE THAN A MILLION PEOPLE
AS A PICTURE IT WILL THRILL MANY MORE

FOR TERRITORIAL RIGHTS FOR THE UNITED STATES AND CANADA
APPLY TO

PIONEER FILM CORPORATION

130 W. 46 TH ST. N.Y.

Goldwyn Pictures

This Girl Made A Great City Gasp With Surprise

SHE quit her home of luxury to prove that she could be a new and sensational type of burglar. She gained fame and reputation such as few girls have ever had and she braved exciting and comic perils, finally bumping full tilt into Romance.

This unusual production offers

MADGE KENNEDY in The DANGER GAME

by Roy Somerville
Directed by Harry Pollard

Released April 7

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

REX BEACH PICTURES

The Brawn, The Courage And Spirit of America Are In This Picture !

IT takes Rex Beach to write the screen dramas of the real Americans. Stories of valor and daring; of stand-your-ground-and-shoot dare-devils who have never known the meaning of fear.

Every Rex Beach production has packed the motion picture theatres of the world—"The Spoilers," "The Barrier," "The Auction Block." Releasing through Goldwyn Distributing Corporation, this noted author now gives you his greatest production

REX BEACH'S

Screen Classic of the Great Southwest

Heart of the Sunset

Directed By Frank Powell - Now Ready for Immediate Release

We urge every exhibitor to arrange at once for a booking of this magnificent seven-reel special production. It is rented singly and can be obtained without signing up for any other picture. Telegraph for a booking at once to any branch office of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

CAPITOL COMEDIES

We Have Found What Thousands of Exhibitors Have Demanded.

EVERY exhibitor has combed the market for clean, original comedies starring a fresh and joyous personality. Goldwyn's announcement of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a year **Every Second Monday**

at once brought exhibitor inquiries for prices and dates of release from every section of the United States.

Prints of "BILL'S BABY" and "BILL'S PREDICAMENT" are now in all Goldwyn offices and ready for immediate showing to exhibitors.

After a careful review of every comedy now being produced, Goldwyn confidently pronounces "Smiling Bill" Parsons in Capitol Comedies to be the most radiant and successful personality brought to the screen in years and from the beginning he will assume the uncontested leadership among comedians—in clean, laughable and brilliant stories and surrounded by players with youth and beauty.

Sold on an independent basis exclusively through Goldwyn offices to all exhibitors desiring the best for their houses.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

3 SPLENDID SELEXART PICTURES RELEASED THROUGH GOLDWYN

PRODUCTIONS made under the guidance and direction of this organization's brilliant technical experts—made by the same skilled forces that produced the popular "Carmen of the Klondike;" made "big" in theme and treatment to meet the exact exhibitor demands.

Goldwyn offers all exhibitors these three unusual, thrilling dramatic productions, beginning April 15, and at intervals of each second week thereafter:

HOWARD HICKMAN

in

Blue Blood

by J. Grubb Alexander
Directed by Elliott Howe

RHEA MITCHELL

in

Honor's Cross

by H.B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL & HOWARD HICKMAN

in

Social Ambition

by W. E. Wing
Directed by Wallace Worsley

These productions—*with their absolutely assured box-office attraction powers*—are available to all exhibitors, whether Goldwyn contract customers or not, but we urgently advise Goldwyn contract customers to make an immediate booking of this Selexart Special Trio. Write or telegraph our nearest branch office.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Ha

The clarion

TARZAN

THROUGHOUT THE

WEEKS OF

GET IN

TARZAN

call of the biggest exhibitors in America

$122,760.00

WILL BE SPENT FOR ADVERTISING

OF THE APES

UNITED STATES DURING

APRIL 1st and 8th

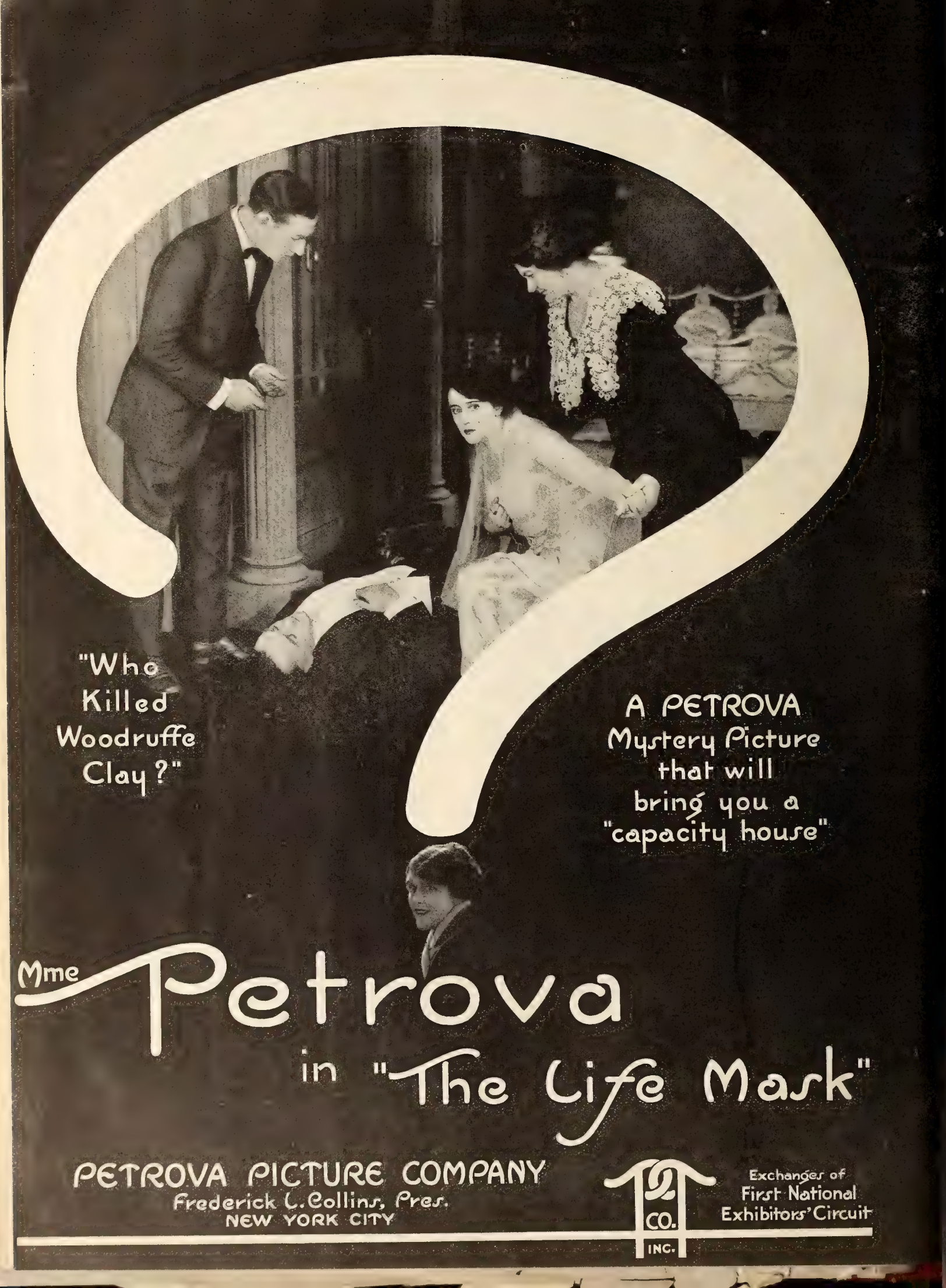
San Francisco, Portland, Seattle, Boston, Philadelphia, Wilmington, Washington, Detroit, St. Louis, Omaha, Denver, Milwaukee, Minneapolis, St. Paul, New Orleans, Dallas, Los Angeles, Hartford, New Haven, Springfield, New York, Buffalo, Des Moines, Newark, Chicago, Trenton, Atlantic City, and 50 other cities will be covered like a snow fall —reaching every city, village, hamlet and crossroad in America.

ON THIS HURRICANE OF PUBLICITY

BOOK NOW

THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
18 E. 41st St., New York City.

Presented by THE NATIONAL FILM CORP., of America


"Who Killed Woodruffe Clay?"
A PETROVA Mystery Picture that will bring you a "capacity house"
Mme Petrova
in "The Life Mask"
PETROVA PICTURE COMPANY
Frederick L. Collins, Pres.
NEW YORK CITY
CO.
INC.
Exchanges of First National Exhibitors' Circuit

RELEASED IN APRIL

MANNER OF RELEASE TO BE ANNOUNCED LATER.

Frank A. Keeney

will present

THE BIG BOX-OFFICE ATTRACTION

The Lady Beautiful of the Screen

Catherine Calvert

with an all star Keeney cast, including

DAVID POWELL, EUGENE O'BRIEN,
EDWARD FORSBERG AND SYBIL CARMEN

IN

PAUL ARMSTRONG'S

GREAT DRAMA OF NEW YORK LIFE

"A ROMANCE OF THE UNDERWORLD"

IN SIX THRILLING PARTS

SUPERVISED AND DIRECTED BY JAMES KIRKWOOD

SEE
- LIFE IN CHINATOWN
- THE BRIDGE OF SIGHS
- THE EAST SIDE DANCE HALL
- BLACKWELL'S ISLAND
- LITTLE ITALY
- THE BOWERY AFTER DARK
- AND OTHER BIG NEW YORK SCENES

KEENEY GENERAL OFFICES, 1493 BROADWAY

RAY C. OWENS, Genl. Mgr.

Pathé

"Enough Said!"
Booked by Kunsky in Detroit–

PEARL WHITE
AND
ANTONIO MORENO

in the sensationally successful Pathé serial

THE HOUSE OF HATE

Successful exhibitors everywhere recognize that Pathé serials are a better box office attraction than any features.

Produced by Astra
Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

Pathé

"I AM A STRONGER BELIEVER IN PATHÉ SERIALS THAN EVER BEFORE."

Says a Big Exhibitor Who Is Showing

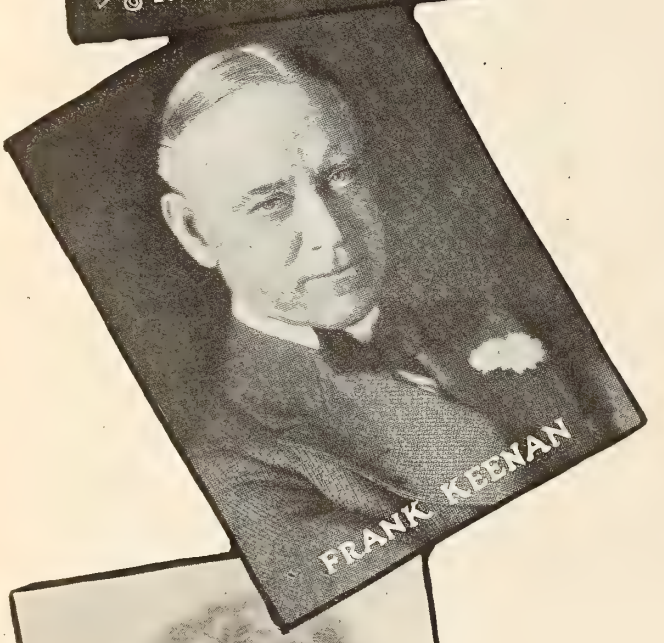
THE HOUSE OF HATE

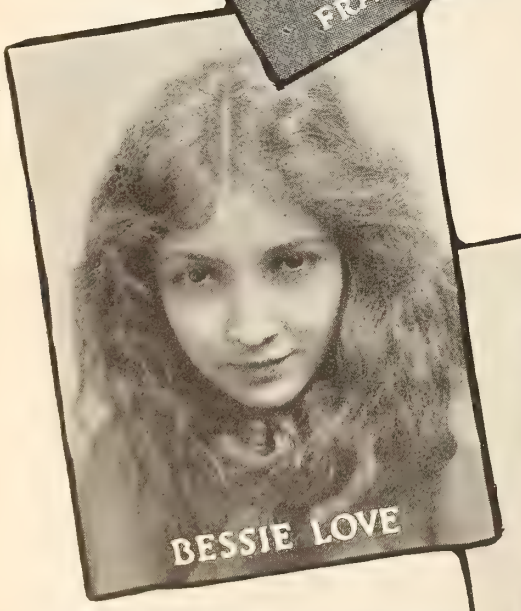
Three Days Every Week;

"I am using the 'House of Hate' three days every week, and here I am, a stronger believer in Pathé serials than ever before. I have to be very careful in my selection of pictures, too, on account of the prices I charge."

JAMES F. THOM,
Mgr. Grand Opera House, New York.

Hundreds upon hundreds of exhibitors show every Pathé serial. The business they do speaks for itself!





Pathé

ALL REPORTS TO THE CONTRARY PATHÉ WILL CONTINUE TO RELEASE FEATURE PICTURES OF THE HIGHEST GRADE!

The rumor has been spread, and presumably by persons who are not disinterested, that Pathé would discontinue the release of feature pictures.

The rumor has no basis of truth.

Pathé will continue to release features of the highest quality.

Pathé will continue to serve the exhibitor by giving him quality productions at a reasonable price.

Pathé invites the attention of exhibitors to the exceptional attractions listed on the opposite page, all of which are features which will be released during the coming months.

Pathé

PATHÉ HAS NOW, EITHER FINISHED OR IN THE MAKING, A A SUPPLY OF FEATURES SUFFICIENT FOR THE NEXT SIX MONTHS

Among them are the following;

FANNIE WARD in "A Japanese Nightingale"
"The Yellow Ticket"
"The Narrow Path"

FRANK KEENAN in "The Bells"
"More Trouble"

BESSIE LOVE in "A Little Sister of Everybody"
"How Could You Caroline?"
"Carolyn of the Corners"

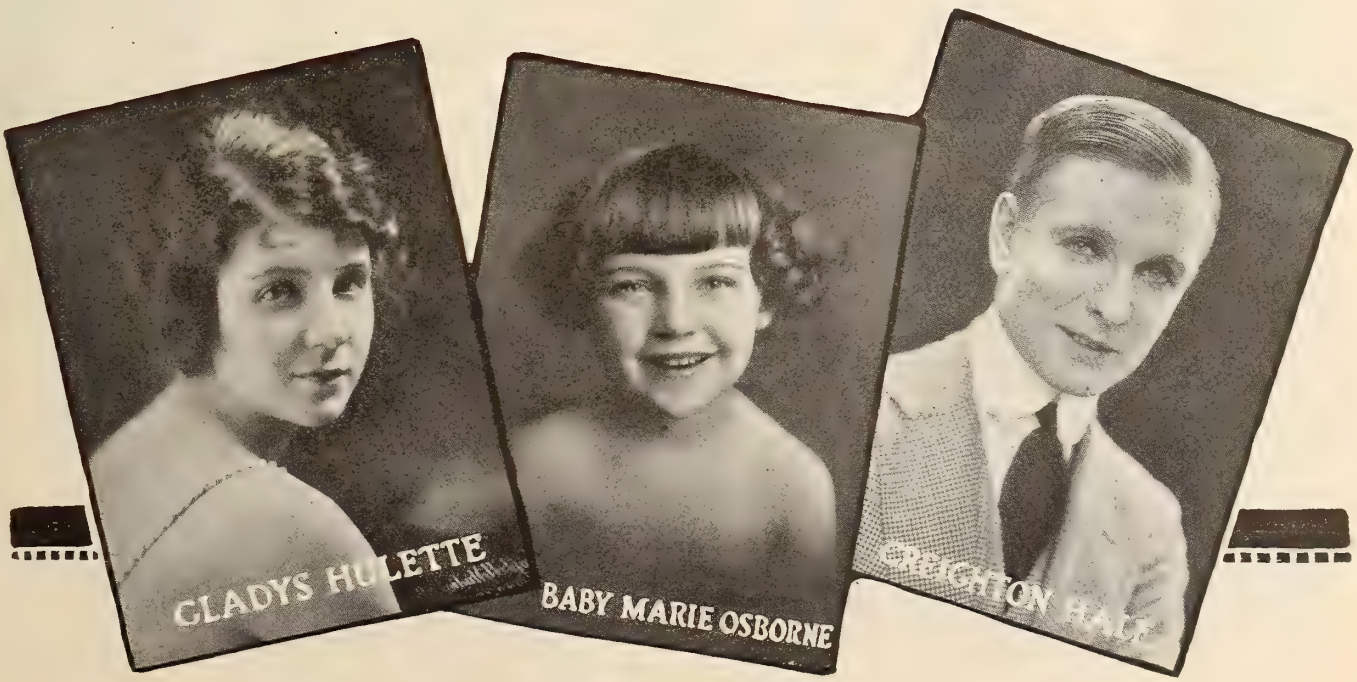
BRYANT WASHBURN in "The Range Rider"
"Kidder & Ko"
"The Whistling Man"
"All Wrong"

IRENE CASTLE in "The First Law"
"The Girl From Bohemia"

GLADYS HULETTE in "Annexing Bill"
"The Waif"

BABY MARIE OSBORNE in "Dolly Does Her Bit"
"The Soul of a Child"
"The Evidence"

Pathé invites comparison by exhibitors between the attractions listed above and competing productions on the basis of quality and price.



Big hearted, generous
and of so fine a character
that all the world will find a greater
HAROLD
LOCKWOOD
in
The LANDLOPER
Presented by Yorke-Metro and
adapted by Fred J. Balshofer from
Holman Days wonder novel—
Directed by George Irving in 5 acts
An all star series production
released by METRO April 1st

Wake up America!

The Battle crisis on the Western Front makes every American Home vibrant with expectancy – for news from our boys over there.

You owe it to your country, to your patrons and to yourself to present these really patriotic productions in your theatre *now* – Your public wants them – See that they get them –

LEST WE FORGET *with* RITA JOLIVET	LEGION *of* DEATH *with* EDITH STOREY
Draft 258 *with* MABEL TALIAFERRO	*The* Slacker *with* EMILY STEVENS

Every showing is a service to your country and a profound satisfaction to your people.

METRO

THE KATZENJAMMER KIDS
AND
HAPPY HOOLIGAN

are the **"big stars"** of the comic section of the greatest chain of newspapers in the world.

They are now to be the **"big stars"** of the **comic film world.**

This new form of animation and direction, inaugurated by the International Film Service Co., Inc., in producing these real comedies, make them eligible to companionship with our famous Robert C. Bruce "Scenics Beautiful" and Ditmar's "Living Book of Nature" releases.

Mr. Exhibitor, establish a Katzenjammer Kids' Day and a Happy Hooligan Day weekly at your theatre, and reap the benefit of the vast publicity booking these "big stars."

Yes, Mr. S. L. Rothapfel has booked first run in New York at his Rialto and Rivoli theatres.

EDUCATIONAL FILMS CORPORATION
OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Ann Murdock
in
"The Richest Girl"

Full of the
fresh zest
of Springtime

One of the
Charles Frohman
Plays in Pictures

A drama
of love
and lingerie

Starring the
inimitable imp
of the screen,
supported by the
able David Powell.

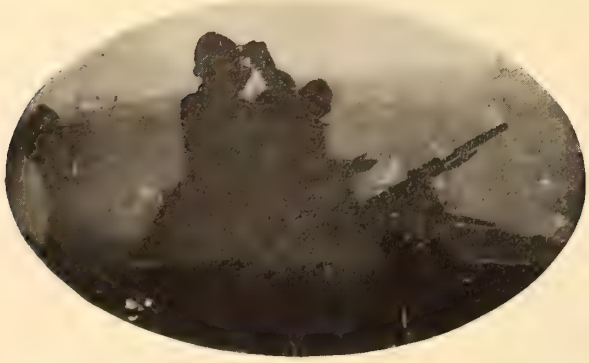
Produced by
EMPIRE ALL STAR CORPORATION

Available April 8
at Exchanges of the
MUTUAL FILM CORPORATION

PROVEN SUCCESSES

"The Planter"

"Damaged Goods"



"Heroic France"

If you have already played these box office winners there is big money in repeats.

If you have not played them you have passed up three of the best profit makers in pictures.

Available at Exchanges of
THE MUTUAL FILM CORPORATION

WHERE TO BOOK

THOS. H. INCE'S
BESSIE BARRISCALE in "THOSE WHO PAY"

SIDNEY OLCOTT'S
WALKER WHITESIDE VALENTINE GRANT in "THE BELGIAN"

THOS. H. INCE'S "THE ZEPPELIN'S LAST RAID"

BIG SPECIAL PRODUCTIONS THAT DO A TREMENDOUS BUSINESS IN EVERY NEIGHBORHOOD

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

Top o' the Times Building, New York

Book Through

FOURSQUARE
NEW YORK .....729 7th Ave.
BUFFALO.....47 W. Swan St.
DETROIT.....304 Jos. Mack Bldg.
CHICAGO.....207 So. Wabash Ave.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.
NEW ENGLAND.20 Winchester St., Boston, Mass.

FRANK GERSTEN, INC.
NEW JERSEY....220 W. 42d St., New York City

SUPER FEATURE FILM CO.:
CANADA.....59 Victoria St., Toronto

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY ROBERTSON-COLE COMPANY, Times Building, New York

SELECT SP PICTURES

"The House of Glass"

Max Marcin's stage success
turned into a screen triumph by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

scenario by Charles E. Whittaker

directed by EMILE CHAUTARD

It has charmed the critics, delighted the exhibitors, and drawn fans to the theatres by the thousands. It is Clara Kimball Young's strongest and best!

Miss Young's prior
Select Pictures are:

"MAGDA"
"SHIRLEY KAYE"
"THE MARIONETTES"

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Could she have truly read her future in the crystal, would she have chosen as she did—this woman whom two men sought?

The man she loved and did not marry

The man she married —and did not love!

Play popularity and Win!

There are no weak pictures in Norma Talmadge's star series of Select Pictures. And now, following her tremendous success in "Ghosts of Yesterday"—

Joseph M. Schenck presents

NORMA TALMADGE

in

"BY RIGHT OF PURCHASE"

Directed by Charles Miller

Apply this test: Did you make money on your last Norma Talmadge picture? You did! Well, date this one and clean up again!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

The Biggest Hit on Record
"Old Bill" immortalised by Capt Bruce Bairnsfather
The CARTOON FILM Co Ltd
76&78 WARDOUR St. LONDON, ENGLAND
ARE PREPARED TO SELL THE
EXCLUSIVE RIGHTS FOR U.S.A.
of the
Capt Bruce Bairnsfather
FILM CARTOONS
These Cartoons have created a record for popularity in England
THE PROCESS OF ACTUALLY DRAWING BY HAND IS DEPICTED ON THE SCREEN
Their booking possibilities have proved them the MOST LUCRATIVE 1 REEL SUBJECTS EVER PUT ON THE MARKET.
FROM FIGURES OBTAINED IN ENGLAND THEY
CAN EARN YOU
UPTO $175 PER WEEK'S HIRE
One Contract alone taken in LONDON was for
$16,000.

FILM CARTOONS
BY
LOUIS RAEMAEKERS
THE CARTOON FILM CO LTD
76 & 78 WARDOUR ST LONDON, ENGLAND
will negotiate the Sale of
EXCLUSIVE RIGHTS
for above Film Cartoons
throughout
U.S.A & CANADA
EACH CARTOON IS SCREENED
IN THE ACT OF BEING
DRAWN BY HAND AND
THE "RAEMAEKERS" TOUCH
IS PORTRAYED LINE BY
LINE
Communicate with
The CARTOON FILM Co LTD
76 & 78 WARDOUR ST LONDON, ENGLAND

Photo of Wonderful Three-Sheet Poster

Wm. A. Johnston of the Motion Picture News says:
"Give us plays of laughs, not tears."
"One laugh this year, is worth a dozen sobs."

HARRY RAPF presents

Robert Warwick

AND

Elaine Hammerstein

IN

"THE ACCIDENTAL HONEYMOON"

Written and directed by Leonce Perret

Now is the time for the theatre manager to anticipate the wishes of his patrons. Now is the time of all times for the theatre to spread cheer and sunshine. This is the film that fills the bill.

NO SOB STORY NO WAR STUFF
NOT A DEPRESSIVE THEME

BUT a comedy love drama, a tingling, rollicking joy picture, sparkling and bubbling over with romance.

A magnificent production, strikingly original, unique and distinctly different from anything yet seen on the screen. Featuring two of filmdom's most popular stars, Robert Warwick and Elaine Hammerstein.

ANOTHER SPECTACULAR PRODUCTION BY HARRY RAPF, BUILDER OF BOX-OFFICE ATTRACTIONS.

EXHIBITORS!

Here is a chance of a lifetime for wide awake exhibitors to coin money. An attraction de luxe, exploited as it should be. Paper that will stare you in the eye for blocks. Stories of real news value planted right in your local newspapers. No star in filmdom offers better advertising possibilities than Robert Warwick, now Captain in Uncle Sam's Overseas Army. Book the picture NOW! Take advantage of our publicity and advertising hints. Send for your copy of our campaign book TO-DAY.

"THE ACCIDENTAL HONEYMOON"

Written and directed by

LEONCE PERRET

STATE RIGHTS MEN

Step lively; grab your territory NOW. Greatest co-operative exploitation campaign ever given a box-office attraction.

For territory communicate directly with

ARROW FILM CORPORATION

Distributors Harry Rapf Productions

Times Building, New York City

NOTE—This is Robert Warwick's last film production prior to his enlistment in the U. S. Army.

CAPTAIN ROBERT WARWICK
Intelligence Bureau, General Pershing's Staff
American Front in France

A MESSAGE FROM THE FRONT

"The more the dollars and the faster they come for the third Liberty Loan, the fewer the lives that will be sacrificed. From France we all shout, COME THROUGH."

Capt. Robert Warwick

PIEDMONT PICTURES CORPORATION

ANNOUNCE IN PRODUCTION

"HIS DAUGHTER PAYS"

ADAPTED FROM THE WELL KNOWN PLAY "LA BACCARAT"
BY FRED. H. JAMES

THE MOST ELABORATE PRODUCTION OF THE SEASON

GORGEOUS SETTINGS - SUPERB GOWNS - BIG DRAMATIC PUNCHES - WONDERFUL ACTING —
WITH THE INCOMPARABLE STAR

GERTRUDE McCOY

GERTRUDE McCOY AS "LA BACCARAT"

EGGERS NY

CAST INCLUDES

CHAS GRAHAM
PAULINE CURLEY
BARREY WHITCOMB
HENRY SEDLEY
AND
JOHNNY WALKER

WITH A BEVY OF BEAUTIFUL GIRLS

DIRECTION OF
PAUL TRINCHERA

CINEMATOGRAPHY BY
RICHARD FRYER

PLAN OF RELEASE TO BE ANNOUNCED SOON

WORLD RIGHTS CONTROLLED BY

PIEDMONT PICTURES CORPORATION

LONDON - PARIS - NEW YORK

729 7th AVE, NEW YORK.

PHONE BRYANT 7046

UNITED PICTURE THEATRES OF AMERICA INC

They Smashed Overhead, Abolished Waste and Improved Quality

The wonderworking Rochdale Cooperative Movement, starting with a little group of 28 men and $140 capital, expanded into an organization with millions of members, more than 1400 stores, and a yearly turnover of $700,000,000. They give **BETTER QUALITY, LOWER PRICES, SUBSTANTIAL DIVIDENDS**, by cutting out middlemen, exerting their wholesale buying power and enforcing economy everywhere.

United Picture Theatres of America, Inc.

Will Confer Similar Savings and Benefits

Mr. Exhibitor, films are merchandise—the producers are the sellers—**IT IS UP TO YOU TO UNITE AND BUY AT WHOLESALE.** Join this rapidly growing organization which you yourselves will control and which strikes the keynote of New World business now and after the war.

Write for booklet to Dept. W

United Picture Theatres of America, Inc.

1600 Broadway, New York City

IF THIS ADVERTISEMENT WERE A SQUARE MILE IN SIZE AND JAMMED FULL OF WORDS IT COULD NOT BE HALF SO CONVINCING AS YOUR CONSIDERATION OF THE SUBJECT TREATED IN THE NEW Ivan PRODUCTION

"LIFE OR HONOR?"

A DRAMA OF MYSTERY AND THRILLS

A GRIPPING FILM SENSATION

A NOVEL CONCEPTION MASTERLY EXECUTED

Featuring

LEAH BAIRD, JAMES MORRISON, VIOLET PALMER, EDWARD MACKEY

DIRECTION EDMUND LAWRENCE

STATE RIGHT BUYERS TAKE NOTICE

Spectators will find it decidedly entertaining. It has the very important advantage of being excellently played, and Edmund Lawrence has used good judgment in most of his direction.
Reviewed by—Edward Weitzel,
Moving Picture World.

"Life or Honor?" would usually be described as "corking." "Life or Honor?" is all its sponsors claim it to be.
Reviewed by—Peter Milne,
Motion Picture News.

"Life or Honor?" is a clever mystery story, well photographed, splendidly acted, and preserving the atmosphere of suspense up to the final reel. The feature should win the approval of exhibitors, not only in New York, but throughout the country.
Reviewed by—Geo. T. Pardy,
Exhibitors Trade Review.

IVAN FILM PRODUCTIONS
130 W. 46 TH ST. NEW YORK

ANNOUNCING
REMARKABLE FEATURE PRODUCTIONS
FOR DISCRIMINATING STATE RIGHT BUYERS

TALENTED STARS
in these
FEATURES *of* IDEALISTIC ARTISTRY
will be supported by
GIRLS *of* WONDROUS BEAUTY
Selected by the leading newspaper of each state, in cooperation with
GAUMONT NEWS & GRAPHIC
The independent news reels of reel news

Gaumont Co.
LONDON FLUSHING, N.Y. PARIS

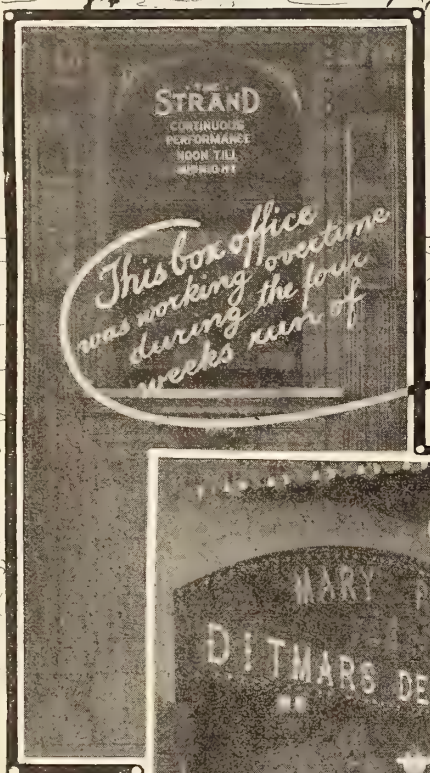
THE SENSATIONAL CLASSIC OF THE SEASON

RAYMOND L. DITMAR'S WONDER

THE DEPTHS OF THE SEA

IN A SERIES OF FOUR PARTS

OPENING NIGHT STRAND THEATRE · NEW YORK



MANAGER EDEL OF THE STRAND · NEW YORK CITY WILL VERIFY

STATE RIGHTS NOW SELLING

· WRITE ·

WIRE · CALL

M·S·EPSTIN

1495 BROADWAY PHONE BRYANT 7696 NEW YORK CITY

SCHLES

Motion Picture News

March 30, 1918

Devil Fish Demonstrate "Frightfulness"

For sheer sinister dexterity nothing could surpass the fight between an octopus and his victim, a devil fish and a huge loggerhead turtle, which forms the dramatic—or, rather, the melodramatic climax of the first reel of a new series of marine pictures called "The Depths of the Sea." Swimming lazily by means of his curious flapper feet, Mr. Turtle ventures just too near the rock under which the huge octopus lurks. A long, waving arm wriggles up, then another, and the hapless turtle seems doomed. But he pulls and struggles manfully, till a last jerk sets him free. Even more exciting is the fight between the octopus and an aggressive devil fish, which looks like a death grapple of sixteen legs in hopeless confusion. This time, however, the octopus is the first to cry quits and retreats "like an umbrella in a wind storm." Preceding these four scenes are glimpses of queer creatures that with their transparent, waving fins and filaments are veritable "shirt dancers", of the sea hare, who covers his retreat by a thick cloud, and the smoking caterpillar, who "literally" gases the enemy" by ejecting puffs of an acrid poison.

April 6, 1918 THE MOVING P

MOVING PICTURE WORLD

Ditmars Series at Strand

Octopus, Devil Fish and Sea Turtle Give Fine Exhibition of Pugilistic Accomplishments in First of Series.

ONE OF the most interesting of zoological films which has recently been exhibited was seen at the Strand Theater, New York City, during the week of March 10. It constituted one reel of film and belonged to a series photographed by Raymond L. Ditmars, entitled "The Depths of the Sea." Closeups of the Devil Fish and of the Octopus are intensely interesting. These unlovely creatures are seen in deadly battle, after which one of them attacks a sea turtle and drags it to the very doors of its cave before being obliged to relinquish its hold. We are also privileged to see this same turtle feeding glutinously on small fish which it severs easily with the sharp edges of its jaws.

The next number of this series will deal with the electric fish, one of the most remarkable of sea freaks.

"THE LITTLE GIRL YOU WILL NEVER FORGET"

MABEL NORMAND in

"MICKEY"

THE PERSONALITY THAT RUNS THE GAMUT OF EVERY HUMAN EMOTION

Exhibitors:~

The most prominent Showmen in the Country have seen "Mickey" and all agree that it is the greatest photo-play ever produced.

You cannot book "Mickey" until you see it. For time and place of showing address:~

WESTERN IMPORT CO.

1010 BROKAW BLDG. N.Y.

GENERAL FILM COMPANY

CHARLIE CHAPLIN

IN THE FILMS THAT MADE HIM FAMOUS

Book the Essanay-Chaplin comedies and keep your patrons laughing.

"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"THE CHAMPION"
"A WOMAN"
"BY THE SEA"
"A JITNEY ELOPEMENT"
"WORK"

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SNAKEVILLE COMEDIES NOW READY FOR YOU

There has been such an insistent demand for these western fun makers that Essanay is issuing new prints and paper. There are more laughs packed in these one reelers than in the usual long comedy. One every week. Look them over!

"SNAKEVILLE'S FIRE BRIGADE"
"THE SNAKEVILLE SLEUTH"
"SLIPPERY SLIM AND THE FORTUNE TELLER"
"SLIPPERY SLIM AND THE GREEN EYED MONSTER"
"WHEN MACBETH CAME TO SNAKEVILLE"
"SLIPPERY SLIM AND HIS TOMBSTONE"
"SLIPPERY SLIM AND THE IMPERSONATOR"
"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed Exclusively by General Film Company,
New York City

GENERAL FILM COMPANY

O. HENRY

Master of the Human Dramatic Touch

Every O. Henry Classic is a classic, whether it be in the form of a short story or a short picture.

O. Henry pictures have made more friends for the "movies" than the picturization of any other author's works.

Patsy DeForrest and Evart Overton in "Lost on Dress Parade" by O. Henry

The millions of readers of O. Henry hail his charm on the screen. It sways the heart of all alike—rich, poor, old, young, cultured or crude.

Four of the best stories of this American Genius for April

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

25 W. 44th St., New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

Advertising for Exhibitors..... 237
Advertising Aids for Busy Managers..... 285
All Ready for the Liberty Drive..... 229
Arnold, Sylvia, Newcomer..... 230
At Leading Picture Theaters..... 254

"Billy's Baby" (Goldwyn)..... 283
"Bit of Jade, A" (American)..... 282
"Bluebird, The" (Artcraft)..... 283
Blumenthal Challenges Critics..... 224
"Breakers Ahead" (Metro)..... 284

"Camouflage Kiss, A" (Fox)..... 282
Capitol Comedies Make Their Debut..... 256
"Chase Me, Charlie" (George Kleine System)..... 284
Chicago News Letter..... 250
Comedy Folks..... 218
Critical Reviews and Comments..... 281

David Come to Judgment, A..... 217
Daylight Saving Awkward in Cleveland..... 280
Detroit Film News..... 275
Dittmar, L. J., Forming New Company..... 227
Dolle, Fred, on Lenten Prohibition..... 227

Enduring Appeal of Good Films..... 274

Facts and Comments..... 215
Famous Players Organize Film Hospital.. 228
Ferrandini, Frank..... 226
First National Opens Oklahoma Office..... 227
First National Takes Over Gerard Film.... 254
Ford, Francis, to Return West..... 255
Foreign Trade News..... 231

Gathered by the Wayside..... 217
Gaumont Will Produce for State Rights.... 228
Government Film, 128 Reels of, for Coast... 278
Griffith Picture Opens Friday Night..... 228
Grinding the Crank..... 225

Hattiesburg Editor Arrested for Sunday Show..... 222
How It is Done at the Strand..... 226

Indianapolis Lyric Will be Larger..... 274

Kansas City Theaters Change Hands..... 277

Legislators Want Facts, Not Generalities.. 220
"Lie, The" (Artcraft)..... 283
"Life Mask, The" (Petrova Pictures)..... 283
"Little Miss No-Account" (Vitagraph).... 283
Live Publicity to Help Sunday Bill..... 222
"Living Target, A" (Pathe)..... 282
Love, Bessie, May Form Own Company.... 251
"Love Brokers, The" (Triangle)..... 282

Manhattan Exhibitors Get Busy..... 220
Manufacturer's Advance Notes..... 262
Montgomery Reports Titan City Ready..... 255
Motion Picture Educator..... 233
Motion Picture Exhibitor, The..... 223
Motion Picture Photography..... 244
"Mrs. Slacker" (Pathe)..... 282
Music for the Picture..... 245
New Producing Company in Canada..... 255
News of Los Angeles and Vicinity..... 252
Northwest Board Effectively Co-operates.. 251

Ontario Taxes Occasional Picture Shows... 227

Paralta Studios, Work on, Progressing.... 256
Photoplaywright, The..... 240
Pickford, Jack, Now a Censor..... 255
Picture Experts Needed in France..... 236
Picture Measures Up in Maryland..... 221
Press Agents, What's Wrong with?..... 219
Projection Department..... 241

Rambles 'Round Filmtown..... 247
Red Cross Film Free to Exhibitors..... 219
"Red, Red Heart, The" (Bluebird)..... 281
"Rich Man's Darling, A" (Bluebird)..... 282
"Rough and Ready" (Fox)..... 281

St. Helens, Ore., Liberty Theater Opens at. 279
"Splendid Sinner, The" (Goldwyn)..... 281
State Rights Department..... 257
Stop Meddling with Sunday Entertainment. 221

Texas Theater Managers, Many, Visit Dallas 276
Tourneur to Produce Independently..... 224
Trimont Film is New Boston Exchange.... 273

Up-to-date Melodrama..... 216

"Witch Woman, The" (World)..... 281
"Woman in the Web, The" (Vitagraph).... 282

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co..... 299

CHAIR & SEATING MANUFACTURERS.
Steel Furniture Co..... 288

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co..... 300
Breco Electric Co..... 299
Exhibitors' Supply Co..... 289
Moving Picture Mch..... 289
Northewstern Electric Co..... 287
Porter, B. F..... 290
Swaab, Lewis M..... 289
Typhoon Fan Co..... 290
United Theater Equip. Corp..... 303
Universal Motor Co..... 301

FILM EXCHANGES.
Film Exchange, The..... 288

LENS MANUFACTURERS.
Gundlach Manhattan Opt. Co..... 301

LOBBY DISPLAYS.
Kraus Mfg. Co..... 287
Newman Mfg. Co..... 291

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories..... 291
Duhem M. P. Co..... 301
Erbograph Co..... 300
Evans Film Mfg. Co..... 291
Ford Optical Co..... 297
Gunby Bros..... 291
Kessel & Downing..... 295
Rothacker Film Mfg. Co..... 288
Velasco & Puig..... 289

MFRS. OF MOVING PICTURES.
Bluebird Photoplays, Inc..... 158
Broadway Star Features..... 213
Cartoon Film Co., Ltd..... 202-3
Clune Producing Co..... 289
Educational Films Corp. of America..... 198
Epstein, M. S..... 210
Essanay Film Mfg. Co..... 159-60, 212
First Nat'l Exhibitors' Circuit, Inc..... 188-9
Fox Film Corp..... 174-9
Gaumont Co..... 209
Goldwyn Pictures Corp..... 184-87
Griffith, D. W..... 272
Haworth Pictures Corp..... 289
Hodkinson, W. W. Corp..... 180-81
Inter-Ocean Film Corp..... 190
Ivan Film Productions..... 208
Jewel Productions, Inc..... 161-4
Keeney, Frank..... 191
Metro Pictures Corp..... 196-7
Mutual Film Corp..... Colored Insert
Paralta Plays, Inc..... Colored Insert
Paramount Pictures Corp, Colored Insert, 167-70
Pathe Exchange, Inc..... 192-5
Petrova Picture Co..... 190
Piedmont Pictures Corp..... 206
Pioneer Film Corp..... 183
Rapf, Harry..... 204-5
Select Pictures Corp..... 200-1
Triangle Distrib. Corp..... 172-3
Triangle Film Corp..... 171
United Pictures Theaters of America..... 207
Universal Film Mfg. Co..... 165
U. S. Exhibitors Book Corp..... 199
Western Import Co..... 211

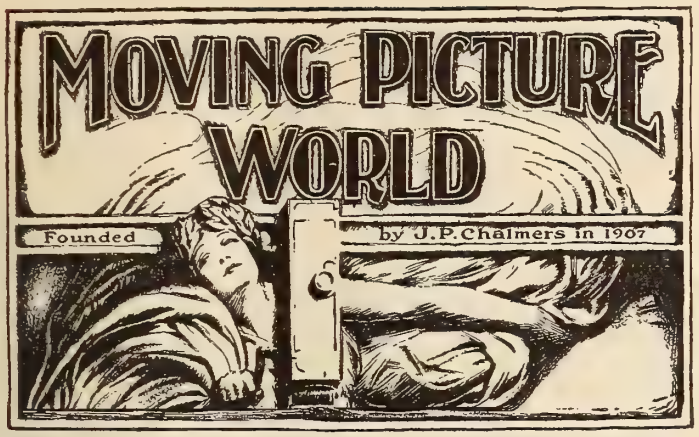
MISCELLANEOUS.
Automatic T. S. & C. R. Co..... 288
Bioscope, The..... 287
Cine-Mundial..... 301
Cinema, The..... 287
Classified Advertisements..... 297
Eastman Kodak Co..... 301
La Cinematografia Italiana..... 300
Moore, Wm. N..... 289
M. P. Directory Co..... 300
M. P. World Circulation Coupon..... 300
National Ticket Co..... 290
Our-Boys-in-France Tobacco Fund..... 290
Richardson's M. P. Handbook..... 301
Robinson, T. H..... 289
Rosenthal, Al..... 288
Sampliner Adv. Co., Inc..... 289
Screencraft..... 300
Solidhed Tack Co..... 289
Stone, A..... 287

MOVING PICTURE CAMERAS.
Bass Camera Co..... 289
Burke & James, Inc..... 288

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co..... 289
Marquette Piano Co..... 299
Sinn, Clarence E..... 291

PROJECTION MACHINE MFRS.
De Vry Corp., The..... 301
Enterprise Opt. Mfg. Co..... 289
Power, Nicholas, Co..... 304
Precision Mch. Co..... 293

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 300



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 13, 1918

Facts and Comments

THIS issue will carry the MOVING PICTURE WORLD'S last call on the Liberty Loan drive. As fitting finale to our brief campaign we print a sixteen-page insert of special Liberty Loan advertising, paid for by as many of the leading advertisers as there were pages to print upon. We are pleased with the response that has been made by exhibitors and are sure that thousands from whom we have not heard will be just as enthusiastic and efficient in their efforts to further the raising of the loan. All that now remains is to go to it and bring the record of your city up to the official estimate of its share.

* * *

WE are in receipt of a statement made by Louis F. Blumenthal—his first official pronunciamento, he says—in which he intimates that "it is annoying to be attacked by innuendo or direct misstatements that question our motives and cast discredit by raising false issues." Mr. Blumenthal, who is an officer of the United Picture Theaters of America, declares that his is "a genuine co-operative society, exhibitor-controlled in every sense of the word. All but a small fraction of the stock belongs to the members who vote according to the amount of their holdings and who elect directors yearly. The plan is as democratic as the town meeting or popular suffrage or the co-operative building and loan association or the mutual insurance society." By these beneficent means, Mr. Blumenthal insists, "enormous salaries are going to be cut down, duplications of effort abolished, roundabout ways of doing business replaced by simple, economical ones. The average man will benefit. Instead of an economic peon, he will be an independent, self-respecting co-operator."

*

Surely the optimism of Mr. Blumenthal is refreshing. Who wants to be an "economic peon"? Why should anyone be an "economic peon" when $250 will make him a "self-respecting co-operator"? In all seriousness we ask it. But the examples of peonless co-operating organizations which Mr. Blumenthal mentions are unfortunate. Co-operative building and loan associations, as known in this great state of New York, have largely been liquidated by order of the State Bank Examiner, who has declared them to be unsound, and mutual insurance societies not financially controlled are proving an intolerable burden to their members.

*

Aside from those slight inconsistencies Mr. Blumenthal's argument has a fine bolshevikian flavor. The trouble with Mr. Blumenthal and his associates is that they are dreaming of the millennium. Undoubtedly many of their visions all of us would like to see come true, but like dreams they are made up of hopes and promises and other conditions over which the promoters have no control. Even though they might win to the extent that they secure the 2,000 exhibiting days, calculated to be sufficient to start their little band wagon on its way, their real troubles would then be only begun.

*

However, let the merry strife continue. We call the attention of Tom Hamlin to the claim by Mr. Blumenthal that the stockholders who incorporated the United Picture Theaters do not control the capital stock and that it is "a genuine co-operative society, exhibitor-controlled in every sense of the word," and confidently await his apology. In the meantime let all hands go to Frank Rembusch's meeting at the Astor Hotel on April 8 and get the real dope on co-operation.

* * *

WHILE exhibitors in New York state are striving to secure the enactment of a Sunday Option bill a battle is on in Mississippi to provide Sunday amusement for the thousands of soldiers in the training camp at Hattiesburg, a small town in that state, and against the same narrow gauged influences. There, as here, a small group of sabbatarians insist, willy-nilly, that the Sabbath day shall be kept (w)holy for them without regard for the wishes of others. There, as here, at some time when strong sectarian influences dominated the community, a "blue" law was passed which barred all sorts of amusements on Sunday except psalm singing. Here we have succeeded in obtaining some modification of the law, but in Mississippi all efforts to modify the rule, even to provide entertainment for the soldiers in training, has proved unavailing. But the world is moving rapidly, and some day sectarians will learn that this country is a Christian country wherein people may be as happy on Sunday as on any other day of the week.

Up-to-Date Melodrama

By Louis Reeves Harrison

THERE is nothing old under the sun.

Even melodrama has responded to a law of nature which enables all living things to vary. It is as plastic as we are, quite as capable of being molded into new shapes, and we are certainly progressing. The day may come when the much-abused word "melodrama," now applied to sensational plays in general, will not be so generally used in a sense more or less derogatory. It will be understood that there is such a thing as good melodrama, both good and bad, just as in other forms, even good enough to rouse conscience in a press agent.

There is a new definition of melodrama.

It came from a well known producer, who nominates it "The adventures of grown-up red-blooded people." He poured the acid of scorn upon stories relating to the colorless ingenue in curls and the chalk-faced hero in a dress suit who faces the villain with a noble expression, flipping his cigarette ashes to show how cool he is, and folds the dear child to his breast in the last scene. "Such kids," said the producer, "know nothing about living—they couldn't even earn one." According to this new definition, both realism and characterization can be employed to strengthen melodrama without injury to its intensity and sensationalism.

The new hero has no valet.

He can pick up his own gloves and cane. He can even change from a dress coat to a smoking jacket without the assistance of a "man." He is his own "man," just like the rest of us. He is neither a Wall Street millionaire, nor just home from college. Instead of being glorified as an "Oh-how noble" poetic automaton, an unreal thing, wholly apart from life as we know it, a blank-verse myth, he may be an irregular chunk of humanity blasted out of rude experience, unready to be pieced in with the other materials of organized society until he gets his rough edges of individuality knocked off.

The new heroine has a "past."

She may not have been badly scorched, but she has not been kept in cold storage up to the chanting of that high and holy canticle, the betrothal embrace. She may even be a married woman, who no longer wears a veil of illusion for a work-weary husband, now that the law compels him to support her in idleness, or what is much the same thing, a mere pretense of "keeping house," the real work being done by a healthy hired girl. She may be playing with dangerous fires of "living her own life," or otherwise preparing for a term in the hospital, jail, or lunatic asylum, a real woman, like those who make bridge teas possible and cabarets profitable.

"Have a heart, villain!"

And he has. He no longer revels in his sinister occupation. No longer does he invite death with a smile of fiendish superiority, while he locks the innocent heroine in the lions cage or tries to toss her over a cliff. It would not send a thrill up and down our spinal columns today if he threw her off the Woolworth tower. We know in advance that she is sure to land comfortably in the arms of the hero below, safe and sound, not a hairpin missing. Ancient melodrama lost its pull when people found their common sense. The deep-dyed villain of other days, the incarnation of evil, was part of a sermon on the reward of virtue and the punishment of vice.

We are now dealing with villainy as it exists, not as it is ordered.

This does not mean that melodrama has lost its optimism. The guilty may be punished in the end, but we have less assurance of that during the course of action. Hero and heroine may be flung into the crucible of fiery experience, in peril of destruction worse than death, but they do not bear charmed lives. They may escape and be purified by the action and reaction of events, but there is little foreseen, and they may not come out as good as new.

Characters in melodrama are chaperoned by destiny.

We are powerfully influenced by events—sometimes we look to them for guidance and protection—but we need not always yield to those which press us hardest, as did the heroine of ancient melodrama. We can get into the trenches and put up a stiff resistance to adverse circumstances. From the moment we show patience and courage we cease to be automatons, swayed this way and that by what occurs to us, and become human beings. The new melodrama is peopled with real human beings because they are more apt to enlist human sympathy and sustained interest.

Melodrama is beginning to tingle with reality.

It may not preach a philosophy of life, much less announce that it has one to preach, as it did in other days gone by, but it is beginning to have a semblance to what might occur in the career of any man or woman under stress of circumstances. What was conventional in the old form is gradually giving way to what is possible in the new. It is not always easy to bring exciting events down to a basis of belief in this era of good-natured skepticism, but there is nothing unreal about vain struggle and bitter heartache, so melodrama is drawing away from mere motion to deep emotion.

All forms of drama tend to approach one another and commingle.

You hate to think of losing your individuality, but you cannot escape getting mixed up in the shuffle, where others are hoping in the morning, struggling all day and reveling, or regretting, at night. The more active your life, the more closely you get in touch with other individualities and become affected by them. You may hate them or like them, as the case may be, but you find your own scope broadening to a more generous recognition of what is good in others to the extent of incorporating that good in yourself.

Just in that way melodrama's scope has been broadened.

The hateful things in life, cruelty, greed, ingratitude, injustice and the like, can be shown in human character the more effectively that one human being is not made up entirely of evil and another the incarnation of good. A man may be debased by the same instincts which ennoble him under different conditions of living. Just so the evil in him seems to be brought to its worst expression through the effects of environment—he may be an arrogant brute in success and be refined by hardship and failure, or at least brought to a realization that all good things were not made for him alone.

The power of the new drama comes from its humanizing effect.

This does not mean a loss of sensational and exciting events, but rather their augmentation—they are happening to recognizable people. On the background of swift events is thrown one or more sharply defined personal tragedies. The interesting development of high tension permits a gradual characterization. One layer after another is removed from the surface by events until the whole being stands revealed, a faulty and faltering creature like the one we recognize in self, when we are not stone-blind with egotism. Thus melodrama is allowed greater license to its benefit. With no loss of excitement and sense of uncertainty, we are permitted to enjoy a finer craftsmanship, which holds interest the more surely that it is attached to the tendrils of the human heart.

A David Come to Judgment

By Edward Weitzel.

DAVID BELASCO has unbosomed himself regarding the moving picture play. In an article to which he gives the title "The Movies—My Profession's Flickering Bogy," the man who is frequently referred to as "the Wizard of the Stage" says a number of very pleasant things about the screen—also several other things that are not quite so complimentary.

One statement in particular is full of interest: "I have never felt an ambition to direct a motion picture play, but I have often thought of the process I would adopt if I were to undertake such a task. It would be greatly at variance with the methods now followed in the studios, but I wager I would obtain good results. I would avoid the use of 'cut-backs,' 'close-ups,' and the other cumbersome and disconcerting devices now in vogue on the screens. And I would never consider my picture fit for public exhibition so long as it had to be interrupted by captions of explanation."

It is a pity that David Belasco cannot be induced to attempt the direction of a photoplay. The experiment would be well worth watching. Everyone who is acquainted with the results he obtains in his own field of endeavor is aware that a mind of his resource and invention would be bound to discover something new in screen drama. It is also quite as likely that after he had brought them to light he would often be surprised to learn that his new methods were not adapted to every form of moving picture and that in many cases the old way of telling a screen story would furnish the spectator with the same amount of enjoyment as the most advanced specimen of screen art devised by the producer of "Marie Odile" and "Tiger Rose."

To put it specifically, the wide latitude of the screen as to time and space prevents its activities from being limited in the manner the stage is circumscribed, and the *picture novel* is as legitimate a product of the camera as the spectacle or the photoplay. Up to the present the difference between the novel and the play has not been at all clearly defined. The great need is for a scenario editor who, by training or instinct, will be able to decide correctly in which class a story belongs.

There was released within the last month a screen version of a stage play that fairly cries aloud for the sort of treatment which the dramatic instinct of Belasco recognizes as the most effective, when he writes: "I would aim to tell the story, not by a correlation of incidents, but by the facial expressions of the actors. As on my regular stage, I would scrutinize every scene closely to discover distracting, confusing, or reiterated points, and these I would contrive to remove." One of the scenes in the picture alluded to is so intense that the flashing from one character to the other and the adjusting of the sight from the "close-ups" to the full stage views disturbs the tension and mars the tragic of the act.

Those who have made a thorough study of the screen do not need to be told that every one of the devices condemned by the eminent stage director has its use in the moving picture. The Belascoesque dictum, "A motion picture play which must depend on mottoes to communicate its meaning to the spectator is suitable only to be thrown away," is not borne out by test. It depends upon the nature of the play. It is the indiscriminate use of such devices that is to be condemned. All three are much better suited to the picture novel, but the "sub-title" can be made a strong aid to screen comedy. A cleverly devised situation which has kept the spectator chuckling for several minutes can be given a "sub-title" that is like a match applied to gunpowder and touches off a roar of laughter equal to any heard on the regular stage.

Another pronouncement which proves that its author has not informed himself thoroughly on the matter is the following: "When motion pictures attempt to penetrate beneath the surface of life in the effort to anaylze and interpret it they at once establish their limitations. Right here is drawn the line of division which must always separate the screen from the stage and define the essential difference between the picture show and the acted and spoken play."

The purpose of mimetic art is to create a certain effect upon the the emotions of the spectator by showing him some peculiar phase of human experience. In common with the stage at its best, the screen in its highest estate is capable of accomplishing this to a remarkable degree and of beguiling its devotee of his smiles and tears, of his merriment and his sympathy. The method is different but the effect is the same. The rapt attention and quick response accorded the truthful unfolding of life in the picture play is a complete refutation of its inability to keep pace with the stage in this respect.

Several more of the Belasco indictments are quite as erroneous. Others will repay considerable thought.

Gathered by the Wayside

By Sam Spedon.

THERE is one thing that counts in all legislative matters, that is the anticipation of them far enough in advance to give them proper time and attention. This fact was very forcibly impressed when at the eleventh hour it was discovered that the legislative representatives had not been lined up to introduce the Motion Picture Option Bill in the New York State Senate and Assembly. Through the quick action of the Allied Committee two of the best men in the legislature took it in hand and introduced it. The experiences and deliberations of the Allied Committee of the industry at Albany during the introduction of this bill have taught the industry more about co-operative action and united effort than all past years. If the exhibitors continue to conduct their meetings in the same manner and spirit as were manifested at Albany by the Allied Committee, they will find the solution of their problems a great deal easier than they have been in the past.

Keeping Up the Good Work.

One of the most progressive movements made by the committee was the appointment of fifty-one senatorial district captains to keep in touch with all the legislative representatives of the State and the continuance of these captains to further their endeavors of the future. These captains were chosen because of their fitness for the work in their community, men of influence, men of character, who will carry weight with those whom they approach. It would be well for all exhibitors' organizations throughout the United States to follow the move by the exhibitors of the State of New York.

Up State to the Front.

Too much cannot be said in praise of the up-State exhibitors for the way in which they gave their time, money and effort in behalf of the Motion Picture Option Bill, not only for the benefits they might derive, but for the benefit to all exhibitors who desire Sunday opening. Never before have they shown such interest in the affairs of the industry as they now dis-

play. Their seeming indifference in the past was probably due to the methods of those who were managing the affairs of the exhibitors and the way in which conventions and meetings were conducted, co-operation and organization were lacking. They felt like a tail with no body or head to which to attach itself. At Albany they found things different, they met a representative body of men who had a common interest, willing to co-operate with each other for a common purpose, with no ulterior or personal motives. The sincerity and disposition displayed were to their liking and if continued will do more for organization than all the big noise and discord of the past. This calls to mind that all things should be done decently and in order, with less noise and more quiet deliberateness. The shouting should be done after results have been accomplished, not before.

"Put the Best Foot Forward."

In conversation with a prominent exhibitor, he said: "I think the exhibitors ought to dress up. I mean they should make themselves of more importance by putting the best men in the front as representatives of our interests, to make the best impression possible. I also believe the exhibitors should have a New York headquarters of sufficient importance and accommodation to centralize our interests and deliberations." We are glad to repeat this, because we believe he said something worth while.

Taking His Place.

In the past it was easy to run a "movie show" and it was easy money. No one took the "movies" seriously and no one took the so-called "exhibitor" seriously. Motion pictures were not considered an industry then and the exhibitor was thought a hybrid excrescence of a junkman, a boot-black—almost anything. Things have changed since then and motion pictures are now classed as the fifth largest industry of the world. Exhibitors are looked upon as men of business and affairs. It is time they took themselves and business seriously. It is their duty to retain the respect which motion pictures have won for them and their business. Exhibitors are now realizing that they should keep pace with the dignity of the art and, with few exceptions, they are doing everything in their power to live up to it. As a whole, there is no distinction between the producer and exhibitor, socially or as a business factor.

If you have attended recent meetings of the exhibitors, you have noticed a difference in their personal and the conduct of their deliberations. Of course, we have noticed a disposition on the part of a few to indulge in by-play that has not been in accord with strict propriety and parliamentary rule, but gradually they are getting wise to themselves and an appreciation of the unfavorable comments it creates.

A Strong Guiding Hand at the Helm.

While we think of it we will speak of another matter we have had in mind for some time.

To keep any body of men under control, direct their affairs and shape their destinies, a strong guiding hand is needed. In selecting officers of any organization that is the first essential to be considered. Popularity is an essential, but still more to be desired are character, strict integrity, fair-mindedness, an undivided interest in whatever branch of the industry the organization represents. Above all the governing power should be vested in a man without ulterior or selfish motives. This is putting the standard pretty high, but you know what we mean and these qualifications are to be counted on. It might be well to think of these things now, not only in our local but in our state and national organizations.

Comedy Folks

By Robert C. McElravy.

THE comedy touch is a highly desirable thing in a screen performance. The public responds to the call of the comedian at all times, if it is a real call with a real comedian behind it. Fortunately the firms have developed many such welcome individuals and is all the while producing more of them. While the legitimate stage has apparently failed in recent years to turn up youngsters to some day fill the shoes of men like Frank Daniels, Eddie Foy and De Wolfe Hopper, the screen is developing any number of funny men.

Douglas Fairbanks and Charlie Chaplin came over from the legitimate stage, but the films lay claim to them. Chaplin's talents were more or less buried in a vaudeville act called "A Night in an English Music Hall"; it required the spacious scope of the screen to give him full opportunity. Fairbanks was good on the stage, but circumscribed by the same limitations of space. He was built for leaping chasms and jumping astride his horse from the top of the roof, with all outdoors as his playground. Of Roscoe Arbuckle's stage experience we in the east know not a great deal, but there is no doubting the magnitude of his screen achievements.

There are many comic lights less widely known than these upon the screen. The fans are familiar with them and follow their new offerings with eagerness. Some of these comedians are still young and have perhaps not struck their permanent stride, but may safely be regarded as comers.

Harold Lloyd is a young performer with a real comic bent. He is a personable young fellow of the Max Linder, dress-suit type. He can carry a delightful nonchalance with him through a series of misadventures that would break down the self-possession of a hitching post. There is something delightfully spontaneous about his methods and his facial expressions are laughable. His acquaintance should be cultivated.

For brisk, enjoyable team work in offerings of a semi-burlesque type, Eddie Lyons and Lee Moran are two young performers who may be depended upon for good effects. Amusing domestic situations are perhaps their specialty, with Eddie as the young husband and Lee playing the domineering janitor, but they have played a much more varied program than this and seldom fail to deliver up something worth while. They are, however, more dependent upon good plots than certain other comedians.

Al Christie's group of young players is an aggregation which does much commendable work in domestic and other situations where "newlyweds" play the leading roles. Their forte is light comedy of a higher type, with all the complications of love's young dream to keep the plot in motion. The performers furnish the good looks and nerve, but for the unfailing comedy touch behind their efforts one would perhaps have to go to Mr. Christie himself, as he directs his own players.

There is still another type of gloom-destroying film, which has its shining performers. This may be termed the real "comic," as it resembles nothing so much as a string of funny cartoons by some newspaper artist set in motion on the screen. This form of screen humor is at once the despair of the "high brows" and the delight of the fans; it is the rock upon which our well known human nature splits, sending up showers of agitated froth. The

angry waves of censorship are forever breaking upon this form of amusement, yet its vulgarity, when under proper control, is utterly harmless. A close acquaintance with its genial absurdities will upset the most violent prejudice. There is no social prestige to be acquired by laughing at these comics, so some of "our best people" profess to find them painful.

There are literally scores of expert slapstick comedians, many of whom are intimately known to the masses. But even here there is the usual line of distinction; one performer may fall down and bring shouts of laughter, another may try it and fail. Many players, both men and women, have gained their earlier experiences in the comics and gone on to other types of photoplays. Certain others are content with this field because the public insists upon seeing more and more of their work in it.

What's Wrong With Press Agents?

That's the Question Asked by Newark Dramatic Editor and Then He Proceeds to Answer It.

By Justin Fair.

I AM one of those rare birds, a veteran newspaper writer who realizes that the movies constitute the most important recreation pursuit of the hundred million people of America. I have come to know that to every baseball fan in town, a city of about 500,000 within its metropolitan district, there are a hundred movie fans, and all-year-round ones, too. So here on the Star-Eagle we are regarding the movies as news.

If Mary Pickford buys a new motor car or is acting before the camera for a new release it is news to us. It makes no difference whether the houses that will show that release are advertisers in our columns or not. The information is printed for its news value.

The dramatic department of the Star-Eagle, in which is incorporated the news of the screen, is printed on what we consider our most important page—the editorial page. Every day we have at least one new picture of a photoplay artist, some times a "character" picture, but more often not. We print about one full column of news paragraphs having to do with motion picture activities every day, and our "questions and answers" department brings fifty letters a day, on an average, to my desk.

It is a fact, however, that I have a mighty tough job of it. I mean to say that the task of collecting material for this department is hard, because the producing companies deliberately make it so.

I have no desire to scold the press agents of the studios, but the hard, cold fact remains that 90 per cent. of the material that comes to my desk is of no value, of no assistance whatever, to me. I dare say there is an average of twenty pieces of mail a day received from the studios, the exchanges and the stars' own personal press agents. (Yes, they do have em.) Possibly one envelope will contain something I can use without going to the trouble of rewriting, rehandling and revamping.

My criticism of the printed press sheets is: That the material is too "wild," too obviously "made" or too far-fetched to be printed in a newspaper that takes the movies seriously; that the press sheets seem to be got up hastily (with two or three exceptions). There are names of stars spelled wrong; there are given names confused with the names of other picture players. For instance, one such sheet recently contained a paragraph to the effect that negotiations were in progress to adapt certain **David** Morosco successes to screen use.

Few big town newspapers care to use "stills." They are too big, for one thing, and they do not look well in the page. Much better, I find, are one and two column reproductions of the stars. But the trouble with the photographs sent out now is that they are all alike. They look as if they might have all been posed in a certain studio on a certain day.

The press department of the studios might take a tip from the book publishers in the matter of supplying news photographs of their stars. Let us say, for instance, that the Blazer Studios have a star, by name Jane Blank. Now, what the press agent probably wants to do is to send out a printed sheet or a mimeograph batch (worse yet) telling a lot of fool things about Jane Blank. She has a pet parrot who can scream "Help! Police!" no doubt. Maybe she was educated in a convent. Perhaps she is knitting for the boys in France. (Up to date, I find from press sheets, that 1,568 women of the movies are doing it.) For "art," the press sheet may have five stills from the current release in which Miss Blank appears, and a one or two column portrait mat may be sent.

Large newspapers do not want mats. I do not want them. I dare say that no paper in a city of more than 300,000 population wants them.

What the press agent of the Blazer Studios should have sent out, to please me, anyway, and get a good showing, would be a series of good NEWS photographs of Miss Blank. Show her sitting at a desk writing a letter. Not a "still," but a real honest-to-goodness picture in which the young woman wears no beaded eye-lashes, no dinner gown and hasn't a nice, pearly smile. We want our readers to know that men and women of the movies are regular human beings just like we are.

Witness the silly press stories that were sent out for Theda Bara a few years ago. The "Algerian" parent and the Sahara desert birthplace were worse than stupid. It crabbed the force of Theda Bara's popularity. It didn't drive home to the movie patrons that a girl born in Cincinnati, without stage experience, without romance in her girlhood days, could rise to the top rung of the ladder in the photoplay world. Happily the Fox press agents have stopped this bunk and now admit publicly that Theda Bara is a human sort of a young woman without a bit of queer blood in her.

All movies publicity sent out from studios and New York offices is too long.

Some of it, especially most of that awful material written for male stars like Bushman, Walsh, and others of that type, is too gushy. Even young girls who feast their souls at the movies day in and day out are not fools, exactly. One would think some of the stuff written in Bushman's behalf was intended for the intellectual nourishment of the inmates of an asylum for feeble-minded females.

The use of the mimeograph is very annoying to a conscientious newspaper editor. The print is usually blurred, sometimes too faint to be deciphered, and never tidy. I am glad to notice that the Fox publicity department has decided to confine its press information to the printed sheet, which is by far, the best way.

One thing that I believe all studios should do once every six months. Send out a fresh photograph of all stars and important players. On the back of the photo paste a printed slip in which is given all the vtal statistical information about the subject; right name, birthplace, age, experence and titles of pictures the subject has appeared in up to date.

Red Cross Film Free to Exhibitors

"The Spirit of the Red Cross" Will Be Distributed by Members of the National Association.

JESSE L. LASKY, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the American Red Cross, last week announced at his office in the New York headquarters of the Famous Players-Lasky Corporation the plan of distribution of the official Red Cross film "The Spirit of the Red Cross."

"This truly excellent film, produced by Jack Eaton, is in itself a fine show for any exhibitor to present," said Mr. Lasky. "In fact, it has been termed 'a Birth of a Nation in two reels,' disclosing a complete story with many thrilling battle scenes of modern warfare, a charming romance running throughout the picture. It will be booked absolutely gratis and should prove an important factor in strengthening any motion picture bill.

"Each distributing organization which is a member of the National Association of the Motion Picture Industry will be allotted a number of prnts which will be divided among its exchange for free bookings. It is our desire to keep these prints working so that not a single day will be lost during a given period, but that the film will be shown in certain theaters of every territory throughout the country. Posters and other material are now being planned and an announcement on this phase of the exploitation will be forthcoming shortly."

Mr. Lasky has just sent a letter to the heads of the various distributing organizations who are members of the National Association, further explaining the handling of the Red Cross film. Accompanying each letter he has sent a schedule showing the number of prints allotted to each territory covered by the company addressed.

Legislators Want Facts, Not Generalities

Codes Committee Prepared with Open Mind to Examine Sunday Bill at Albany

Albany, March 29.

WE do not want generalities. Arguments for or against the Motion Picture Option bill at the hearing before the Codes Committee next Tuesday, April 2, must be concise and definite, substantiated with actual figures as far as it is possible. We will welcome figures showing the committee the number of motion picture houses in the cities, incorporated villages and hamlets of the state, the seating capacity, the population from which they draw, receipts, amount of investment, and, in fact, any and all information showing clearly on the one hand what legalized Sunday movies would really mean in the way of innocent amusement, in the way of additional revenue to the government, and, on the other hand, what bearing any opposition from any one locality should have to the proposition in general."

The above statement made by a member of a Codes committee can be taken as the attitude of the entire committee in regard to the coming hearing. In short, the committee wants to be fair-minded. It stands ready to hear both sides of the proposition before taking any further action towards what will mean the life or the death of the measure.

What is more, the committee hopes that each side will be fully represented next week and that each representative will come prepared not with some long-winded argument, but a short one, dealing in a direct way with the issue at hand and backing up the assertions by bona fide figures and statements.

Ministers will be just as welcome before the committee hearing as exhibitors or representatives of other branches of the film industry. The committee is anxious that representatives of civic, labor and similar organizations attend the hearing in order that it may gain a better idea of their attitude toward the whole proposition.

The hearing is set for 2 o'clock in the Senate Chamber, but with the rush of eleventh-hour business now confronting the members, it is not unlikely that the hearing will be late in getting under way, as was the case last year.

In a way this particular hearing could not be held before a more favorably constituted committee. Seven of the nine senators come from cities. Senators Newton and Slater are the only ones residing in small places. Senator Newton, however, is chairman of the codes committee. Senator Gilchrist comes from Brooklyn, Senator Lawson and Senator Murphy also being of the same city; Senators Walker, Dowling and Cotillo come from New York, while Senator Wellington is from Troy, where Sunday movies prevail and attract large numbers from Albany. One member of the committee is open in saying that he is opposed to the bill.

Various senators commenting on the probable outcome of the bill distinctly indicate that if the bill is reported out of committee and is not buried in general orders to remain there, but comes to a vote, they will be governed by the wish of their constituents. Thus will the effect of the present campaigns conducted by exhibitors and the opposing forces show their strength.

The motion picture interests could not have chosen two better men than Senator Thompson and Assemblyman Welsh to introduce the bill, for both are fighters for any bill which they foster, both are wise as to parliamentary proceedings and equally well acquainted with the ins and outs of the legislative game.

In the Assembly the bill is being rapidly advanced, now being listed for third reading. The Legislature is slated to adjourn its present session on or about April 15.

C. L. GRANT.

Manhattan Exhibitors Get Busy

Meeting at Wurlitzer Hall Responds to Call for Aid in Supporting Sunday Option Bill.

FIFTY exhibitors and a few film men of Greater New York assembled in mass meeting at Wurlitzer Hall on Friday, 2 P. M., March 29, to take under advisement and consideration the Motion Picture Option Bill which has had a third reading before the Assembly of New York State and had a hearing on Tuesday, April 2, before the Senate Committee. Sydney Cohen, president of New York State League, presided, and after calling the meeting to order he set forth its objects. First he urged the exhibitors to get busy among themselves and their friends by sending telegrams and letters of personal communication with their legislative representatives. Then he made a plea for funds for defraying the legitimate expenses involved by the Allied Committee in sending proper representatives to Albany for printing, postage and other incidental expenses.

John Manheimer, president of Manhattan local league, presented the many phases of the bill, the work that has been already done, what the passage of the bill would mean in dollars and cents to every exhibitor and urged upon all present to support it with their time and money. The third speaker was Max Spiegel, chairman of the Allied Committee, who has worked incessantly for the bill and given both time and money in its behalf. He described what the up-State exhibitors had done in the interest of the bill and spoke of the money they had contributed, a very liberal amount, towards the Allied Committee fund. In the course of his remarks he made a comparison of the liberality of the up-State exhibitors and the exhibitors of Greater New York. He referred to the latter as "welshers," a word which had been used by another speaker. Immediately Sam Trigger jumped up and took exception to Mr. Spiegel referring to the New York exhibitors as "welshers." This sudden outburst was emphasized by the fact that Mr. Trigger has not been at any of the exhibitors' meetings for almost a year and many did not know he was present. Mr. Trigger spoke of the work which the New York exhibitors had done last year to defeat the Wheeler Bill by giving their time and money.

Henry Stedecker, who had previously spoken of the local exhibitors who did not contribute to the fund as "welshers," took sides with Mr. Trigger and objected to them being called by that term.

F. H. Elliott, secretary of the N. A. M. P. I. and the Allied Committee, gave an exhaustive resumé of the work which had been done to introduce the bill and get it before the Assembly and the Senate Committee for hearing on Tuesday, April 2. He appealed to the exhibitors to get busy with their representatives in the legislature and told them the importance of bringing a large delegation to Albany on Tuesday to show the strength and interest there is behind the bill. He pointed out the danger of being too sanguine and optimistic and growing lax in their efforts to promote the bill in every way possible, because the work had only just begun and the danger lies in the Senate.

Sam Berman said: "What we want is a fund large enough to meet expenses," which assertion he followed up with a donation of twenty-five dollars, making thirty-five dollars as his share Mr Gerdsen, of Queens, was on his feet and volunteered to act as collector and it was no time before six hundred and seventy dollars was collected and more pledged.

Mr. Stedecker objected to this haphazard way of securing funds and said every theater should give ten cents a seat. On motion it was decided that a committee be appointed to go to every theater in New York City and its boroughs and demand five cents a seat from every exhibitor. Sydney Cohen, presiding, appointed a committee of five to get busy at once. Those exhibitors not meeting the demand will be posted on the records of the Allied Committee. A committee will also wait on the producers. In conclusion, it was decided that all the local leagues send five delegates to Albany on Tuesday.

Bronx Exhibitors Active.

On Thursday evening, March 28, at 12 p. m., the exhibitors' league of the Bronx, known as the Cinema Exhibitors' Association, held its regular bi-monthly meeting at its headquarters, 1243 Southern Boulevard, New York. On account of the religious holidays there were only fifteen out of forty members present.

Before the regular order of business a representative of a local film delivery express company made a proposition for the delivery of film for the exhibitors of the Bronx. The matter was discussed and ended in a promise to consider the proposition if they made a change in their deliveries at any future time.

The meeting was opened by regular business with the roll call and reading of minutes of previous meeting, by Henry Cole, secretary. John Wittmann, the president, spoke of sending delegates to Albany, April 2. On motion it was decided to send five, including the president and secretary,

who are members of the Allied Committee. Sam Spedon, of the Moving Picture World, expounded the Motion Picture Option bill and urged co-operative action, outlining the many ways in which it could be secured. On motion a committee was appointed by the chair to get in touch with the exhibitors of the Bronx not members of the Cinema Club and urge them to contribute to the Allied fund. It was also voted that a committee be appointed to visit the exhibitors of the Bronx and keep in communication with them on the Liberty Loan drive. This was done in response to a communication from Secretary McAdoo to Mr. Whitman.

New Haven Exhibitors to Hold Banquet.

The Motion Picture Exhibitors' Association of New Haven, Conn., will hold an informal banquet at the Mainster's Cafe, Heublein, on Tuesday evening, April 9. The object of the banquet is to get together all who are interested in any way in the film industry. Price of tickets are $3.50 per plate, reserved in advance.

Stop Meddling with Sunday Entertainments

Curtailment at This Time Is Out of Place and Is Inviting Calamity, Says Mutual's President.

By John R. Freuler.

THESE are days of harrowing suffering and superlative sacrifice, days when the great mass of the people are entitled to get from life every atom of happiness and pleasure—entitled to every moment that will take them from the horror of reality to the realm of even momentary enjoyment.

It is a time when any effort to curtail entertainment is out of place. The morale of the people is of utmost importance in the struggle for endurance through which the nation is passing. To deprive them of any of their few chances to enjoy life is to invite calamity within our own borders.

The time is particularly and peculiarly inopportune for meddling reformers to be urging upon the legislative bodies of our states and municipalities laws for the Sunday closing of the motion picture theater. The men who legislate for us are carrying a greater responsibility than ever and they can ill afford to tamper with the existing social order.

It is unfortunate that we have in many communities people who are so thoroughly saturated with the notion that they must make everybody else live as they themselves live, that the question of Sunday closing of motion picture theaters is forever agitated. The professional meddler, however, must meddle; he always has meddled and always will, but in times like these he ought to be careful what he meddles with.

I maintain that the American citizen is as much entitled to his Sunday picture as he is to his Sunday newspaper. The Sunday newspaper is a form of enlightenment and entertainment, more of entertainment than enlightenment. The motion picture, too, is a form of enlightenment and entertainment.

Progressive social workers and forward looking churchmen are not in the ranks of the agitators of Sunday closing. The opponents of the Sunday theater are professional reformers.

The importance of the motion picture has been demonstrated in many instances in the last few months of the "speeding up" process which has been going on in industries. The big factories devoting their energies to the making of munitions and war supplies have been quick to realize the absolute necessity of entertainment for their workmen, and today in many communities the theaters erected by factories are showing the best films.

England and France have gradually increased the hours of labor. The United States, as the pressure becomes greater, will have to increase the hours of labor. As the hours of labor extend the recreation of workmen is of increasing importance.

I am not arguing that the workmen of the United States will resent action depriving them of their Sunday amusement. I am arguing that their efficiency will be impaired, their morale lowered, by the loss of their Sunday recreation.

From the standpoint of broad moral benefit, the cleanly conducted motion picture theater, running seven days a week, ranks high as an institution for better citizenship. The most radical of prohibitionists admit that the picture theater has deprived the saloon of its excuse as a social institution, and trained social workers pay high tribute to the motion picture's accomplishments in binding the family closer together.

It is time that the professional reformer let the motion picture alone. The motion picture has proved its place in the life of the people. It is no longer an experiment, but an institution. It is in many respects as necessary and as valuable as the public press.

Any effort to close the motion picture theater on Sunday is an imposition, peculiarly and particularly an imposition in these times. I hope that we will see relegated, with little ceremony, the agitation to deprive the people of their Sunday amusement.

Picture Measure Up in Maryland

One Amends Law Governing Operators, Another Legalizes Sunday Shows at $25 Per.

THE moving picture has been coming in the limelight at the session of the Maryland Legislature at Annapolis and as a result several important measures have come up which Maryland exhibitors must carefully consider. While nothing has been done recently apparently about the Censorship Repeal Bill, it is understood the bill is not dead yet.

On Thursday, March 21, a bill was introduced to amend the law with regard to operators. The exhibitors of Baltimore object to several points in this bill, and in talking to one who is well versed on matters of this kind it appears that in the bill one master electrician is to be appointed on the examining board, where one exhibitor, duly licensed to operate, should be all that is necessary. It is also stated that the age requirement now twenty-one before the granting of a license would be reduced to eighteen. The bill requires an operator to have had one year's experience under a licensed operator or two years' experience in operating a machine. This is claimed to be unnecessary.

A Bill to Legalize Sunday Shows.

On Monday, March 25, a bill was introduced in the Senate at Annapolis legalizing moving pictures and vaudeville shows on Sundays, which was referred to the Committee on Judicial Proceedings. The bill follows:

Entitled an Act to Repeal and Re-enact, with Amendments, Article 27, Sections 436 and 438, of Bagby's Code of 1914, entitled Crimes and Punishments; sub-title, Sabbath Breaking, and providing additional license fees for Sunday exhibitions.

Be it enacted by the General Assembly of Maryland that Article 27, Sections 436 and 438, of the Public General Laws of Maryland, as codified in Bagby's Code of 1914, entitled Crimes and Punishments; subtitle, Sabbath Breaking; be and the same hereby are repealed and reenacted so as to read as follows:

436. No person whatsoever shall work or do any bodily labor on the Lord's Day, commonly called Sunday; and no person having children or servants shall command or wittingly or willingly suffer any of them to do any manner of work or labor on the Lord's Day (works of necessity and charity always excepted), nor shall suffer or permit any children or servants to profane the Lord's Day by gaming, fishing, fowling, hunting or unlawful pastime or recreation; and every person transgressing this section and being thereof convicted before a justice of the peace shall forfeit five dollars, to be applied to the use of the county, provided, however, that nothing contained in this section shall be constructed so as to declare unlawful the exhibition of motion pictures or the performance of vaudeville acts on Sunday in this state where the exhibitors thereof have complied with the provisions of Article 27, Section 438, of the Public General Laws of Maryland as amended by this act.

438. It shall not be lawful to keep open or use any dancing, saloon, opera house, ten-pin alley, barber saloon or ball alley within this state on the Sabbath Day, commonly called Sunday; and any person or persons or body politic or corporate who shall violate any provision of this section, or cause or knowingly permit the same to be violated by a person or persons in his, her or its employ shall be liable to indictment in any court of this state having criminal jurisdiction, and upon conviction thereof shall be fined a sum not less than fifty dollars nor more than one hundred dollars, in the discretion of the court, for the first offense; and if convicted a second time for a violation of this section the person or persons, or body politic or corprate shall be fined a sum not less than one hundred nor more than five hundred dollars; and if a natural person shall be imprisoned, not less than ten nor more than thirty days, in the discretion of the court; and in the case of any conviction or convictions under this section subsequent to the second such person or persons, body politic or corporate shall be fined on each occasion a sum at least double that imposed upon him, her, them or it on the last preceding conviction; and if a natural person, shall be imprisoned not less than thirty nor more than sixty days, in the discretions of the court; all fines to be imposed under this section shall be paid to the state. Provided that, in addition to such license fees as may now be payable therefor before any such exhibition of performance shall be given in Baltimore City or any county in this state, there shall be paid to the Clerk of the Circuit Court for the County or to the Clerk of the Court of Common Pleas of Baltimore City, for the use of the state, $1,000 for one year, or $25 for each Sunday's exhibition of motion pictures, and $2,000 for one year, or $50 for each Sunday's performance of vaudeville acts with or without motion pictures.

And be it further enacted that this act shall be effective from the date of its approval.

SUNDAY CASE UP TO OHIO SUPREME COURT.

Ohio is soon to be the scene of a hard fight to legalize Sunday opening for moving picture theaters. At present the theaters are open in the larger cities and some smaller ones, but there is an old law which, if invoked, would shut up all theaters on Sundays.

About a year ago an exhibitor of Wadsworth, Ohio, was

arrested for keeping open on Sundays. He fought the issue to the Appellate Court and lost. During the last few weeks the exhibitors of Cleveland have taken a hand in the case, and the firm of Strong, Desberg, Bernstein and Mooney, lawyers, who are somewhat financially interested in Cleveland theaters, carried the case to the Ohio Supreme Court.

Live Publicity to Help Sunday Bill

Buffalo Committee is on the Job with Many Arguments in Favor of Bill—Press and Labor Unions Help.

LIVING up to their promises the members of the Buffalo Exhibitors' Committee for Sunday opening, of which Harold B. Franklin is chairman, has launched a powerful propaganda in favor of the bill for Sunday pictures, recently introduced at Albany.

The committee's publicity section, of which Jules Michael, manager of the Academy theater, Buffalo, is chairman, is working night and day "to help put the bill over." For instance, these publicity promoters have printed stickers, which the exchange managers will place on their bills mailed to exhibitors. Each sticker gives a cogent reason why the Sunday bill should be enacted.

The committee has also prepared fifty-foot trailers, attached to all feature films being shown at the local and nearby theaters. The first trailer contains the following argument in favor of the Sunday bill:

"On heatless Mondays the Government ordered the picture theaters to remain open to entertain the public. The workman who labors six days a week wants moving pictures on Sunday. We think you do."

The second trailer refers to a card to be handed to each patron as he or she enters the theater. This card says:

"I am in favor of moving pictures on Sunday, and I hereby authorize you to notify my Senator and Assemblyman to support any bill to further the same. Signed (patron's name and address)."

These cards will be distributed by a special representative of the committee at a booth at the front of each theater. There will be display cards explaining the purposes of the distribution. Each patron will be personally canvassed to sign the card and deposit it at the booth. These cards will be assorted by the entire committee and sent to Albany.

The Exhibitors' Committee for Sunday opening has visited the editors of Buffalo, and the latter have complied with a request to write editorials in favor of the measure. These editorials have been mounted on a special sheet and forwarded to Albany.

The committee has gained the support of every labor organization in Buffalo, from the central body to the smallest union—all being in favor of legalized Sunday pictures. The movement also has the indorsement of the Buffalo Chamber of Commerce through its representative, Clarence McGregor, in charge of the four-minute men, who have been speaking for the Liberty Loan, Red Cross, War Savings Stamps, etc., at the theaters. The exhibitors and exchangemen have been ardent supporters of the Government in these campaigns.

The Exhibitors' Committee meets daily, and declares that it will put every ounce of energy and many hours of valuable time to help bring about the passage of the Sunday opening bill. One outcome of the propaganda is that public sentiment in the Buffalo territory is being positively molded in favor of the measure.

Hattiesburg Editor Arrested for Sunday Show

Provided Free Amusement to Keep Soldiers from Aimlessly Roaming Street and Sabbatarians Have Up All Concerned.

THE bitter war that has been in progress between an element headed by the ministers of Hattiesburg, Miss., and the proprietors of motion picture theaters and their friends is still far from being permanently settled. The laws of Mississippi are very drastic with regard to Sunday entertainments, the idea apparently being that if the lawmakers cannot compel citizens to go to heaven by statute they can at least put them in jail.

Since the establishment of Camp Shelby, near Hattiesburg, the question of furnishing wholesale entertainment to the 25,000 or 30,000 soldiers who periodically are allowed to visit the city has been one of importance. The motion picture exhibitors were afraid to open their theaters in the usual way on Sunday, so Howard S. Williams, editor of the local newspaper, arranged for Sunday entertainments for the soldiers at the two motion picture theaters free of charge. The programs consisted of motion pictures and vaudeville acts furnished by the soldiers in camp.

This arrangement came under the displeasure of the exponents of drastic statutes, and two or three weeks ago the city authorities were prevailed upon to arrest those who were directly concerned in the enterprise of furnishing Sunday amusements. The entertainments were allowed to proceed, but later Editor Williams, together with A. J. Xydias and E. R. Hatcher, exhibitors, and Walter Hammock and W. Cox, operators, were arrested on the charge of illegally staging a motion picture show on Sunday. Editor Williams' motive was purely altruistic in the matter. Hattiesburg is a provincial island city, and he believed it was better to furnish wholesale entertainment to the visiting soldiers than to allow them to roam aimlessly about the streets seeking diversions. He followed the lines suggested by Raymond B. Fosdick and Secretary of War Baker and indorsed by Major General W. H. Sage of the Thirty-eighth division, who in a letter to Editor Williams said:

"In response to your inquiry regarding my ideas on Sunday entertainment for soldiers, I most emphatically desire to indorse any effort to give the men of this camp clean, wholesome amusement, either on Sunday or any other days.

"I believe either educational or religious pictures, which tend to foster patriotism or to show the gigantic task our country has before it, and clean vaudeville, of motion pictures, concerts, etc., will assist in promoting the moral welfare of the men. With the greater part of the 25,000 or 30,000 soldiers idle on Sunday, it is too much to expect men of red blood not to seek some form of recreation on Sunday, the only day they have wholly to themselves."

It is intimated that the city officials are in sympathy with the effort to furnish motion picture entertainment for the men on Sunday, but they have been put under strong pressure by persons who are unalterably opposed to any form of public amusement on Sunday no matter what may be the circumstances under which it is offered. A good deal of bitter feeling has been engendered by the present situation, and it is a question just where it will terminate. Meanwhile the motion picture exhibitors are inclined to fight, not because of any profit that might finally accrue to them, but upon the broader principle of doing all that is possible for the pleasure and entertainment of the enlisted men.

News received from some of the Louisville boys in the army cantonment at Camp Shelby, Hattiesburg, Miss., is to the effect that the Mississippi Legislature by a vote of 70 to 11 has reconsidered a bill passed on March 15, to permit picture shows, baseball and other Sunday entertainments in communities which have army posts.

Following the action taken at Jackson the ministers of Hattiesburg in a mass meeting stated that the ministers had control of Hattiesburg and intended to continue in control. Tirades were heard as against any amusements for soldiers, which were resented by a few citizens at the meeting, which was adjourned in favor of a privately called meeting at one of the churches. Following this meeting the ministers sent a body to Jackson, where a warm fight was made in favor of indefinitely postponing any future action on the bill. An investigation at Hattiesburg has shown that about 99 per cent. of the residents of the city favor open Sundays. However, soldiers will have their baseball games and amusements inside of the Government lines, even if they can't have them in the city proper, as Uncle Sam doesn't believe in depriving his men of amusement.

MONTREAL WILL DEFEND SUNDAY SHOWINGS.

After securing a legal victory over the exhibitors of Quebec City, which compelled the theaters to be closed on Sundays, the Lord's Day Alliance is said to be preparing to take legal action against the theaters of Montreal, which are being operated regularly on Sundays. The Montreal Exhibitors' Association, which has been reorganized, has been strengthening its hand by securing more theater managers as members; while the Montreal Exchange Managers' Association has decided to retain a well-known firm of attorneys for the whole year in order to obtain proper legal advice on this and other matters.

R. R. NEHLS IN NEW YORK.

R. R. Nehls, general manager of the American Film Company, Chicago, was in New York recently and among other places visited was the office of the Moving Picture World. Mr. Nehls possesses his old-time vigor and spoke enthusiastically of the plans of the American for future productions.

The Motion Picture Exhibitor

Miami Valley Exhibitors Meet

A SPECIAL meeting of the Miami Valley Exhibitors' League was held at its rooms in Dayton, Ohio, March 25. The chief topic was the congested condition of the railroads and express companies, which handicaps shipment of films and causes many delays at the theaters. There was also more talk on the broadening of the League's activities whereby it would admit to membership many other towns in Ohio as far north as Lima and as far south as Hamilton.

Al F. Kinzeler.

Many minor topics were up for discussion as well as more important questions, thus making the meeting unusually long. The League went on record as in favor of transportion by auto trucks when possible, which is the surer method of carrying freight in these uncertain days. The Miami Valley Exhibitors League has accomplished a world of good in Dayton as well as surrounding territory, and plans for the coming year promise even greater activities.

Herewith is a good photo of A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, and the most popular man who has occupied this chair. Every one addresses him as plain Al, although he is one of the chief stockholders in the Elite Movie Company, which controls the Elite Theater here, which he manages; also the Wyoming Theater, managed by his brother, Gus Kinzeler, who rivals Al in popularity. One of Mr. Kinzeler's greatest stories is one which illustrates that his competitors are his best friends. Is this not a strange happening in the film game?

TEXAS EXHIBITORS WILL MEET EARLY.

The San Antonio exhibitors' convention comes on a momentous date. April 15 will see five different anti-wet goods laws go into effect. Two of them are sufficient—the so-called ten-mile zone law and the statutory prohibition law—both of which have been duly signed by the governor after having been passed at the extra session of the Legislature. They become effective at 9:15 o'clock p. m. on the date named, but the convention will have met long before that. The zone law prohibits the sale or handling of liquors within ten miles of any army establishment in Texas, and the state is thick with them. Not satisfied with having put that into effect the Legislature passed also the statutory prohibition law, which makes Texas bone dry.

NATIONAL ORGANIZER RODGERS IS OUT.

David G. Rodgers has resigned as national organizer of the Motion Picture Exhibitors' League of America, following the completion of an extended trip to various sections of the country.

MORRIS ALTMAN GIVEN SEND-OFF.

On the occasion of Morris Altman, a studio manager for the Fox Film Corporation, being called for service in the National Army, a dinner was tendered him by his friends at Mouquin's uptown restaurant, Saturday evening, March 30.

Judge Gustave Hartman of the Second District Municipal Court was the toastmaster, and the principal guests were Sheldon Lewis, the well-known screen "villain," who made a stirring patriotic speech; Aaron Fox, who represented his brother, William Fox; and little Jackie Connors, who had a prominent role in the "Woman and the Law" and who entertained the guests with several clever songs.

There were about thirty-five persons present, most of them being employees of the Fox studios. At the conclusion of the dinner Mr. Altman was presented with an elaborate comfort kit.

THIRD PETROVA LUNCHEON.

On Friday, March 29, the Petrova Pictures Company held a trade showing of "The Life Mask," starring Madame Olga Petrova, at Miles' Projection Rooms, 220 West Forty-second street, New York. Following the screening a delightful luncheon was served by the producers at Shanley's Broadway restaurant, at which about thirty-five representatives of motion picture trade journals and daily newspapers were the guests.

"The Life Mask" is the third production made by Madame Petrova's own organization. It was directed by Frank Crane, and adapted by Mrs. L. Case Russell from a widely read novel by an anonymous author. Thomas Holding appears in the principal male role, opposite Mme. Petrova.

DRAMATIC MIRROR CHANGES OWNERSHIP.

The Dramatic Mirror of Motion Pictures and the Stage has been purchased by the United Motion Pictures Publications, Inc., of 239 West Thirty-ninth street, New York. The publication announces that, contrary to reports, it will continue to champion whatever is best in the allied arts of the stage and screen, to discourage unwholesome tendencies and to print reliable news and helpful articles.

The Mirror will publish the Motion Picture Trade Directory, a quarterly. No change in the office force is contemplated, it is announced, except to increase facilities for production.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Tennessee Exhibitors in Annual Convention at Nashville, Tenn.....April 9 and 10

Northwest Branch Exhibitors League at Minneapolis, Minn.....May 7, 8 and 9

Clyde H. Hitchcock, 357 Loeb Arcade, Minneapolis, Minn.

National Exposition Moving Picture League of America at Boston.....July

Blumenthal Challenges Critics

Declares United Picture Theaters Is Exhibitor-Controlled and Protects the Exhibitor's Interest.

LOUIS F. BLUMENTHAL, of the United Picture Theaters of America, issued his first official statement last week (March 28) since this exhibitors' co-operative organization started its activities at 1600 Broadway and sent representatives on the road to sign up 2,000 booking days preparatory to buying and releasing pictures. Mr. Blumenthal felt moved to speak in order to challenge widely circulated misstatements and half-truths and to set forth the fundamentals of United Theaters policy. He said:

"In the face of reports from all over the United States of a growing friendly sentiment for our plan, the signing up of many exhibitors and the reasonable prospect of securing the booking days we desire, it is annoying to be attacked by innuendo or direct misstatement that questions our motives and casts discredit by raising false issues. These are the facts:

"We who incorporated the United Picture Theaters of America do **not** control the capital stock. Control is vested in the general body of exhibitors who become members. In other words, this is a genuine co-operative society, exhibitor-controlled in every sense of the word. All but a small fraction of the stock belongs to the members who vote according to the amount of their holdings and who elect directors yearly. The plan is as democratic as the town meeting or popular suffrage or the co-operative building and loan association or the mutual insurance society.

"We seek the establishment of a big open market for the purchase of films, being confident that our collective buying power will bring this about. We have no axes to grind nor any entanglements with other branches of the trade. I challenge those who have launched other schemes to say whether the same statement can be made with truth concerning them. Were we affiliated with producers, we would be controlled to a certain extent by them. Were we dealing with only the first exhibitor in each important city, we would be making him the jobber and to that extent increasing the prices of films to the members. Did we derive our capital from outside sources instead of from the members, we would be financier-controlled and not exhibitor-controlled. But we have avoided all the above pitfalls and founded our organization with an eye to the interests of exhibitors, and therefore we sincerely believe that we shall be successful in making it practicable.

"All signs in the business world point to the coming of true co-operation in every line of industry during or soon after the war. The day has gone by for individual profiteers to make big fortunes out of the efforts of the many. Everybody is going to participate in the fruits of industry to the extent of the amount of wealth created by his earnings. This applies equally to the exhibitor as to the railroad worker, the farmer, the mechanic, the clerk or the storekeeper. Enormous salaries are going to be cut down, duplication of effort abolished, roundabout ways of doing business replaced by simple, economical ones. The average man will benefit. Instead of an economic peon, he will be an independent, self-respecting co-operator.

"I note here with pleasure that one of the largest film companies has adopted and advertised what is our announced plan of pictures at actual studio cost plus producer's reasonable profit. This is only one of many reforms that co-operative buying will bring about. Among others that may be named are (1) selection of star, director and story in accordance with exhibitors' wishes; (2) the elimination of superfluous footage, waste or idle prints, and poorly balanced bills; (3) direct distribution from maker to exhibitor, with overhead and salesmanship charges sharply cut; (4) the wholesale purchase of theater supplies as well as of pictures; (5) the distribution of profits not to a few favored insiders, but to the whole membership, first, indirectly through reduced rentals, and secondly, directly in the shape of dividends. Only a real, genuine democratic organization can achieve these reforms, and I call upon critics of our enterprise, including the advocates of other plans, to specify one item in which we have not protected and guaranteed the exhibitors' interest and control all along the line."

SPEEDY PUNISHMENT FOR HIGHWAYMAN.

Frank Carson, before Judge Sullivan in the Criminal Court, Chicago, March 26, pleaded guilty of highway robbery with two guns. He was given an indefinite term in Pontiac.

Carson held up Manager Charles H. Ryan, the doorman, and the cashier at the point of two pistols at 10 p. m. Sunday, February 10, at the Garfield Theater, 2844 Madison street, and took $395. He was caught two blocks away after he had emptied his guns at his pursuers.

He said he was 21 years of age and came to Chicago from Cleveland in January and had performed three other hold-ups before the theater robbery.

Tourneur to Produce Independently

Maker of Many Successes and Student of Direction to Have His Own Studio.

MAURICE TOURNEUR, who by a steady progression in the art of screen drama has won many admirers for his work, will hereafter produce his own pictures. Having finished Ibsen's "A Doll's House" with Elsie Ferguson for Artcraft, Mr. Tourneur will from now on be artistically independent, working in his own studio, choosing his own scenarios and making his own casts.

Maurice Tourneur.

Mr. Tourneur has worked right through the entire gamut of film stories from such sensational spectacular pieces as the Drury Lane melodrama, "The Whip," which has been one of the most phenomenal successes of the current season; "Trilby," which established Clara Kimball Young as a screen star, and a score of smashing pictures of incident and excitement to the delicate visions and idealism of "The Poor Little Rich Girl," with Mary Pickford; Maeterlinck's "The Blue Bird," a master work of photographic interpretation of life's deepest values.

Mr. Tourneur was a painter, an actor, an associate of Antoine, and a musician of repute before he finally took up the art of making motion pictures. He studied the principles of light and optics; he mastered the history of costume and decoration; he learned about fabrics; in a word he studied everything that bears upon the making of pictures that he might qualify as expert at every angle.

Mr. Tourneur will announce the full details of his plans within a few weeks.

PEGGY SHANOR, BABY VAMPIRE.

Peggy Shanor, who plays Naomi Waldon in "The House of Hate," the big new Pearl White serial, is an example of the way in which ability and determination lead to success. Little Miss Shanor, whose role is that of a sort of "baby Vampire," was born in a little West Virginia town.

Miss Shanor's first stage work was in stock, where she made good, playing many parts. There came, however, a chance for her to go into a big vaudeville sketch and the opportunity was so good that she accepted and played in it for a year. She was then cast for one of the important roles in "Yes or No," a Broadway success. Simultaneously came the opportunity to create the part of Naomi Waldon in "The House of Hate."

MR. FOSTER ISSUES A WARNING.

Will you kindly publish a warning to the trade that there is a fellow named A. L. Skanby, or Gunner A. L. Scanly, a returned Canadian soldier, who has a habit of borrowing money or passing phony checks. I met him in a nearby town while he was lecturing and he came in here yesterday telling me he wanted to buy film. The manager of the Brevoort Hotel took it for granted he was O.K. as he represented he was a personal friend of mine and cashed a check for $87.50 for him, account unknown. Have anyone who knows his whereabouts wire immediately Central Film Service here (Universal Film Co.).

F. W. FOSTER.

Indianapolis, March 18, 1918.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is—Corncure

Something About the Work of the World's Director Extraordinaire.

THERE is no man who perhaps has done more towards furnishing testimonials for tobacco ads and chewing gum recommendations than the renowned director, Joseph P. Corncure, of the Planet Pictures Corporation. The unique methods employed by Mr. Corncure to achieve the magnificent picture spectacles have amazed and astounded the entire industry in these recent months; so much, in fact, that the entire editorial staff has remained at its desk without food or sleep for sixty-two hours endeavoring to devise ways and means of amputating a story from Mr. Corncure. In his latest production, "The Soft Boiled Egg's Revenge; or, Who Dropped the Collar Button in the Soup?" which was recently shown at the Aquarium, Mr. Corncure has attained the acme of Picturization in sets, story, sups and star. This picture alone establishes him as the greatest dramatic prestidigitator among current contemporaries.

Three-hundred and fifty thousand persons were engaged in this stupendous production, which consumed three years in the taking. Mr. Corncure even attempted to rent Chicago for two weeks, but the Mayor and unesthetic city council refused to give him a lease. Another incident proved the resourcefulness of the director. When Chicago was found to be unavailable Mr. Corncure immediatedy proposed moving Lake Michigan to California so that the atmosphere of the lake might be retained in the picture.

Armed with credentials containing the writer's photograph, together with a pass signed by the President of the Planet Picture Corporation, our punitive force set forth to garner a "close up" interview with this modern Aladdin of the Movies. We were received by the Hindu valet, who conducted us through a long corridor heavily laden with the scent of the Orient. One sensed a remoteness from the prosaic present and was intoxicated by the spirit of a resurrected Ancient Egypt. Here indeed was the abode of the dreamer of great pictures. Our observations quickly ceased as Mr. Corncure himself welcomed us at the door of his "Dream Emporium," as he so quaintly put it. Attired in a violet dressing gown figured with lettuce leaves, the great director, whom the public knows only by photograph, presented a striking personality. Two eyes under shaggy brows penetrate one's very soul, it seems. The room was set in a violet tone so that at times it was difficult to distinguish Mr. Corncure from a design on the wallpaper. It was a task in itself to get Mr. Corncure to talk about himself, but after importuning him for some time he consented to come through with a statement.

"As you already know, perhaps," he said, "I am the greatest director in the world today. Years ago I discovered that the public had an insatiable appetite for good pictures. They were tired of seeing a picture of little Willie beating up his mother and wanted something with more of a punch. I gave it to them. I know I'm good and I say it modestly that I am the best and most talented director who ever yelled 'cut' through a megaphone."

All the subtle effects the public sees on the screen are the brain children of Mr. Corncure, who has done more to make the movies move than any other living person.

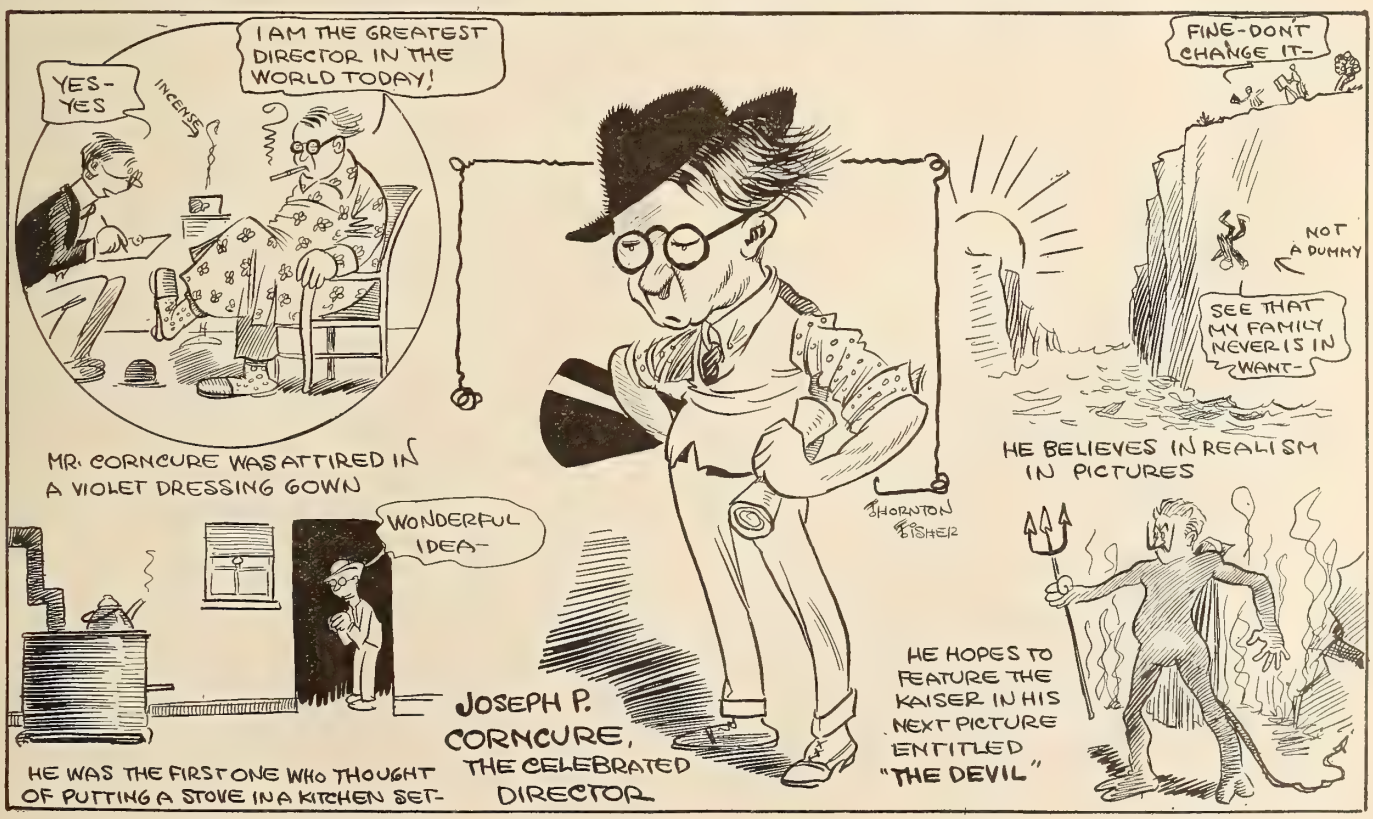
You have all noted how a room in a scene is darkened by the actor turning off the light. That is only one of the clever ideas of Joseph P. Corncure. And it was he, too, who first inaugurated the idea of placing a stove in a kitchen set. In one of his moments of genius he made a proposition to the Government to borrow the navy for two months. He believes that art and realism are synonymous, thus his advocacy of the elimination of dummies. As he himself says, "Instead of throwing a dummy over a thousand-foot cliff I am trying to find a real man who will do a brody off the Woolworth building if necessary. Furthermore, take for instance a shooting scene. I can't understand why art is so unappreciated in the profession that it is impossible to get an actor who is willing to be croaked in a scene instead of lying down and simply playing dead. The audience knows that he is really feigning. Can't you imagine the genuine thrill the spectator would get if he saw and knew that the poor guy had "passed in his checks"? "Wonderful!" Now you can understand why Mr. Corncure is recognized as the greatest director the world has ever seen.

His history as a player dates from the time he played centerfield for the Boiler Works Team in the Factory League.

Another part he says that brought him fame was when he played "Poker" in "A Gentleman's Game."

Then he played "The Races" in "Sweetstokes" but failed, this being his only disaster.

Among the stars he has directed appear the names of:
Cyrus Q. Eggplant in "Omelet."
Mary Z. Bustle in "My Lady's Dress."


I AM THE GREATEST DIRECTOR IN THE WORLD TODAY!
YES- YES
INCENSE
MR. CORNCURE WAS ATTIRED IN A VIOLET DRESSING GOWN
WONDERFUL IDEA-
HE WAS THE FIRST ONE WHO THOUGHT OF PUTTING A STOVE IN A KITCHEN SET-
JOSEPH P. CORNCURE, THE CELEBRATED DIRECTOR
THORNTON FISHER
FINE-DONT CHANGE IT-
NOT A DUMMY
SEE THAT MY FAMILY NEVER IS IN WANT-
HE BELIEVES IN REALISM IN PICTURES
HE HOPES TO FEATURE THE KAISER IN HIS NEXT PICTURE ENTITLED "THE DEVIL"

Francis N. Torpedo in "A Little Submarine."
Gertie R. Holes in "The Pink Stocking."

Mr. Corncure's next production, he says, will appear in 1936. He says that by that time the war will be over and the Kaiser out of work. His idea is to star William Kaiser in "The Devil." Mr. Corncure says that no make-up of any kind will be necesary inasmuch as he is especially suited for the character part. Again proving Mr. Corncure's unremitting faith in realism in pictures.

Frank Ferrandini

FEW southern business men are beter known than Frank Ferrandini, president of the First National Exhibitors' Circuit, Inc., of Virginia. A native of Richmond, where he was born May 23, 1871, Mr. Ferrandini devoted all of his time until recently to the large manufacturing plant for the making of architectural and decorative ornaments in which he has a senior partnership. This is the largest industry of its kind in the south and is known as the Ferrandini - Legnaioli Company. Under Mr. Ferrandini's management it has furnished architectural and decorative plastic relief and marble products to more theaters and office buildings south of Mason and Dixon's line than any concern of its kind.

Frank Ferrandini.

In the early part of 1916, Mr. Ferrandini became interested in the distribution of motion pictures through his theatrical connections, and organized the Exhibitors' Film Exchange, Inc. Successful in the work he had undertaken, Mr. Ferrandini merged this corporation with the First National Exhibitors' Circuit, Inc., of Virginia, in December, 1917. At the same time, he and his associates absorbed by outright purchase the organization of Jake Wells, Inc., thus securing the First National Exhibitors' franchises for Virginia, North Carolina, South Carolina, Georgia, Florida and Alabama.

The executive offices of this important new distributing concern are located in the Lyric Theater Building, Richmond, while well equipped exchange centers are also maintained in Washington, D. C., and Atlanta.

SPECIALS COMING TO FRONT, SAYS JACKSON.

George E. Jackson, manager for the Mutual's Portland (Ore.) exchange, says specials are coming to the front. Not too many of them, of course, he warns, but a reasonable number are an excellent investment for a program exchange.

In making trips through the country exploiting "The Planter" and "Charity," Mr. Jackson found that one or two of the big ones a month were the rule with exhibitors in the Portland territory, and that prices were often raised to 25 cents for these occasions. An occasional raise in price and actually giving value for the extra money adds prestige to a small house, say the exhibitors who are trying the plan.

Formerly exhibitors in this territory were adverse to raising prices for any feature with the result that super-feature and state rights concerns have been known to pass up certain Oregon towns.

LILLIAN HAMILTON IN STRAND COMEDIES.

Lillian Hamilton, well known screen comedienne, has been added to the cast of Mutual-Strand comedies, starring Billie Rhodes. Miss Hamilton makes her first appearance in "For Art's Sake," the release of April 9. She appeared in the series of comedies with Paddy McGuire appearing in "Bucking the Tiger," "Lured and Cured," "Tailors' Trimmings" and "Sticky Fingers." Her stage career has been with the Burbank stock company.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

IN one of the neighborhood newspapers of New York City I recently noticed an advertisement of an uptown exhibitor announcing a "Double Show," presenting two features of ordinary merit with third-class stars. This, to my mind, is an unwise policy to establish for various reasons.

In the first place a double feature show is, on the face of it, "top-heavy." The successive presentation of two features, even if they are unusual subjects, makes a long, drawn-out performance, due to the lack of variety. A motion picture bill should be made up of films of different lengths. No bill should have any more than one photoplay feature.

For the price paid by the above exhibitor on these two features he could have booked one feature of better quality and with a better known star, and surrounded it with shorter films of educational, scenic and comedy variety, in addition to putting on a soloist. By doing this he could have heralded his bill as a special entertainment and given his patrons a show that would have held interest throughout. It is apparent that many exhibitors, even at this late date, do not appreciate the fact that variety is as important a factor in making up an entertainment as quality.

Presenting two features in one show is like giving a child too much candy. Even though the child likes candy it will soon tire of it if given too much. By giving a child a moderate amount of both cake and candy it appreciates both more. By feeding an audience two subjects in ten reels it loses interest. In giving them a five-reeler, a two-reel comedy and a one-reel news and scenic the entire show is appreciated more readily.

It seems surprising that these simple rules of human nature are antagonized by exhibitors, and yet we find managers advertising with great éclat that they will give their patrons two features. If this exhibitor had anything else to offer besides the two photoplays he did not say so in his advertisement. Even if he did have other films his show would be too top-heavy to be a profitable offering from his own standpoint and an entertaining bill from the angle of the patron.

Another item recently brought to my attention by a steady motion picture patron was evidenced in his remarks concerning the showing of a heavy dramatic feature as the closing number on the bill. He mentioned that the audience left the place as if they were leaving a morgue. The tragic climax in the picture spread a cloud of gloom over the patrons, which they carried out of the theater with them. The psychological effect is reflected directly back at the theater, for it is only natural that a person does not relish the idea of returning to a house of sadness. Incidentally, this friend mentioned that immediately prior to the showing of this drama the theater offered a very funny comedy. Think of it! Every one knows that it is always best to "leave them laughing when you say good-bye." Dramatic subjects are desirable. They have many, many followers. Dramas cannot be deep enough for many people. But as a final offering on a bill—never! Of course, in jamming through an extra show, as many exhibitors often do on a busy day—which, however, is hardly a good practice—the final bill sometimes ends up with the feature, but to end a regular show with a dramatic film is extremely unwise.

Have the audience leave your theater in a happy frame of mind by all means. Run a comedy at the end of the show, and with these comedies use good popular melodies, ending with a tune that everybody knows. By doing this you will find your patrons leaving the theater whistling the tune and smiling at situations in the comedy, which were brought out effectively by this appropriate air. In selecting music for a comedy we at the Strand always endeavor to pick tunes of popular songs, the title and words of which suit the action in the picture. The more popular a tune is the better are the chances of putting over the situation. By all means have your patrons leave your theater in a cheerful state of mind, then the theater itself will have a different appearance to them.

WHITE BACK AT TRIANGLE.

Philip H. White, who recently severed his connection with the motion pictures to become a free lance writer, is again at the Triangle studios, where he has joined the film editing department.

Fred Dolle on Lenten Possibilities

Says if There Is Any Season When Good Attractions Should Be Booked It is Then—People Will Be Glad to Come.

"IT'S all bunk," said Fred Dolle, president of the Broadway Amusement Enterprises, in referring to statements to the effect that there was no use in trying to do business in a show house during Lent. "There's nothing in that stuff," said Mr. Dolle, who continued: "At one time I felt that way about it, and along with the average exhibitor I figured on booking cheap shows, feeling that business during the Lenten period would not be great enough to warrant high-priced productions. That was where I was wrong, and where the exhibitor generally is wrong. There are enough people in a given community who do not observe Lent to make business good, considering of course such things as weather and local conditions. However, poor shows are not going to attract business, and if there is any one season of the year when the exhibitor should book the very best obtainable that season includes Lent.

"In 1917 I booked some Hart and other big films, and did a splendid business, breaking all past records for attendance. This year I had some real star pictures and business during Lent this season could not have been any better during any period of the year. Night shows as a rule have filled the house to overflowing. Of course, the boys from Camp Taylor this year have aided in making business better than in former years, but we didn't have them last year when we broke attendance records.

"No, it is a pennywise and pound foolish idea that the people will not come out during Lent, and the exhibitor who is working on that basis is killing his own goose. However, he has to book good stuff, or he won't get the people who attend shows during that season. Lent always comes just following the worst weather in Louisville, after the public has been cooped up for weeks, and is anxious for diversion. The latter part of the season comes during good weather, when they have to get out. The parks and amusement places are not open that early in the year, and the theater with the right sort of a show has an excellent chance to make things hum.

"Of course there are some suburban houses where the best first-run pictures would not attract attention during the Lenten season, that is, in highly religious communities which have been built up around some certain church. But with the downtown houses it is a different matter, and it is the downtown theaters I have reference to. The Alamo and Walnut have been doing big business, and the Walnut has been handling added attractions, which shows how I now feel concerning the proposition."

First National Opens Oklahoma Office

T. E. Larson and Tom H. Boland Are Head of Division Purchased from E. H. Hulsey.

THE newest but by no means the least active sub-division of the First National Exhibitors' Circuit of America is the Oklahoma branch, which purchased its franchise from E. H. Hulsey of Dallas about two months ago. Permanent offices are now in operation in Oklahoma City under the joint management of T. E. Larson and Tom H. Boland as president and vice president respectively. Mr. Boland is also proprietor of the Empress Theater of Oklahoma City, one of the best known houses in the southwest.

According to the latest membership list compiled by Mr. Larson, the First National Circuit in the state of oil wells and prairie chickens is made up of the following exhibitors:

Frank R. Powell, who controls the Mission Theater of Ponca City and other prosperous houses in Newkirk, Fairfax and Tonkawa; George A. Pollard, proprietor of the two Gem Theaters of Guthrie and Stillwater; Albert Jackson, who runs the Jackson Theater of Pawhuska; J. H. Snively, proprietor of the Gem at Oilton; F. N. Tanner, of the Rex at Blackwell; N. Smith, of the Lyric at Clinton; McCoy & Brast, of the Strand at Tulsa; F. S. Gantz, of the Star at Sand Springs; E. B. Burgher, proprietor of the three Wonderland houses at Sallisaw, Vian and Muldrow; S. J. Snelling, of the Pythian at Cleveland; William & Walton, of the Murray at Lawton; Mrs. F. C. Thompson, of the Palace at Hobart; A. L. Blount, of Liberty at Hugo; A. B. Momand, of the Savoy at Shawnee; J. L. Carr, of the Electric at Kingfisher; W. S. Robinson, of the Majestic at Wetumka; J. F. Binkley, of the Grand at Cushing; H. Spencer, of the Empress at Yale; L. A. Shead, of the University at Norman; Al Derry, of El Reno Theater at El Reno; F. J. Bushmann, of the Majestic at Dewar; The Humphrey Amusement Company, of the Glory B at Miami; John H. Morgan, of the Majestic at Jenks, and T. Faulkner, of the Cozy and the Princess at Eufaula and Checotah.

All First National releases will be shown by these exhibitors, including the new Chaplin comedies.

Ontario Taxes Occasional Picture Shows

License Fee Exacted of Public Halls Where Films May Be Used—Will Also Charge for Censoring Paper.

AT the recent session of the Ontario Legislature an important addition to the legal machinery of the province affecting the projection of moving pictures was adopted on the motion of T. W. McGarry, provincial treasurer. He was given authority to "increase the revenue of the crown by a license fee upon public halls, the use of moving picture films and for the censorship of still photographs, posters and other advertising matter employed with moving pictures."

This means that a license system will be adopted to cover the use of public halls in the province where pictures may be shown, in addition to regular moving picture theaters. The province will also now charge a fee for the censoring of "paper" and still photographs which are used to advertise the film releases. Mr. McGarry announced that the new fee would be only a nominal one.

The motion also provided that any owner of a place of amusement violating the regulations with respect to the enforcement of the Amusement Tax Act in Ontario, which were adopted pursuant to the passing of the original act, shall be liable to a penalty of not less than $10 and not more than $200. This will cover a number of special instructions passed by order-in-council which were not embodied in the Amusement Tax Act itself when passed two years ago.

L. J. Dittmar Forming New Company

Corporation Will Have Offices in Mecca Building, New York —Will Make and Lease Color Pictures.

L. J. DITTMAR, president of the Majestic Amusement Company, of Louisville, operating the Majestic Theater, will shortly visit New York, where he expects to spend a few weeks in efforts to produce and market colored motion picture films. Mr. Dittmar heads a local syndicate, composed of George M. Clarke, of New Albany; Laban Phelps, Harry Lindenberger and Charles H. Bohmer, which has taken over the business of the National Color Picture Company, under a five-year lease. A new company is being incorporated under the laws of Delaware, with a capital of $100,000 in preferred stock, and the same amount of common. The new company will have its offices in the Mecca Building, with a manufacturing plant at Whitestone, L. I. The officers will be Mr. Dittmar, president; Mr. Clarke, vice president; Laban Phelps, treasurer, and Harry Lindenberger, secretary. These men and Mr. Bohmer form the board of directors. The new concern will operate as the Artcolor Pictures Company.

Mr. Dittmar was one of the incorporators of the Natural Color Picture Company and was active in the old Kinemacolor. He has been one of the strongest supporters of the movement to bring about pictures photographed or shown in natural colors.

BOB HORNER TO WRITE FOR EBONY.

L. J. Pollard, president and general manager of Ebony Film Corporation of Chicago, who begin releasing on the General Film program April 15, has closed a long-term contract with Bob Horner, the Chicago scenarioist and newspaper man, to take charge of the script department.

Mr. Horner was a well-known free-lance writer, having sold productive scenarios to practically all the companies. He first attracted the attention of Mr. Pollard early last June, when he submitted his first script. Since then Mr. Pollard has bought from him "A Coontown Romance," "When Coontown Went Dry," "A Black Sherlock." He has already completed his first two scripts.

EL PASO SEIZES GERMAN FILM.

Border officials are on the alert. No films of a character partaking of Boche propaganda can get by to Mexico. At El Paso the other day a film entitled "Germany's Side of the War" was seized. It is the third seizure of the kind since the law went into effect six months ago. Regulations are in effect providing for the censorship of all films destined for export to foreign countries save Italy, France, England and Japan.

It is claimed by El Paso officials that the few films seized is a tribute to the character of film concern officials.

Gaumont Will Produce for State Rights

Renewed Activities at Flushing Studio, Where Gaumont Name Will Be Restored as Factor to Consider in Big Productions.

AFTER a period of production inactivities, extending over a considerable time, the Gaumont Company is preparing to fulfill its promise to independent exhibitors and will produce immediately a series of really big motion picture dramas to be marketed on state right lines. To inspire nationwide interest in its product Gaumont has arranged to select, in cooperation with the leading newspapers in every State, scores of the prettiest girls to be found and thus interject new faces of pre-judged and selected beauty into the casts of the presenting companies.

Two stories of a caliber to measure up to the standard Gaumont has determined upon have been selected for a dozen manuscripts it has purchased and these two features will be immediately put into preparation. Directors have been engaged and the names to be announced later will add further assurance to the Gaumont promise that the personnel of the presenting companies shall be standardized in accord with the details of production and equipment. Just at present names of players and directors cannot, for certain business reasons, be announced, but in due time these and other details will be forthcoming.

Gaumont proposes to combine the benefit of "stars" and productions as allied drawing powers, once the exhibitor has closed his franchise. Conservative always, the firm has made no extravagant claims in its statement to the World, but gives assurance that excellent casts, good plays, complete productions and expert mechanical skill shall be combined in what they offer to the trade.

There will be special interest to exhibitors in the manner and method Gaumont will exploit the young women newspapers shall select for their companies in nationwide competitions. Five girls between the age of fifteen and twenty-five will be selected by each of several papers in every State in the Union. Gaumont will make "test films" of these candidates to determine which members of each group shall demonstrate the best screen talent and necessary personality for success in pictures.

The girls selected for the two spectacular productions to be made will have their transportation and expenses paid to the Gaumont studios in Flushing, N. Y., and will also be paid salaries while engaged in the filming of these stories. The Gaumont Company confidently expects to find a number of girls of unusual types of beauty who possess sufficient screen talent to make them the successful film players of the future.

An interesting phase of this contest, which stamps it with originality, is that motion pictures of the most attractive of the contestants will be run in each State during the contest in the two Gaumont news reels—the Gaumont News and Gaumont Graphic—so that the girls will not have to wait very long to see how they appear in cinematic action. This feature, which will doubtless result in filling theaters on the nights these news reels are shown, will undoubtedly appeal to exhibitors who have booked the News and Graphic.

Likewise will the news reel showing of these girls serve to awaken advance interest in the Gaumont features in which they will ultimately appear—possibly at the same theatres where their "test films" are displayed. This, of course, will be a matter to be worked out between the Gaumont sales department and the exhibitors who figure the benefit of coupling the news reels Gaumont issues with the Gaumont dramatic features the girls will participate in as screen actresses.

CHAPIN FILM PRAISED BY BAY STATE TEACHERS.

The nine thousand members of the Massachusetts Teachers' Federation have pledged themselves to promote the exhibition of the "Son of Democracy," the Paramount series produced by Benjamin Chapin, and in a lengthy letter to John McConville, manager of the Boston office of the Famous Players-Lasky Corporation, the reason for this action is explained by Mabel M. Anderson, the chairman.

The Teachers' Federation has begun a movement for the systematic exhibition by the moving picture theaters of educational films for children and to have the accompanying program, on the day such films are shown, suitable for the children.

Massachusetts is noted for its splendid educational system, and the indorsement of the Teachers' Federation can be used to good advantage by exhibitors throughout the country to secure the co-operation of their local educators.

Famous Players Organize Film Hospital

Object Is to Provide Every Office with Prints in Best Condition Regardless of Age.

AN INNOVATION has been established by the Famous Players-Lasky Corporation in the equipment of a "film hospital," located in New York City, which will have branches advantageously located through the country. The idea of the plan is to provide every branch office with perfect prints for every release, regardless of the date on which the picture was issued.

The matter of the care of the film has been given a great deal of thought by the Famous Players-Lasky, and the company believes it has solved the problem which has perplexed every distributor of motion pictures.

The method of operation has been worked out to a detail. It sometimes occurs that new film, through accident or carelessness, becomes damaged, and it is inconvenient to take it out of service while it is being replaced. Extra prints will be kept on hand of all subjects, and any scratched or damaged print will be immediately exchanged for the good one, and the injured copy will undergo a course of treatment and all imperfect parts will be replaced with new ones. This print will then be kept in reserve, ready for instant exchange with a damaged one.

Besides immediately removing from service any bad prints, this new department will bring all old subjects up to date. New titles are being made with dissolving effects and artistic backgrounds to conform with present-day standards, and the films are being treated with tinting and toning combinations the same as the latest releases.

The "film hospital" will not interfere in any way with the method of inspection now in vogue, and in the attention to minor injuries, but will be auxiliary thereto.

Griffith Picture Opens Friday Night

"Hearts of the World" Will Have Its Premiere at Forty-fourth Street Theater, New York.

HEARTS OF THE WORLD," the latest production directed by D. W. Griffith, will have its first public showing on the evening of Friday, April 5, at the Forty-fourth Street theater, New York. Mr. Griffith arrived in New York during the week and took personal charge of the final arrangements for the presentation.

"Hearts of the World" is said to have been made for the British Government, and through official channels Mr. Griffith and his company obtained permission to visit the front lines of the British army in France to obtain close-up scenes of the war. Other scenes were taken in England and at Los Angeles.

Prominent in the cast are Lillian and Dorothy Gish, Bobby Harron and George Siegmann. William Bitzer was the chief cameraman.

BATTLESHIPS WILL HAVE TIMELY FILM SERVICE.

Steps have been taken to make the pictures chosen for use in the training camps and through the War Camp Motion Picture Committee available also for the battleships of the Navy. P. A. Powers, the chairman, when in Washington recently, was in conference with Secretary Daniels of the Navy Department. As a result, the committee is in a position to supply films to naval vessels whose chaplains desire them in the same manner in which it makes them available for the training camps.

CAPTAIN KYNE PLAYS THE HOST.

The Plaza Theater at San Diego, Cal., had a most notable audience when J. Warren Kerrigan appeared in his first Paralta Play, "A Man's Man." General Strong, commander at Camp Kearney, and forty officers and their respective families attended the theater in a body at the opening performance and were very enthusiastic during its presentation.

The story of "A Man's Man" was written by Captain Peter B. Kyne, now at Camp Kearney, who was the host at the theater party.

"THE LIFE MASK" GOES ON APRIL 8.

The release date of Mme. Petrova's third picture, "The Life Mask," has been changed by the First National Exhibitors' Circuit from March 18, as originally announced, to Monday, April 8.

All Ready for the Liberty Loan Drive

Exhibitors in Every Part of the Country Are Planning to Do Their Best to Put the Big Loan Over the Top

REPORTS have now been received from every part of the United States and the Moving Picture World feels justified in the conclusion that there has been a general awakening among exhibitors to the necessity of the utmost patriotic action in behalf of the Third Liberty Loan. We appreciate this response to the call to action and believe that the efforts of the motion picture trade at this critical time will meet with the fullest acknowledgment from the Government.

The loan date is April 6 and the amount to be raised is $3,000,000,000, which will pay an interest rate of four and one-quarter cents per annum. The amount is not large and the rate of interest will make the bonds attractive so that there should be a ready response to the appeal for subscriptions. Nevertheless, the effort should be as vigorous and earnest and there should be no let up in the campaign until the last dollar of the three billion needed is offered.

From the genuineness of the responses the Moving Picture World has received from exhibitors everywhere we are satisfied that there will be no let up as far as they are concerned.

To prove that the interest has not fallen off in the least degree we print the responses received up to date:

Will Make Big Showing in Philadelphia.

Frank W. Buhler, Philadelphia, Pa., the general manager of the Central Market Street Amusement Company and sub-chairman of the Liberty Loan Motion Picture committee, and Judge J. O'Donnell, president of the Exhibitors' League, presided at a special meeting held at the League on Saturday, March 23, and organized a movement to aid the next Liberty Loan campaign of the Third Federal Reserve District among the film salesmen and exchange managers in that city.

Judge O'Donnell, the Four Minute Man of the industry for that district, made the opening address and impressed upon the salesmen and managers the importance of giving the U. S. Government the united support of the industry, in order to insure the success of the Loan. He stated that the safety of Democracy was at stake and every effort made to put over the new Loan was a step nearer to the defeat of a powerful and unmerciful foe. Mr. Buhler explained that he was not on the committee to derive any personal glory, but he realized that a crisis confronted the government and he was more than anxious to do his part to insure the sale of Liberty Bonds allotted to his district. Having produced the "Liberty" picture and several Four Minute mentions as an aid to help the campaign Mr. Buhler asked the salesmen covering Pennsylvania east of Altoona, New Jersey south of Trenton and Delaware to get in touch with luke-warm exhibitors in the remote sections of the district and to do their level best to convince them of the necessity of showing the "Liberty" picture and Four Minute mentions so as to boost the sales of the Bonds. Mr. Buhler called attention to the many prominent men and artists who posed for these pictures, among whom were: Cardinal Gibbons, E. T. Stotesbury, Rev. Cornwell, Mr. Passendale, Annette Kellermann and many others. The exhibitors will also find many interesting things in the "Liberty" picture. The picture will show the Statue of Liberty in the making and also completed as it stands today in Philadelphia. A cartoon entitled "Kaisey at the Bat," a modernized version of the popular poem "Casey at the Bat," revised by George Meeker of the Stanley Co., is also depicted, having been drawn by Mr. Bray, the famous Paramount cartoonist. Another lively scene is "Uncle Sam Has His Eye on You," directed by Mr. Buhler, while still another is The Women's Committee.

The Four Minute Mentions will be found already attached to the features shipped out from the exchanges, while the "Liberty" picture will be sent along with the exhibitor's shows. All of the local exchange managers have been appointed on the Liberty Loan committee by Mr. Buhler, which will guarantee the perfect distribution of the films. Young ladies dressed as Red Cross nurses should be secured by patriotic managers to sell Bonds in the lobby of their theaters was suggested by Judge O'Donnell, while the Liberty Loan Nights as advocated by the Moving Picture World was also brought to the attention of the committee by F. V. Armato and favorably commented upon.

Unstinted support was promised by all of the members of the Philadelphia Salesmen's Association and all of the exchange managers and independent salesmen present. The Liberty advance guards who pledged themselves at the last meeting to aid the campaign in this territory are J. S. Hebrew, Vitagraph, G. Beaver, D. Heenan; J. F. Gill, Mutual, and Dave Starkman; L. G. Ross, J. Safron; George Ames, Pathe, and C. U. Martin, Joel Levy, L. L. Berman, Sam Hochfeld, G. E. Mallaird, A. Thompson; Paramount, Charles Henschell and Earl Sweigert; Robert Lynch, Metro, and Allen May and M. E. Milligan; Charles H. Goodwin, Superior, and S. Ford, Masterpiece, Sam Lefko; Electric, L. Bach; Bluebird, Cy. Perlsweigand Morris Fishman; Fox, George Denbow; General, Charles Klang; Supreme, G. Michels; Select, Harold Rodner.

A motion made by Mr. Milligan, asking that a letter be written and sent to the trade journals soliciting extra space to be given to the promotion of the Liberty Loan drive in this district, was passed upon by the committee.

Whooping It Up in Minneapolis and St. Paul.

The beginning of the third Liberty Loan drive will find Northwest theatermen "doing their bit." In the Twin Cities (Minneapolis and St. Paul) every exhibitor will boost the loan drive either on his screen or by allowing some speaker to talk about Liberty Bonds, or both, and some exhibitors have arranged special programs for Liberty Loan week.

Manager Branham, of the Minneapolis Strand, has booked "Kaiser, the Beast of Berlin," a picture, it is predicted, that will instill fighting spirit in the most steadfast, conscentious objector, for Liberty Loan week, and Henry Santry, barytone soloist, will sing patriotic songs and talk about the Loan at every performance. Mr. Branham has also arranged with the Liberty Loan committee to have several of its most prominent members speak at the theater Liberty Loan week and moving pictures of the big Liberty Loan parade scheduled for April 6 will also be shown at the theater during the "drive."

I. H. Ruben, of the Ruben & Finkelstein circuit of Twin City theaters, has also announced that all theaters of the circuit will "do their bit" in boosting Liberty Bond sales.

Manager Billy B. Watson, of the New Garden theater, Minneapolis, plans to boost the loan on his screen and by short talks from the stage by prominent Liberty Loan committeemen of the city.

Practically all of the downtown Minneapolis theaters have agreed to boost the Liberty Loan drive in their advertising daily, and it is expected that St. Paul exhibitors will do likewise.

Every exchange in Minneapolis, "Amusements," "Reel Facts" and other trade publications are urging exhibitors everywhere to boost the Liberty Loan campaign with all their might, and slides and trailers calling attention to the drive are being sent to exhibitors by the score daily. Some exchanges have sent out posters and circular letters about the campaign and everything indicates that film men of this territory will be behind Uncle Sam with full strength.

Clemmer Urges Courtesy to Four Minute Men.

In speaking of the part the theaters should play in the coming Liberty Loan Drive James Q. Clemmer, of the Clemmer Theater, Seattle, Wash., who is a member of the Central Committee of the Liberty Loan Drive and head of the committee in charge of the Four Minute Men, said:

"Our duty does not end with the showing of patriotic pictures. It is not always possible to get enough patriotic pictures, anyway, and even if we could the wisdom of offering them as a constant diet to our patrons during the campaign is doubtful. Nor can we accomplish much for the cause or for ourselves by selling the bonds and war savings stamps. The Government, in fact, prefers that we do not do this; because it has been found that the man who would buy a fifty-dollar Bond at the theater would buy five hundred dollars' worth if appealed to at his office in a businesslike way. The Government also realizes that the motion picture theater is its best means of touching the heartstrings of the masses, and it doesn't want to kill its power by holding everybody up who enters the theater for an evening's entertainment.

"The theater manager can best show his patriotism and help along the cause by showing all the Liberty Loan slides and films that are furnished him and by according courteous treatment to the Four Minute Men. The photographer makes the films and slides at cost, and the committee takes the trouble to distribute them. It is as little as the theater manager can do to show them, when they are delivered to him free of charge. There have been one or two instances in this city where this has not been done at first. I saw to it that **was** done. If a manager has not enough patriotism to do this voluntarily he will be made to do it.

"Probably the lack of the proper spirit is not shown in any way so much as in the careless and, in some instances, actually discourteous treatment of the Four Minute Men. These men are often strangers in the city. How must one of them feel when he is not informed of the exact time that he is to speak, when, upon his arrival at the theater, the manager nonchalantly waves him toward the stage with a vague "Back there!" and leaves him to find his way out in the same inhospitable fashion? Why make him feel that he is stealing something? It wouldn't be very much trouble to meet him at the door, to escort him to the stage and wait during the four minutes of his speech to escort him out or else to a box to see the show. If Germany wins this war we'll give more than four mintes. For the sake of the American cause let the Moving Picture World urge the exhibitor to treat the Four Minute Man as a guest in his house, not as an intruder in his business."

San Francisco's Rialto to Observe Liberty Loan Week.

Liberty Loan, or "Patriotic," Week will be fittingly observed by the Rialto Theater of San Francisco, Cal., and both the program and the manner of presenting it will be in full accord with the spirit of the period. The Edison production, "The Unbeliever," will be presented under the auspices of the United States Marine Corps and every day in the week will be marked by some special feature. April 1 will be Marine Corps Day, and one thousand marines will be brought here from Mare Island and will be the guests of the management of the house. They will be accompanied by an eighty piece band, which will remain after the marines leave. Two days later one thousand bluejackets from Goat Island will be entertained, and they will bring an eighty-six piece band with them. There will be a special day for the army and other branches of the service. Throughout the week a quartette of marines will sing for the first time a song composed by a Mare Island marine, entitled, "U. S. Means Us."

Editor Moving Picture World,
New York City.

Dear Sir: Your letter of the 15th contains an exceedingly timely, and wonderfully, conceived thought, namely, a "Liberty Loan Night" for the theaters. Needless to say I am with you in heart and spirit, and will lend you every aid possible to carry your plan through in the big, successful manner in deserves. Sincerely yours,

J. W. QUINN,
Quinn's Rialto, Los Angeles, Cal.
Los Angeles, March 6, 1918.

Editor Moving Picture World,
New York City.

Dear Sir: I wish to thank you for the straght-from-the-shoulder manner in which you challenge the co-operation of Los Angeles exhibitors.

Count me in! I'll be there with bells on, for I realize that it's a long way to Tipperary and we have a long way to go, but we're going and we'll get there just the same.

You know as well as myself that this is not a tea party. It's real, honest-to-goodness fighting that will get us by and win the cruel and inhuman struggle of God-made man against God-made man.

We must all sacrifice and we should all do so gladly, for remembering what our forefathers suffered to plant the standard of liberty, it is little enough for us to devote one night to the glorious cause of world freedom.

Come on, put on as many as you think necessary, this theater will always be in line for patriotic service, and I say further, in this case the hide goes with the hair. I'm willing to do my bit in any circumstances.

Yours for a glorious victory and permanent peace,

C. R. GATES.

Costigan Gets Whole Town Busy.

J. J. Costigan, owner and manager of the Orpheum Theater of Flagstaff, Arizona, encloses a clipping from the Northern Arizona Leader, published in his town, which describes a plan which he has worked out and in which all the citizens of Flagstaff will take part. Instead of holding a Liberty Loan Night in his theater Mr. Costigan proposed to Mayor Finley of Flagstaff, that the whole town take part in an entertainment, the proceeds of which should be devoted to the purchase of Liberty Bonds. Committees have been appointed and the plan is going through, having been accepted by the Mayor and City Council.

Sylvia Arnold, Newcomer

SO strong is the resemblance to Beverly Bayne by the girl who plays the part of her sister in "With Neatness and Dispatch," the forthcoming Metro picture in which Francis X. Bushman and Beverly Bayne are starred, that they have often been taken for twins.

Sylvia Arnold plays the part of Miss Bayne's sister, and, oddly, her entry into motion pictures is similar to Bayne's. Coming to Metro's eastern studios one day as a visitor, when a big scene was being taken in "Red, White and Blue Blood," a Bushman and Bayne production, she expressed a desire to be allowed to take part in it so that she might be able to see herself on the screen. Permission was granted, and so well did Miss Arnold photograph that she was asked to play in a picture. Her success was meteoric, and in recognition of her conscientious work Maxwell Karger gave her the important part of Miss Bayne's sister in "With Neatness and Dispatch."

Sylvia Arnold.

All this was much against the wishes of Miss Arnold's parents, as there was no necessity for her to adopt a career of any kind. However, they yielded before her success and are now her most ardent supporters. Miss Arnold's one desire is to achieve success on the screen.

"With Neatness and Dispatch" was adapted for the screen by June Mathis and Luther Reed from Kenneth L. Roberts' popular story by that name. This is the second of Mr. Roberts' successful stories to be used by Metro for the screen, the first being "The Shell Game," which was taken from "Goodwill and Almond Shells," and in which Emmy Wehlen was starred.

Be it known that Miss Arnold is the daughter of Mr. and Mrs. George W. Jacobs, of Newark, N. J., and a granddaughter of the late H. R. Jacobs, famous in his day as the owner of the greatest of popular-price theatrical circuits. Her father is manager of the Paramount theater of Newark, so that her ambition and ability seem to have been handed down to her.

SMITH IS NAMED ASSISTANT TO ZECCA.

Paul Brunet, vice president of Pathe, announces the appointment of G. A. Smith as assistant director general of productions to assist Ferdinand Zecca.

Mr. Smith has been connected with Pathe for about four years in the advertising and production departments. His training has fitted him for his new duties in which he will assist Mr. Zecca in the supervision of the studios and in the production of Pathe serials and features.

Before entering the motion picture business Mr. Smith for eight years was a newspaper man, having been employed in the Hearst organization as reporter, writer, editor, and make-up editor. He entered the employ of Pathe as director of serial publicity, handling the campaign on "Neal of the Navy," the first serial exploited independently by Pathe. Mr. Smith has supervised the campaigns on sixteen other Pathe serials. About a year ago he was transferred to the production department, being placed in charge of the Pathe Studio in Forty-eighth street.

To Save the Lives of Our Brothers and Sons
Invest in U. S.
Liberty Bonds
Goldwyn's every energy will be placed solidly behind our Government in its Liberty Bond campaign and in any and every manner that can aid the Nation at war.
Goldwyn Pictures Corporation
Samuel Goldfish, Pres.
Edgar Selwyn, V-Pres.
16 East 42d Street
New York City

Worth Fighting For?

SHALL this little girl grow up in the sort of American home we know, healthy and happy? Shall she have the advantage of living and learning in a free land, under free institutions? Shall such children develop into Liberty-loving citizens that a free America may be proud of?

For over two hundred years Americans have fought valiantly, and died gallantly, to win for themselves and hand down to their posterity the blessings of liberty, justice, self-government and equal opportunity. This precious heritage, bought at so great a price, is now threatened.

The question which today confronts America as a nation, and you as an individual, is whether or not a free America is worth fighting for

Are American children in this and all future generations to receive unimpaired the legacy of freedom of which we are now the custodians, or shall their country be turned over bodily to the brutal, rapacious, power-mad enemy which has forced us into this war?

This question cannot be answered by word of mouth, but by deeds alone.

Let your answer be your investment in

Liberty Bonds!

Metro Pictures Corporation

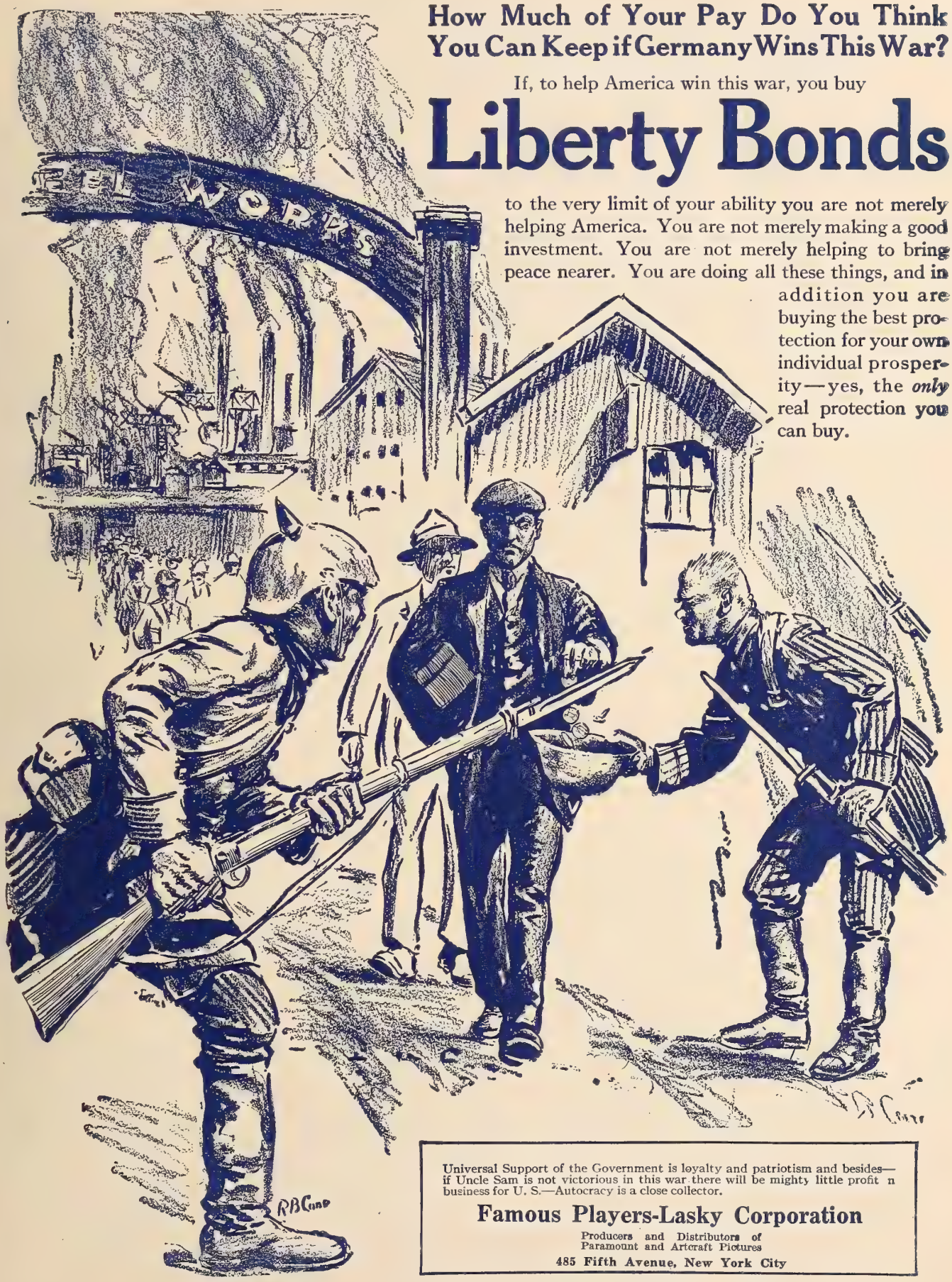
subscribes with all its earnestness to this patriotic principle and urges the full co-operation of the Motion Picture Industry with the Liberty Loan Committee.

How Much of Your Pay Do You Think You Can Keep if Germany Wins This War?

If, to help America win this war, you buy

Liberty Bonds

to the very limit of your ability you are not merely helping America. You are not merely making a good investment. You are not merely helping to bring peace nearer. You are doing all these things, and in addition you are buying the best protection for your own individual prosperity—yes, the *only* real protection you can buy.



Universal Support of the Government is loyalty and patriotism and besides—if Uncle Sam is not victorious in this war there will be mighty little profit n business for U. S.—Autocracy is a close collector.

Famous Players-Lasky Corporation

Producers and Distributors of
Paramount and Artcraft Pictures

485 Fifth Avenue, New York City

What Will Protect YOU If These Are Defeated?

Our army and navy are the protectors and the only protectors of *your* home—*your* family—*your* income—*your* property.

What will become of you and yours if these protectors are weakened and rendered insufficient to their task?

They will not be defeated by the enemy.

The only way they can be defeated or weakened is through *your* failure to support them with ships, food, weapons, ammunitions, clothing and supplies.

Your life, your business, the future of your family, may depend upon how much real effort and *sacrifice* you make to invest in

Liberty Bonds

In utilizing this advertisement to talk Liberty Bonds rather than our own business, we do so in the firm belief that there will be little of either pleasure or profit in our business or any American business unless Liberty wins this war.

"The Eagle's Eye"

1476 Broadway, New York City

Will You Invest Your Money With Uncle Sam Now?

Or Let Germany Take It Away From You Later?

Be practical. Look squarely at the facts. We will either invest our money with Uncle Sam now, at good interest rates, to help him win this war, or we will give it up later to pay Germany's war cost—and as much more as Germany chooses to collect. **Invest in**

Liberty Bonds Today

In co-operation with the Liberty Loan Committee this advertisement is published by

Triangle Distributing Corporation

1457 Broadway, New York

The THIRD LINE of DEFENSE
Get into it and Dig
LIBERTY LOAN
LIBERTY LOAN
In this line every true American can and will help to win the war. Invest in
Liberty Bonds
In co-operation with the Liberty Loan Committee this advertisement is published by
Select Pictures Corporation
729 Seventh Avenue, New York City

Choose!

"Lend Me Your Money that I may equip my Army and Navy to insure for you and your children the blessings of Liberty."

"Give Me Your Money or Your Life"

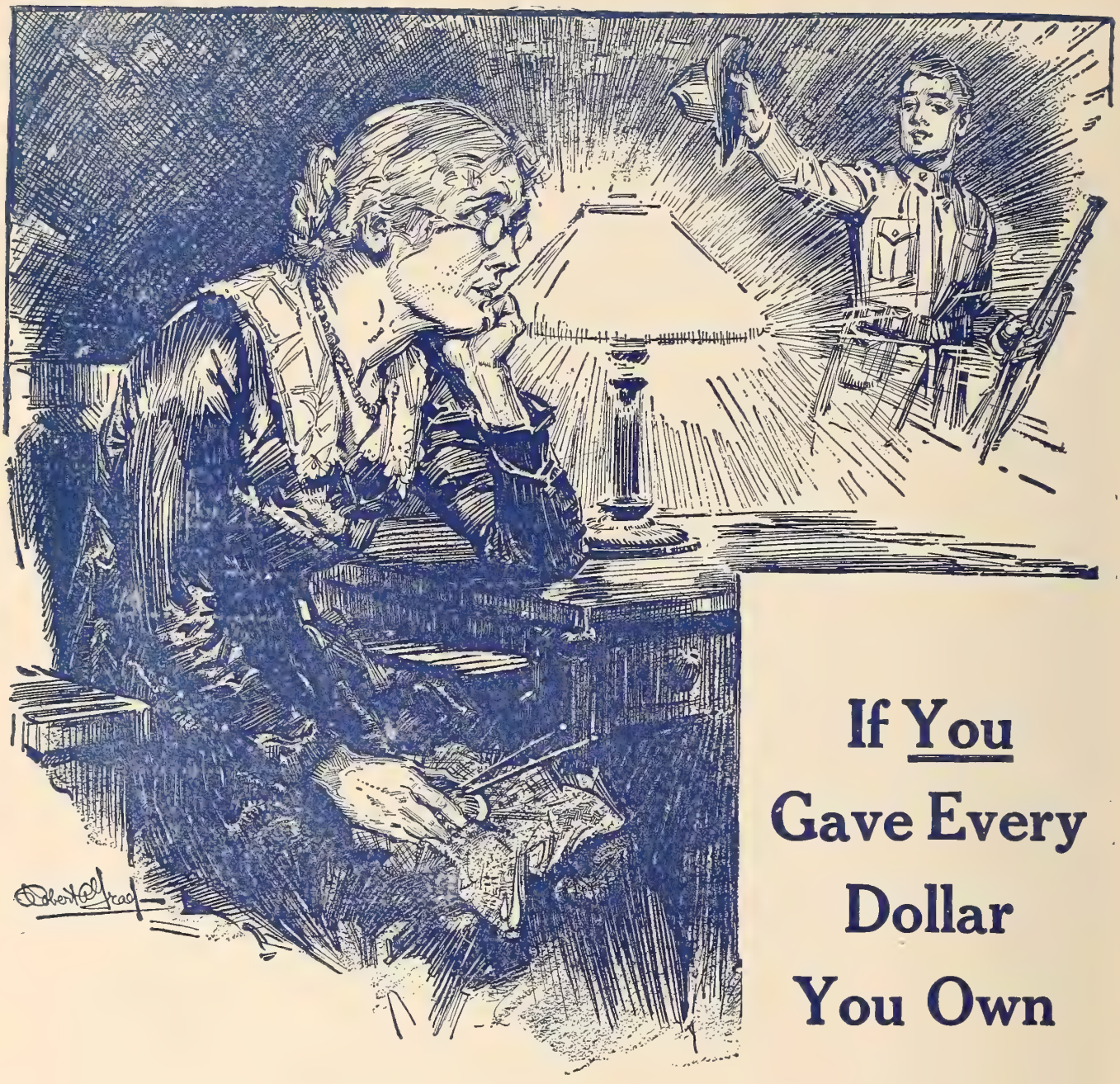
Invest now to the limit of your ability in

U. S. Liberty Bonds

The Kaiser calls us "a nation of dollar chasers." Let us show him that we know how to use those dollars in the defense of Liberty and the overthrow of Prussianism.

UNIVERSAL FILM MFG. CO.

"Largest Film Manufacturing Concern in the Universe"—Carl Laemmle, President
1600 Broadway, New York City



If You Gave Every Dollar You Own

how little would the sacrifice be compared to theirs.

We are not asked to give. We are asked only to *lend.* To lend at good interest secured by the best collateral on earth

U. S. Liberty Bonds

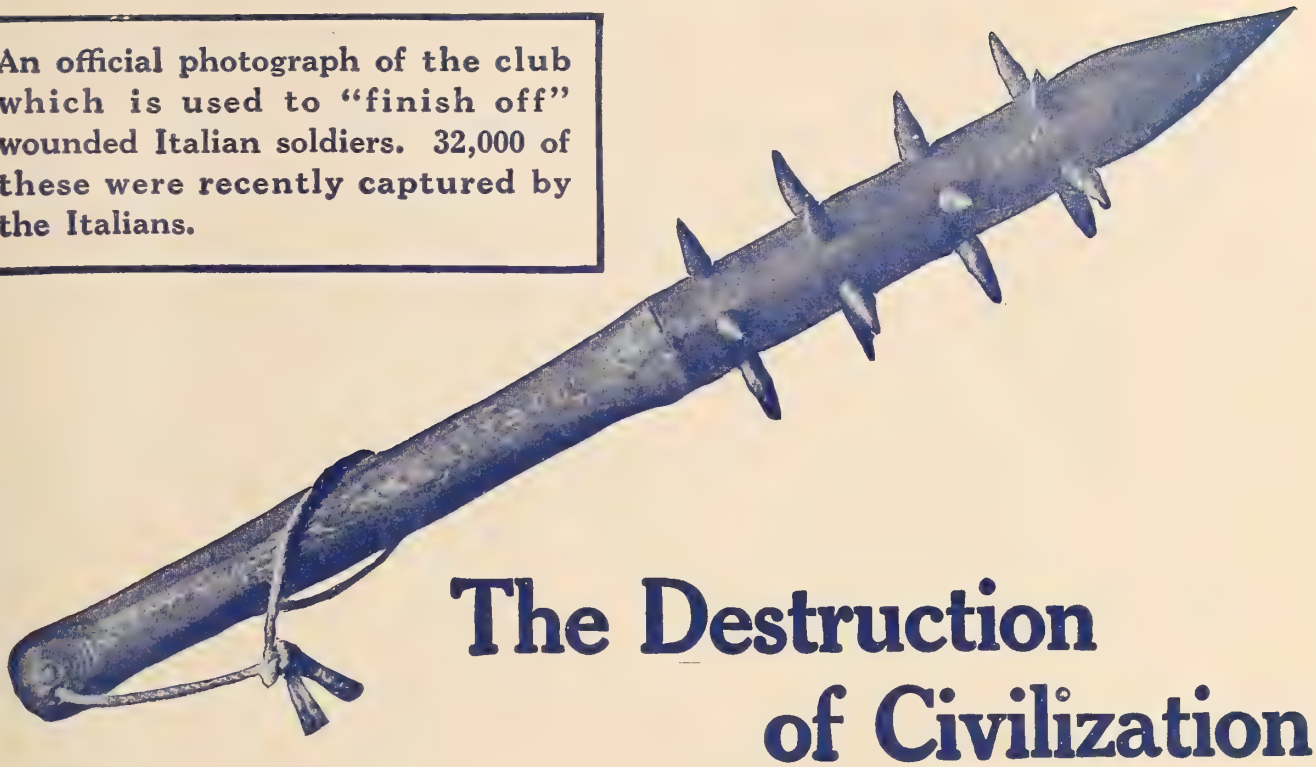
In co-operation with the Liberty Loan Committee this advertisement is published by

Paralta Plays

"Pick of the Pictures"

Paralta Plays, Inc., 6 West 48th Street, New York City

An official photograph of the club which is used to "finish off" wounded Italian soldiers. 32,000 of these were recently captured by the Italians.



The Destruction of Civilization

is in grim and sober reality what we are fighting this war to prevent. The club pictured above—from an actual official photograph—might be the weapon of a savage cave man of five thousand years ago. It is in fact the weapon with which German soldiers "finish off" enemy wounded who have fallen on the battlefield.

There is only one answer to make to such methods—the defeat of the German armies. America has taken up the sword to give that answer. Our army is in France to help win this war on the battlefield—that civilization may be safe, that America may be safe.

You Can Have Your Share in America's Answer to German Savagery

The Third Liberty Loan is your opportunity. It is the most direct blow that can be struck at German military supremacy. It is the most powerful aid that can be given our soldiers in France. It means rifles and helmets and gas-masks—the best protection for our men from German brutality. It means big guns and shells and airplanes—and VICTORY.

Invest today in bonds of the Third Liberty Loan, and save the lives of American soldiers.

Save Civilization, Save America, Your Own Family and Your Own Home

In co-operation with the Liberty Loan Committee this advertisement is published by

General Film Company
(Incorporated)
25 West 44th Street, New York City

Put your money in this bank

It's the safest in the world. It pays you good interest. And your deposits in it help to insure a priceless heritage of freedom and peace for your children and your childrens' children.

To the limit of your resources

Invest in the Third U. S.

Liberty Loan

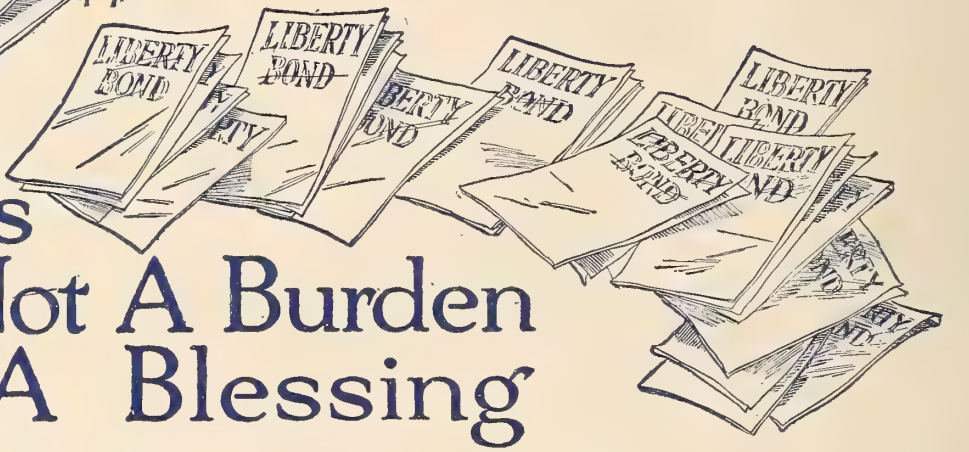
In co-operation with the Liberty Loan Committee this advertisement is published by

Pathe Exchange, Inc.

25 West 45th Street, New York City

He says we are bluffing!
Let's show him a big Card —
and everybody in on the Pot.
Put up your ante now in the
3RD
LIBERTY
LOAN
3rd LIBERTY LOAN
2nd LIBERTY LOAN
1st LIBERTY LOAN
In co-operation with the Liberty Loan Committee this advertisement is published by
World Film Corp'n.
126 West 46th Street, New York City

YOU are asked to save every cent not needed for your reasonable support and physical well being—this is thrift



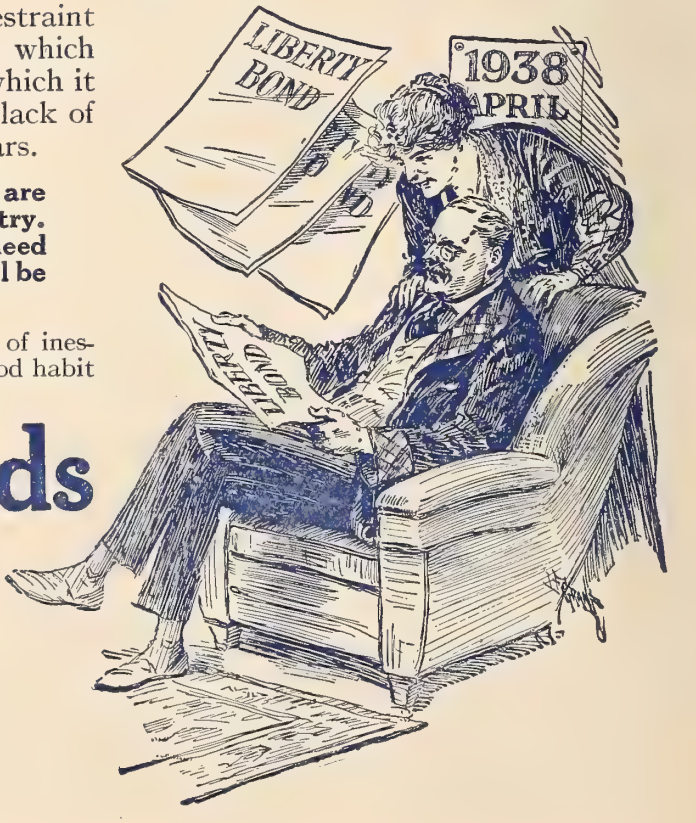
Bonds Are Not A Burden But A Blessing

THRIFT requires the exercise of restraint and self-denial—qualities without which you cannot achieve the success in life which it is your ambition to achieve, and for the lack of which you are likely to suffer in later years.

The money you acquire by thrift you are asked to loan—not give—to your country. It will come back to you when you may need it far more than you do now, and you will be paid interest for its use.

This war is a frightful thing, but it may prove of inestimable benefit to you, if it teaches you the good habit of thrift. Start the habit by investing in

Liberty Bonds



In co-operation with the Liberty Loan Committee this advertisement is published by

Mutual Film Corporation

220 South State Street, Chicago, Ill.

Where Your Money Goes

WE are now building more naval and merchant ships than we have constructed in the last generation.

We are building a vast fleet of airplanes, and enormous supplies of artillery, motor trucks, machine guns, rifles and ammunition. We are feeding, clothing and training an army of a million men, and preparing for a million more. We have loaned billions of dollars to our allies to be spent in the United States.

From the shipyards of the Pacific to those of the Atlantic; on our farms and in our mines, mills and factories in every state in the Union; back of the firing lines in France, where men are training, camps are being erected and railroads built, billions upon billions are being expended for labor, for transportation, for materials and supplies of every description.

The mind can hardly conceive the sums of money required for our war preparations. Yet these expenditures are absolutely essential. We must win the war quickly if possible; we must carry it on for years if necessary. We must do the job with American thoroughness, let the cost be what it may.

Remember, when you invest in your Liberty Bonds, that there is immediate, urgent, imperative need for every dollar you can possibly spare.

In co-operation with the Liberty Loan Committee this advertisement is published by

Simplex MADE AND GUARANTEED BY THE PRECISION MACHINE CO. INC. Simplex

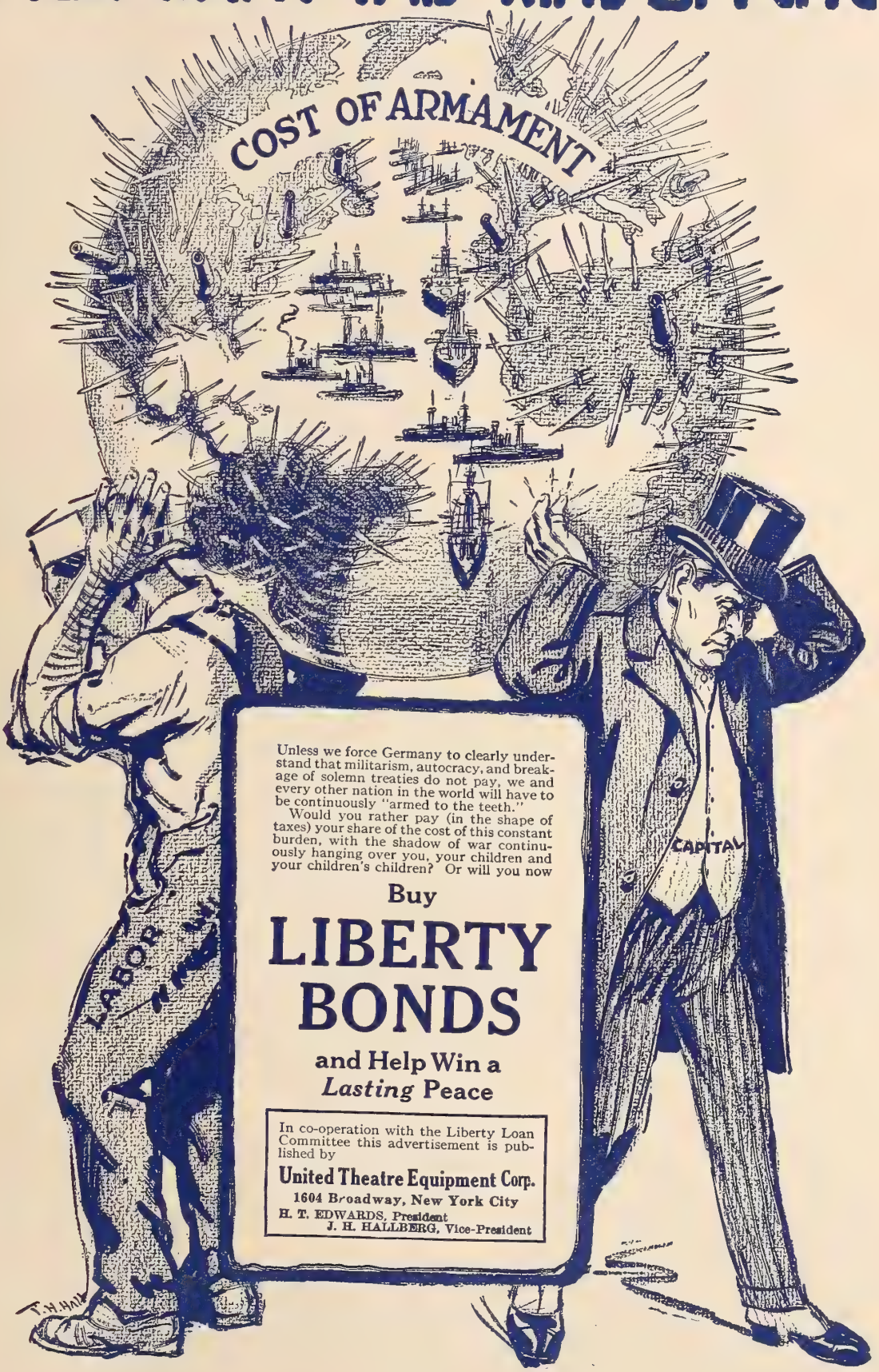
317 East 34th St-- New York

"And there is a lot more up the river than has ever come over the falls."

Our business is mighty important to us but we are more than glad to substitute for our own message on this page the message of the Liberty Loan.

Nicholas Power Co., Inc.
90 Gold Street, New York City

DO YOU WANT THIS KIND OF PEACE?



Unless we force Germany to clearly understand that militarism, autocracy, and breakage of solemn treaties do not pay, we and every other nation in the world will have to be continuously "armed to the teeth."

Would you rather pay (in the shape of taxes) your share of the cost of this constant burden, with the shadow of war continuously hanging over you, your children and your children's children? Or will you now

Buy

LIBERTY BONDS

and Help Win a *Lasting* Peace

In co-operation with the Liberty Loan Committee this advertisement is published by

United Theatre Equipment Corp.

1604 Broadway, New York City

H. T. EDWARDS, President

J. H. HALLBERG, Vice-President

VICTORY

We are going to

Win This War

The victory, like everything worth while in life, will require sacrifice, self denial, ungrudging effort.

In defense of Liberty, Justice and Civilization, we must use every weapon at our command. And not the least of these is money. Never in the history of the world has there been a truer cause. Invest in

Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

1339 Diversey Parkway, Chicago, Ill.

Foreign Trade News

Conducted by F. G. ORTEGA.

Puerto Rico News

New Revenue Tax Giving Trouble to Treasury Department and Local Exchanges.

San Juan, Puerto Rico, March 16, 1918.

ON what basis should the new 5 per cent. ad valorem internal revenue tax on cinematographic films, which went into effect March 1, be reckoned is a question which the managers of the film exchanges of the island and the Treasury Department are trying to find a satisfactory solution.

The inevitable answer "in the values" does not satisfy the former, for they maintain that there is great difference between the cost of a film and its earning value to them for two or three months in Puerto Rico. Certain pictures, if bought outright or if leased for advantageous territory, would bring many thousands of dollars, whereas they are secured for a comparatively short run here for one or two thousand dollars, and even less in most cases. The exchange naturally believes that the latter sum is the basis on which to reckon the tax. Some of the companies here operate in Cuba, Santo Domingo and elsewhere, and pictures, after being shown in Puerto Rico, are taken there. The price as listed in the bill of lading represents the lease terms for the complete circuit. The exchanges contend that in such cases the revenue should be collected not on the full list price, but on a proportionate part of it. If, for example, the lease is $8,000 and Puerto Rico is one of four places the film is shown, then $2,000 is the part that corresponds to Puerto Rico, and on that amount the 5 per cent. ad valorem revenue should be reckoned, the exchanges contend.

The Casino of San Juan, Puerto Rico, Which Has Its Own Picture Show.

Exchanges that buy or lease film for Puerto Rico and other territories pay for their rights according to the territory for which they obtain the film. When as high as 15 cents a foot is paid for the film's rights for Puerto Rico, Santo Domingo, Cuba, Panama and some of the English West Indies, the exchanges figure the proportionate cost for Puerto Rico at not to exceed 3½ cents per foot.

The treasurer has taken the case under advisement, and his decision will be known shortly. Should it be unfavorable to the exchanges there is a chance that the island may suffer from a film famine.

The film tax is only one of a series of new excise taxes recently provided by the Legislature, the purpose of which is to fill up the hole in the island's revenue made by prohibition. Automobiles, phonographs and pianos manufactured in Puerto Rico or brought or imported into the island are all taxed 5 per cent. ad valorem, while a 10 per cent. ad valorem tax is laid on diamonds and other precious stones.

The exchanges in Puerto Rico, their managers and the producing companies they represent are as follows:

Medal Film Company, 101 San Francisco street, Carlos Zeno, manager, handling Pathe, Essanay, Metro and Triangle.

Caribbean Film Company, Tetuan street, J. P. Donahue, manager, representing Artcraft and Paramount.

Universal Film Company, 48 Luna street; A. Gorman, manager.

Crosas & Company. Cruz 18, A. Crosas, manager, handling World and Moss features.

San Juan Film Company, Cruz 18, Pedro Gelabert, manager, handling Pathe and World.

Roman Film Company, Allen 79, M. Roman, manager, handling Metro.

Empresa Yaguez, Mayaguez, Francisco Miamón, manager, handling Ivan and other pictures.

Just at present Mary Pickford, in the "Little American," is having a great run on the island. Most houses are showing it at an admission of 25 cents, and are reporting capacity business. Each house that has shown the film requested from one to three repeats.

A. L. Pratchett, General Manager of the Caribbean Film Company, has sailed for New York, and will stop at Havana, where he will remain for several weeks. Between now and November he expects to cover all of the territories in the West Indies, in which the Caribbean Film Company has the exclusive right for Artcraft and Paramount films. He plans to be back in Puerto Rico in November.

The Puerto Rico Casino has its own cine. It is not a nightly affair, but a Saturday night one, and occasionally it is suspended on Saturday night to give place to some other form of entertainment.

The Casino since its inauguration has had as part of its program a social Thursday. When the training camp for officers was opened the day was changed to Saturday in order that members who were in the camp might be present, and an extra effort is being made to have the evening a success.

The introduction of moving pictures in the Casino is a part of this effort. The Casino has bought a machine—a Power's, by the way, sold by A. J. Lang when he was here a couple of months ago—and the pictures are thrown on the screen of the portable stage in the ballroom. The Board of Directors believes that the movies will prove a success.

HARDWOOD HULL.

General Enterprises, Inc., Closes Big Deal

Harry G. Kosch Announces Sales of Foreign Rights on Goldwyn, Balboa and Frohman Pictures.

HARRY G. KOSCH, advisory counsel for Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., announces that he has been appointed New York representative for a co-operative body of foreign buyers, recently organized for the purpose of dealing in world's rights. Mr. Kosch reports an unusual state of activity in this particular branch of the industry. On behalf of John Olsen & Company, of Copenhagen, Denmark, the General Enterprises, Inc., attorney has negotiated a contract where-

by this firm secures the Scandinavian rights to the entire Select output. Mr. Kosch also acted this week in a similar capacity for Olsen & Company in closing contracts for all of the productions made by Goldwyn for the territory embraced by Denmark, Norway and Sweden. In addition to the above mentioned contracts, negotiations were also consummated between Mr. Kosch and Nick Holde, acting for the Balboa Company, whereby a complete series of Balboa pictures will be distributed in Scandinavia by the organization which Mr. Kosch represents.

Another important deal involving the countries in Scandinavia, Finland and Holland has been consummated between Mr. Kosch and the Trans-Russian Film Company, which gives the latter named firm the right to distribute ten special pictures of the Frohman Amusement Company in the territories mentioned. Among these pictures are the following: "Body and Soul," "The Woman in 47," "Then I'll Come Back," "What Happened in 22," "The Witching Hour," "God's Man," "The Rainbow," "The Accomplice," "The Song of Six Pence" and "The Conquest of Canaan."

In addition to these activities, the General Enterprises, Inc., attorney is also handling the foreign sales for Messrs. Sawyer's and Lubin's various special state right productions, among which are: "The Warrior," "Mother," "The Liar" and "The Crucible of Life."

A Great Change for the Better

American "Junk" No Longer for Foreign Fields, Says Cromelin.

"I RECENTLY declared that the advance of American films in the foreign fields was not due to war conditions," says President Paul H. Cromelin of the Inter-Ocean Film Corporation in a new statement. "This declaration is substantially true, but there is one war-time angle that has worked indirect benefit to the American picture abroad, and it is this:

"American pictures suffered loss of prestige abroad for many years because junk prints were shown in many instances. These prints came from England and were the result of an overflow of American films in that country. American pictures were indiscriminately shipped to Britain, and their suitability to that market not considered at all, with the result that some of them fell into the hands of second-hand dealers, who bought them as junk and sold them for such in foreign territories.

"Naturally film buyers in those territories would not pay the price for new American films when old ones could easily be had that were new to the market, although not high in quality, so local picture fans never saw American pictures at their best, and were not impressed with what they did see. One would not expect a spirited demand for American films under such conditions.

"But the indiscriminate flood of American films on the London market ceased when the ten cents per foot British import tax went into action. There was no longer an overflow of American pictures in London, and shortly none for the second-hand dealers who shipped to foreign parts. Besides it became more difficult for the latter to make shipments with the tightening of shipping restrictions. The countries the junk dealers had supplied tried out new American film, and theater audiences took to this material with such enthusiasm that the foreign exhibitor was glad of the change. Today he declines to be switched to second-hand stuff at any price."

Among the Exporters.

Many foreign buyers—upwards of fifty, according to some statements—attended the trade showing of "Just a Woman," the Eugene Walter six-part feature, starring Charlotte Walker, and directed by Julius Steger, given at the New York theater roof garden on Thursday morning, March 21. The showing was held under the auspices of the Robertson-Cole Company, of New York and London, with branch offices in many of the large cities of the world. This concern is handling the foreign territorial rights to the production, the negative of which recently was purchased outright by Frank G. Hall to be distributed through the United States Exhibitors' Booking Corporation, of which he is president. Miss Edna Williams, representative of the Robertson-Cole Company, is in charge of the disposal of foreign rights.

* * *

A representative of Miles & Manheimer has sailed for Rio de Janeiro, taking with him several copies of "Tarzan of the Apes," the picture with which the well-known New York exporters start their new drive in the Latin-American markets. It is understood that he will visit Rio, Sao Paulo, Pernambuco, Bahia, Buenos Aires, Montevideo, Santiago, Lima and other important motion picture centers of South America. Miles & Manheimer have selected as their representative a man who has successfully exploited several American features in this territory and knows the ground thoroughly.

* * *

The Inter-Ocean Film Corporation announces the sale of "Enlighten Thy Daughter" this week in five of the few remaining "open" territories. The territory just closed is comprised of Chile, Peru, Bolivia, Ecuador and India. It is further stated that "The 13th Labor of Hercules," which is also distributed by the same company in foreign fields, has been disposed of for India.

* * *

Gus Schlesinger, who is placing Christie comedies in the foreign field for the Inter-Ocean Film Corporation, recently entertained a party of fifty children from the Hebrew Orphan Asylum at a special showing of these pictures in the Inter-Ocean projecting room. Mr. Schlesinger reports brisk business with Christie comedies in most of the foreign markets.

* * *

As predicted in this department last week, Bidwell & Larrain have just secured the rights for the exploitation of the First National-Chaplin series in Chile. The deal was closed through William Vogel, of William Vogel Productions, Inc., who controls the world rights on these pictures.

* * *

An interesting letter received by the Inter-Ocean Film Corporation reveals that "Enlighten Thy Daughter" played a small town in Puerto Rico eighteen times. The picture, the letter states, has met with as great appreciation as the most successful serials.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

25. A firm in Santo Domingo wishes to get in touch with a reliable exporter of new or used film.

27. A man in Camagüey, Cuba, is in the market for electric lighting devices, such as dimmers, gelatine, spot lights, lamps and wire.

28. A man in Valparaiso, Chile, is in the market for new and second-hand film. Payments will be made through a New York banking house.

29. A man in Vera Cruz, Mexico, is in the market for post-cards of motion picture artists.

30. A man in Agua Pireta, Mexico, is in the market for new and used film.

31. A firm in Buenos Aires, Argentina, is in the market for chemicals.

32. A firm in Havana, Cuba, is in the market for great features and serials.

POWER AND TRIMBLE PREPARE FOR WORK.

Tyrone Power, leading star of the Washington Motion Picture Corporation, establishing studios at Minnehaha Park, will arrive in Spokane in May to take up his work under a three-year contract with that company.

Larry Trimble, known to motion picture fans of both England and America, will become a resident of Spokane through signing a contract with the Washington as director of productions, to be started soon in the new Minnehaha Park studio, and to take charge of marketing the output of the local plant.

WORLD-PICTURES BUYS COOK STORY.

World-Pictures have purchased from Grace MacGowan Cook the picture rights to her successful novel, "The Power and the Glory." It is now being put into scenario form, and will be among the early summer releases.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Semi-Annual Catalogue Now Ready

Third Edition of Half-Yearly List of Educational and Selected Films Available for Distribution.

THE third edition of the semi-annual catalogue of Educational and Selected Films issued by the Moving Picture World is now available to applicants at the rate of 20 cents per copy. This catalogue covers the period between July 1 and December 31, 1917, and contains besides a fully classified list of educational pictures, the names of works of literature that have been adapted to the screen during this period, and of a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions, approximately 1,500 different pictures.

Attention is also called to the fact that the Moving Picture World publishes in its columns a similar list of films every three months with a view to aiding the exhibitor and others interested in the presentation of high class moving picture programs.

An Indictment

The Moving Picture, A Clergyman's Child, Has Been Neglected by the Church.

By Rev. W. H. Jackson.

CONTINUED agitation on censorship and the Sunday opening question seems in some sections of the country to cause constant friction between clergymen and the moving picture interests. All this is very unfortunate and ought not to be. With perfect candor at the outset, the writer of this article desires to say that much of the blame for these conditions rests upon the clergymen generally. For several years they have been apathetic and indifferent to the growth in their midst of a great power, which, from the beginning they ought to have associated themselves with, and should also have assisted in the directing of the same. Now that this new power has grown to vast proportions under all other guidance but theirs, the clergymen—who took no part in its development, now find fault with its activities. If a father allowed his son—an intelligent boy—to grow to manhood, denying him all parental guidance, and left him to pick out his own associates in the world; who, but the father, would be to blame if that son formed associates in life contrary to and also perhaps derogatory to the father's best interests, more especially so if the father were a clergyman and the son a man of the world.

A Clergyman's Child.

The film which makes moving pictures possible was the invention of an Episcopal clergyman, the late Rev. Hannibal Goodwin, of the House of Prayer, Newark, N. J. He worked at it assiduously for two or three years in the hope of perfecting a panoramic picture machine to hold children in Sunday-school more successfully. If that great-minded and kindly gentleman were alive to-day would he not be surprised to find that the child of his brains and religious anticipations had been allowed to grow up without the care and support of those very interests to which he dedicated it. This child has grown, however, supported by the world rather than the church, a credit to the one who fathered it; and, if the "children of this world have been wiser than the children of light," let not the children of light complain, theirs is the blame and the loss. This great child, however, it is well to say, has never disgraced either itself or its progenitor; it has been both used and abused and only the abuser is to blame. If those very people who could and should have been its first users had availed themselves of their privileges they might have saved this power from much of the misfortune which has befallen it and they must be exceedingly careful that they blame not a condition for which they are as largely responsible.

Its Origin and Purpose.

The clergyman who said of the moving picture "it was conceived in iniquity and born in sin" certainly knew his bible, but was otherwise lamentable in his ignorance of other things. The moving picture was conceived in the brain of a right-minded clergyman, and was born of the greatest development of the associated arts and sciences; if therefore the brain of man, the sciences of the universe and the arts of human development and culture are the results of a God-creator, the moving picture has nothing to be ashamed of in its origin. When, therefore, we find God-created beings and things diverted from, or perverted in their purpose, to blame the original cause is a vile slander; suffice it then to thus establish the origin of the moving picture. With regard to its purpose, its original conception was for the Sunday school; its development was for education and entertainment; no one could foresee to what diverse purposes it might ultimately be used any more than the discoverer of printing could foresee to what evil purposes the publication of books might be turned. The origin and purpose of books and pictures are almost identical, they are both permanent for all time, their purpose likewise is for good though capable of evil, and their future is in the hands of the public.

A Fifty-Fifty Possibility.

It has been truthfully said that the moving pictures are equally capable of good or evil. This cannot be said of any other thing which holds within itself the power to entertain and amuse people. The theater, the vaudeville, the music and dance hall and similar places do not possess the same proportion of power for good as they do for evil. There is, therefore, a fifty-fifty proposition with pictures and with books. The world may be using its fifty and cannot be blamed. Are the clergy using their fifty? If not, they stand indicted of wilful if not a criminal neglect, and must needs defend themselves, and not vent their wrath upon those who have taken up that which they have neglected. If the pictures only possess say fifty per cent. of power for good, why is that part not used? Only a half of one per cent. of ministers in New York city use or encourage the moving pictures. Over fifty per cent. not only neglect their part in the good work they could do, but spend time and money in fighting against those who do use their own claimed proportion; a truly dog-in-the-manger attitude to take. John Wesley did not stand off and fight against places he objected to, he preached in them. If the ministers instead of fighting against the moving pictures would begin and use them, they would serve a higher purpose. In the smaller cities and suburban towns a few more ministers have had the courage to take up the profit to be found in the educational picture, but their numbers are few in proportion to the rightful number of those who should be as busy with pictures as with books.

Inherent Advantages.

Books are considered the most important accompaniment of human progress. If this were not so the libraries of the world are a vain thing and such men as Andrew Carnegie very foolish, but our schools are monuments of wisdom and the American school is the backbone of the nation. Pictures are the necessary expounders of books, indeed their relations in this respect are interchangeable, they are concomitant. Who despises pictures must despise books, who discourages pictures must discourage books; what education has joined together, let not ignorance (in any form) put asunder.

The Moving Picture Educator is speaking thus plainly in presenting this indictment against the clergymen because of the great difficulty it finds in getting clergymen generally to see or take advantage of the inherent value of moving pictures, or to see and take advantage of their at least fifty per cent. part and in their own case make it a one hundred per cent value to them in their work; it is easy to make the pictures do their full value of good if all the good in them is sought for and brought out.

School Instructors.

In common honesty much that has here been said about the attitude of the large majority of ministers must also

be said of the public school authorities, although they have among them a larger proportion of picture users than the Church; in spite of this, however, considering that they have the youth of America under their control, the writer does not hesitate to declare that they are derelict in their duty to the educational advantages of their schools, and lacking in force of that good citizenship which an education coupled with a patriotism such as the moving pictures alone can teach, is so criminally ignored. Let no one who uses the pictures be criticised by those who ought to use them; neglect on one's own duty does not give one the right to find fault with another who does try to do something with that power which we ignore or even neglect.

Interesting Educationals

Two Topical Subjects, Two Industrial, Two Travel, and Two Zoological.

Reviewed by Margaret I. MacDonald.

"Training Women Sharp Shooters" (Paramount-Bray).

THE efficient manner in which American women students of rifle shooting handle their guns under the tutelage of June Haughton, international woman rifle shot, will be somewhat surprising to some who view this picture. The school in which these women are seen performing, and in which Miss Haughton herself demonstrates for the camera, is situated in New York, and is being attended by a goodly number of New York's women, who are determined not to be caught napping should they be called on in an emergency to do guard relief duty. Pictograph No. 113 has enlisted this picture as one of its most entertaining subjects.

"A New Use for a House Boat" (Paramount-Bray).

The raising of dogs on a house boat has become a reality according to a picture to be found in Pictograph No. 113. The boat in question is anchored in the Hudson just above Manhattan, and in this floating kennel are being bred some very fine specimens of the canine kind, among them French and English bulldogs and various kinds of terriers.

"Timber Transportation in Sweden" (Pathe).

This half-reel, which appears with above, is also in tints. It gives some informing views of the way log drives are made in Sweden down swiftly moving rivers. The transportation of a log raft is shown, with men upon it guiding the raft in its dangerous course by means of great sweeps. A fine subject of the kind.

"Speeding Up the 'Spud' Drive" (Universal).

In the 66th release of the Screen Magazine will be found some interesting scenes which illustrate the growing of potatoes on a large scale. Horse tractors are used in preparing the ground and in removing the potatoes to the surface after they have matured. The gathering of the potatoes in baskets and the final sacking of them in preparation for the market is also shown.

"Lumbering Lodgepole Pine in a National Forest" (Universal).

Another interesting logging picture such as we have seen not infrequently in the past few months appears in the 66th release of the Screen Magazine. Here we see the lumbermen going through the forest of Arapahoe, Colorado, marking with their axes the trees selected for removal. The cutting of the trees and the removal of the logs to the flume by means of tractors, and their final arrival at the saw mill are among the scenes shown.

"Cuzco, the City of the Sun" (Kleine-Lincoln & Parker).

One of the series of South American pictures collected by the Lincoln & Parker cameraman. Cuzco is an ancient city in Peru originally inhabited by the Incas, and situated about 11,000 feet above sea level in the Andes mountains. This city is of intense interest to the modern public. The fortress built of blocks of blue limestone without the aid of cement is a curiosity for reason of the fact that these blocks are so closely fitted together that the blade of a knife could not be forced between them. The city is still inhabited by Indians, and among the interesting sights are some scenes at the market place where these Indians sell their goods. We learn from the picture that the chief food of these people is frozen potatoes. The Rodadent, a natural rock formation in which steps have been hewn by the ancients apparently for the purpose of approaching a throne chair at the top, is another interesting feature. The picture gives an excellent idea of the architectural style of the Incas.

"Auvillac" (Pathe).

A half-reel scenic, in tints, giving some striking views of an old feudal town in the province of Auvergne, France. The town lies 3,000 feet above the valley of the Jordanne river. Village folks, herds of sheep and various forms of architecture are pictured in a pleasing way.

"Sea Birds and Animals" (Universal-Finley).

The 13th number of the Finley Animal Studies will be found interesting and entertaining. Turtles and terrapins are the first to receive attention. The shells of these animals are their protection against enemies, and one of the most attractive features of this portion of the picture shows one of them emerging from its covering. Then we are given glimpses of the tufted puffin and its home, and also of other sea birds including a closeup of the chick of a sea parrot. The male sea lion getting ready to take a dip in the sea, and his herd following the example of its chief are entertaining features. Information regarding these animals is given, and lastly some remarkable pictures of the home of the white pelican at Clear Lake, Northern California. The eggs of the pelicans lying around on the sand, the young hatching, and finally a parade of pelicans are all interesting and often amusing sights.

"Wild Animals of the Yellowstone" (Universal-Finley).

An unusually attractive release shown recently at the Rivoli shows some of the wild animals to be found in the Yellowstone Park. Nicely subtitled views of deer including a closeup of a mother deer and a couple of fawns are among the opening scenes. Then comes the cony, a funny little thick-furred animal that builds itself a tiny hay stack for a winter home, followed by pictures of the American Elk. One of the most attractive scenes in the picture shows a beautiful elk on a mountain side, his head and powerful antlers clearly outlined against the sky. Some interesting views of the beaver, with information concerning its peculiar habits, are also given.

Outing-Chester Series

Interesting Group of Films Made by C. L. Chester in Conjunction with the Outing Magazine.

THE FIRST four reels of a series of fifty-two scenic-travel pictures made by C. L. Chester in conjunction with the Outing Magazine were exhibited to the press on Thursday, March 21, in the Sun projection room, 218 West 42nd street. These pictures are being handled by the Jesse J. Goldburg Motion Picture Productions, Times Building, New York City, and are of unusual interest and good quality. They are tinted and toned, and are subtitled in an entertaining as well as an instructive manner.

The subjects covered in the first four reels of approximately 900 feet each, are "A Coorial on the Oronoco," "A Mountaineering Memory," "Kaieteur, the Perfect Cataract" and "A Jungle Joy Ride." Three of these picture scenes of great beauty and interest in South America, while the remaining one introduces us to the very tip-top of one of the Canadian Rockies.

"A Coorial on the Oronoco" takes us along this beautiful Venezuelan river in one of the Venezuelan sail boats known

Scene from "Outing-Chester Series."

as a coorial. The trip through the rapids with the native boatmen in the garb God gave them portaging the boat over shallows and up steep and rocky ways to avoid the raging cataracts is exceptionally thrilling. Finally we come to a great stretch of clear, quiet running water set in banks of black granite rock from whence we move on peacefully to the towns of St. Felix and Barrancas. In the latter considerable of the life of the place is pictured. An interesting scene in

this reel shows great clumps of water hyacinths which threaten to interfere with traffic on the river, and also clouds of malarial mosquitos of which some remarkable closeups are given. Then there are pictures of life among the Guaraumo Indians with their queer houses erected on stilts, and Pedernales, an interesting coast town. This reel altogether is tremendously interesting.

"A Mountaineering Memory" presents a fine illustration of mountain climbing in the Canadian Rockies. The Assinaboine mountain is the particular subject upon which the camera was focused. This mountain, which is only something over 11,000 feet high, is most difficult to climb because of its steepness and rotten ledges. The picture shows a party of mountain climbers starting off from Banff by pack train, camping, and finally making the daring climb to the very summit where by the aid of the cameraman we gaze on a panorama of peak upon peak. The development of a storm among the mountain peaks is also intensely interesting and well photographed. This picture also contains an interesting study of a porcupine.

"Kaieteur, the Perfect Cataract," one of the most beautiful of the four reels, takes us along a beautiful river in British Guiana to that magnificent waterfall called Kaieteur. The story goes that this fall gets its name from an Indian who, banished from his tribe, jumped over it. The Kaieteur falls is situated in the lovely Pascaraima mountains and, situated as it is among the wildest beauty, the picture it presents is more beautiful than the pen can tell.

"A Jungle Joy Ride" takes us along another of the rivers of British Guiana and through one of its jungles. Here we mingle familiarly with the Pandamonian Indians, and see them making yarn from the jungle cotton, and hammocks from the Moriche palm. The making of cassava meal is an interesting point in this reel in which we are also introduced to some of the birds of the jungle as well as to an immense anaconda being carried by half a dozen men.

The first twenty of the Outing-Chester Pictures are already completed; and it is stated by the distributors that offers to book them have been received from a number of first-run theaters in different parts of the country.

Idealism Wins in Training Camps

George E. Stone Finds Exhibition of Biological Film "How Life Begins" Interesting Work.

THAT there is a latent appreciation of the ideal in the makeup of the average American man is exemplified in the fact that the four-reel biological production "How Life Begins," with which George E. Stone has been lecturing in the nearby military camps has been received on many occasions with an enthusiasm which has been known to be lacking in the presentation of the best feature films. It may be remembered by some of our readers who have seen this film or who have read reviews of it, that it covers its subject from first to last in a clearly defined, beautiful and delicate manner—so much so that even the child can understand and enjoy it. This film, which was produced by Mr. Stone, has been handled successfully by Mrs. Katherine F. Carter for the past year, and information regarding it can be had from her office in the Candler Building, 220 West 42nd street, New York City.

In exhibiting the film in the camps Mr. Stone acts in the capacity of an officer of the War Department Commission on Training Camp Activities, and is showing it in the Y. M. C. A. auditoriums, the Knights of Columbus Halls, the Liberty Theaters and the Regimental Theaters where there are any, or any place where an audience can be obtained. For the reason that more or less material of the same class had been presented in rather a disgusting way previously, considerable opposition was met with in trying to gain an inning at the camps. Finally after one or two tryouts, one of which was before the negro soldiers, who, by the way, sent in a request for a second showing, the film won on its merits and the interesting and inspiring lecture delivered by Mr. Stone. The audiences which have been viewing the film in its entirety range from 300 to 400 men. On one occason the "boys" gave it a rousing three cheers and asked to have it shown again. Various incidents of this kind occurred which gave ample proof that our American men recognize the best when they see it.

"How Life Begins" has also been exhibited within the past few weeks three times in the Trenton High School, once in the New Jersey State Normal School, and once in the New Jersey State Institute for the Deaf and Dumb. In the latter a remarkable amount of appreciation was shown among the children. These latter exhibitions were given under the auspices of the American Social Hygiene Association with which Mr. Stone is associated.

On March 20 Mr. Stone left for Newport News, where he will be employed in the exhibition of this film for a period of ten days.

"The Depths of the Sea"

Second Instalment of the Ditmars Pictures, which Combine Amusement with Instruction.

Reviewed by Rev. W. H. Jackson.

IF POSSIBLE the second episode of the "Depths of the Sea" series of pictures, photographed by Raymond L. Ditmars and distributed by M. S. Epstein, 1495 Broadway, are better than the first in that they continue to show with increasing interest denizens of the ocean with characteristics unknown to the average person. Educationally it is most delightful to become acquainted with these strange sea monsters and their peculiar habits.

The gunards are a fish with hands (not feet), because being placed under the gills very near the head they take the natural place of hands and seem used as such, although the fish seems to use them to walk with on the bottom of the ocean with a quick, paw-like movement. There are dog fish and cat fish each with its own peculiar habits yet not especially related with the similarly named land animals. It would seem that as "there is nothing new under the sun" the Teutons must in some way have learned of these sea wonders both the "camouflage" and the "smoke-screen"; the way in which some of the fishes can change from spots to stripes is wonderful, how much more beautiful these would be if only they could be shown in colors, their "camouflage" would seem much more real. They do, however, deceive the enemy. The cuttle-fish is the demonstrator of the "smoke-screen" in which he is very successful, either making himself invisible, or rendering it difficult for his foe to pass through the vaporous matter ejected. Perhaps the greatest wonder must be attributed to the electric-fish, which is able to overcome that master monster of the deep, the devil-fish. That latter seems a dread enemy to all; it is therefore a welcome sight to see him overcome even as his name suggests that he should be. With a vibrating movement around which also the water seems to vibrate, he is able to release himself from the demon of attack and, we are told, often "seems to electrocute him"; anyhow, the sight of these two strange fishes is marvelous. Not to have these pictures before the schools is a crime, they belong to that class of picture which are new to adults, therefore their knowledge would be doubly helpful to those still in their youthful days. Many do not hesitate to declare that we are learning more from screen natural history than was ever possible from the natural history of books and that school which is able to do so and does not make provision for placing before the scholars these valuable lessons is not doing its duty to those whose education is committed to their care.

"Our Bone Relatives"

L. M. Glackens Gives Grotesque Illustrations of Some of Our Ancestors in Paramount-Bray Pictograph.

IN THE 113th release of the Pictograph will be found an amusing and instructive animated drawing dealing with the similarity in bone construction between modern man, the gorilla and the elephant, as illustrated by the naked skeletons of each.

The most entertaining part of this picture seen through the eyes of the ordinary audience will be found in the manner in which comparisons are drawn. The skeletons dissolving into flesh and blood personages dress-suited for the occasion form splendid examples of why the latest evolution is the best bet.

Official Italian War Pictures

First Installment of Series of Pictures Which Illustrate Courage and Zeal of Italy.

COMMENCING March 17 the Rivoli Theater, New York City, exhibited the first of a series of official Italian War pictures which form a remarkable illustration of Italy's courage and zeal in warfare. In the first installment is shown the activities of the Italians, commencing from the plateau of Bainsizza and including bridge building scenes on the Izonsa river. One of the remarkable features of this installment is the portaging of boats over the mountains by the Italians, and the forming of these boats into a bridge. The picture tells us that in twenty-four hours this bridge was demolished and rebuilt no less than five times.

A thrilling scene shows the rushing of troops and guns across the bridge after its final establishment. The hauling of big guns up the mountains by man power when tractors were of no further use is also inspiring. A gallery 29,000 feet in length hewn out by the Italians for the accommodation of troops, is another astonishing feat of which evidence is given. Then there is the bombardment of Mount St. Gabriel, a British gun in action, a scene in which an enemy gun demolishes a French gun, and a dash of Italian soldiers across No Man's Land hurling hand grenades as they go. Many other scenes of special interest also occur in these pictures, further information regarding which can be had from the Italo-North American Union, 11 Broadway, New York City.

IOWA STATE TEACHERS' COLLEGE HOLDS SHOWS.

The Iowa State Teachers' College at Cedar Falls is showing classical and educational pictures each week at the college assembly auditorium. The equipment is thoroughly up to date, consisting of two machines, and large business is reported on each picture. Prof. F. A. Lynch is the faculty member in charge of these exhibitions, and he states that it is his object to run a class of pictures that will be of assistance to the students in the pursuit of their various studies. At the request of the classes in English, Hall Caine's "The Deemster" was run last week, and the head of the science department has requested a booking on "The Submarine Eye," which Mr. Lynch will show some time during the coming month. The proceeds from these pictures is devoted to various college funds, such as athletics.

Picture Experts Needed in France

National War Work Council of Y. M. C. A. Issues Call for Operators, Cutters and Repair Men.

A CALL to men in the motion picture industry who desire to do their share toward winning the war, but are not within the age limits from which the government is selecting the draft armies, has been issued by the National War Work Council of the Young Men's Christian Association. The special need is for men who are expert operators, film cutters and repair men.

A. G. Knebel, executive secretary of the War Personnel Board, to which applications should be made, has summed up the requirements demanded of men who will be accepted for service in the camps and cantonments of the United States and with the expeditionary forces abroad. He said:

"We can consider only men who are willing to face hardship and danger, who are prepared physically to endure drudgery, long hours and high tension, nerve racking work. Men with the spirit of service are urged to respond, who are willing to serve without compensation or for a very meagre allowance. Men with the spirit described have responded, doing their bit as have their younger brothers who have left profitable positions to go into the trenches at very small pay.

"More than 4,000 men have entered the service through the Y. M. C. A. since last summer. These include men selected for all branches of the work which the government has requested the Y. M. C. A. to perform. The immediate needs are for 1,000 men a month. We hope to obtain dozens of men who are familiar with the mechanical and projection ends of the film industry. We cannot consider pacifists or men of pro-German tendencies; neither is it possible to consider men for overseas service whose parents were born in Germany or Austria."

KNAPP REJOINS GENERAL.

General Film announces the appointment of C. C. Knapp as manager of its Minneapolis branch. He is a former General Film employee, having made a great record as a salesman, working up in a few years to a managership at Minneapolis. Since that time Mr. Knapp has been engaged in exploitation of state right features, and more recently was handling "Cleopatra" in Pennsylvania and New Jersey.

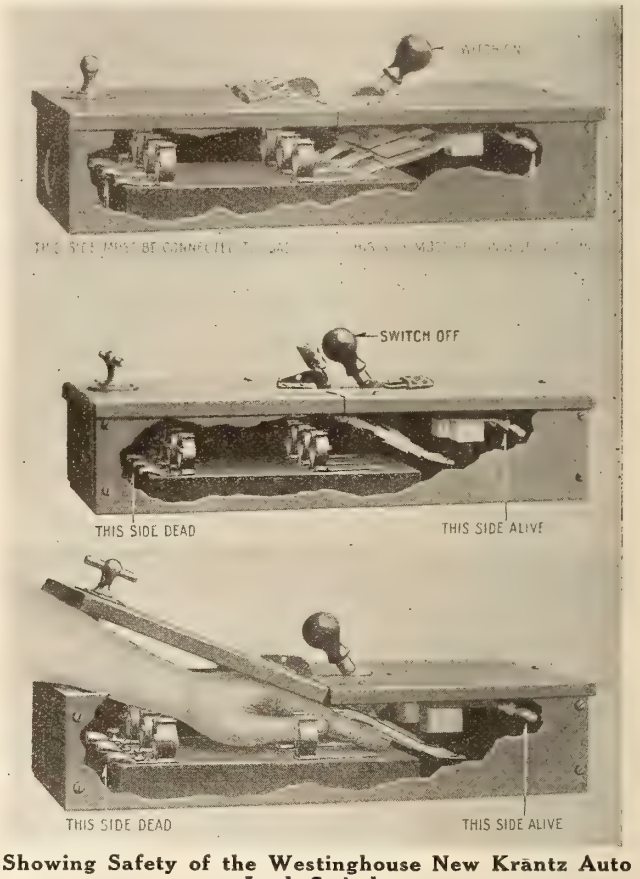
FILM MAN NOW POLICE CHIEF.

Ludlow F. Petty, formerly manager of the General Film branch at Cincinnati and well known in film circles, is acting chief of police under the Republican administration in the city of Louisville. He is demonstrating that he can make as good a police official as a film salesman.

A SAFE SWITCH.

The Westinghouse Electric & Manufacturing Company of East Pittsburgh, Pa., is marketing a new safety auto lock switch which will be of particular interest to moving picture theater proprietors and operators. Among other good points which will particularly appeal to prospective users is the enclosure of the switch in a heavy metal box of twelve-gauge sheet steel, which provides exceptional strength to withstand rough handling.

The switch is so constructed that the box enclosing same cannot be opened except when the switch is in the off position, and when the switch is off and the box open it is impossible for anyone to get in contact with the live parts of the mechanism.



Showing Safety of the Westinghouse New Krantz Auto Lock Switch.

The ingenious method by which this is accomplished is clearly illustrated in the accompanying photographs. The switch may be locked in the off position by placing a padlock in the handle, and thus preventing the closing of the circuit by unauthorized persons. A padlock may also be placed on the door over the fuses, preventing the changing or removal of these by any except the possessor of the key. The switch is one which may be placed anywhere and gives the owner of the building absolute assurance that no injury to anyone operating or meddling with same can ensue. A descriptive folder will be furnished on application to the Westinghouse Company and mentioning the Moving Picture World.

MAE MARSH SPEAKS AT BALTIMORE.

Mae Marsh, Goldwyn Pictures star, has accomplished something she has long been eagerly looking forward to. She has made a painless personal appearance.

It happened in Baltimore March 24, when Miss Marsh was the guest of Owner Whitehurst and Manager De Hoff of the Garden Theater, one of the city's most pretentious motion picture playhouses. Without a twinge of embarrassment she appeared there at a big patriotic entertainment, rose and bowed prettily from her box when the packed house wildly applauded a special film by means of which she delivered a brief but stirringly patriotic appeal for the war savings stamp campaign and then stood by on the stage while Governor Harrington, Maryland's chief executive, auctioned and sold for $100 a bouquet of roses presented to her by Mr. Whitehurst.

Advertising for Exhibitors

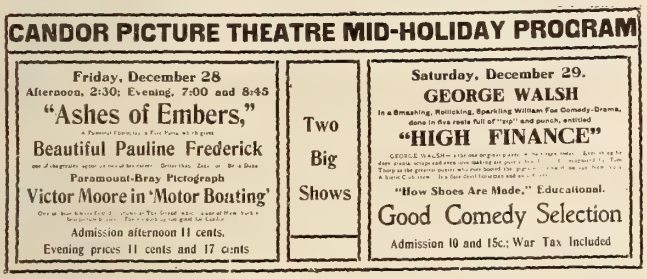
Conducted by EPES WINTHROP SARGENT

The Rational Way.

WILL L. BEEBE, of the Candor Theater, Candor, N. Y., has the right way of looking at things. He mentions the growing difficulty of making money in the face of extra taxation and unsettled conditions and goes on to say:

> In order to try and keep my patronage at normal, I have done away with the throwaway entirely, and have resorted to a larger advertising space, as you will see from the enclosed. I have also strengthened my program somewhat and have increased the prices.

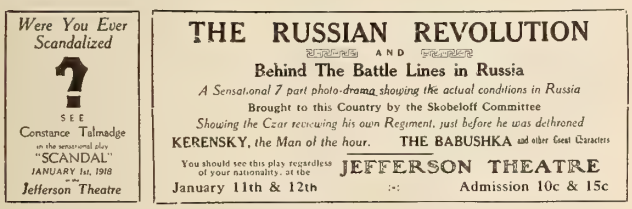
He hasn't cheapened his program and cut down the prices. He has raised the price and the standard of entertainment value, has done more newspaper work and sits tight. His prices are ten and fifteen



and eleven and seventeen, as shown by the advertisement, which runs seven inches across page and gives a very pretty display. For that center box we think that small fists pointing right and left in the upper and lower panels would help a little, but it is an excellent idea as it stands, though a trifle too full of type, which is not the same as saying there is too much text. This seems to be an adaptation of the Bleich style, but offers some original points worth studying. Get particularly that top line. "Mid-holiday program." It suggests an extra good show in between Christmas and New Year's, but it permits the reader to get the inference unconsciously, and so it has more effect than it would have were the statement made in that many words.

Philadelphia Programs.

Times do change. Jay Emanuel comes out with a throwaway card headed "Men, beware of women." He didn't used to shun the ladies. For that matter we don't believe he is afraid even now, but it makes a good introduction to his type story. We've told how Emanuel makes


Were You Ever Scandalized
?
SEE
Constance Talmadge
in the sensational play
"SCANDAL"
JANUARY 1st, 1918
Jefferson Theatre
THE RUSSIAN REVOLUTION
AND
Behind The Battle Lines in Russia
A Sensational 7 part photo-drama showing the actual conditions in Russia
Brought to this Country by the Skobeloff Committee
Showing the Czar reviewing his own Regiment, just before he was dethroned
KERENSKY, the Man of the hour. THE BABUSHKA and other Great Characters
You should see this play regardless of your nationality, at the
JEFFERSON THEATRE
January 11th & 12th Admission 10c & 15c

even his envelopes work. The cut shows the front card (on the left) and the full back printed up. These are common number ten manila envelopes, used for sending out advertising material, and by having a smaller supply printed up he makes three-sheets out of them. The contents will reach one or two persons, but the envelope will appeal to all who handle it. He does not change every week, but every few weeks. It will be noted that the attractions advertised here are for January first and twelfth. Jay doesn't believe in overlooking a bet. Another interesting exhibit is a red and blue on white, a program for the Jefferson. He gets out a monthly program for the two houses, but he doesn't trust to that to last for a whole month. He knows too much for that. When he has an extra good looking week, he gets out a special for that. Keeping everlastingly at it is what gets him somewhere.

The Ridge Avenue is a bit weak on its English now and then. A December program announces an increase in Saturday prices and winds up with:

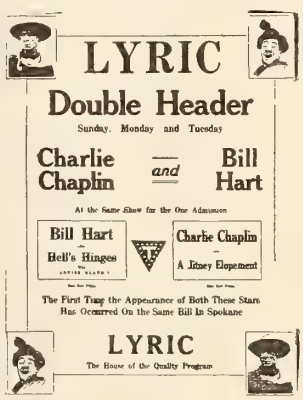
> THE INCREASE WILL BECOME EFFECTIVE, SATURDAY, DECEMBER 22d, AND EVERY SATURDAY THEREAFTER THE PRICE OF ADMISSION WILL BE 10 cents FOR ADULTS in the AFTERNOON, and CHILDREN, 5 cents. EVENING, ADULTS 15 cents, CHILDREN 10 cents. The quality of the productions that will be shown on Saturdays are of rare excellence and cost us considerable more money than other productions, and have, therefore, found it necessary to make this increase.

This is awkwardly phrased. It would be more fluent to say "Commencing December 22. The Saturday prices will be ten cents for adults and five cents for children in the afternoons, while the evening prices will be fifteen cents for adults and ten cents for children. These unusual productions cost us considerably more than the regular program features and make necessary this increase in admission prices."

The Palms, a suburban house, gets out a neat folder program 2½ by 5½. This house remained closed Christmas eve to permit its employees to do their Christmas shopping, ostensibly, but probably because it was a bad business day. Many houses could do this with profit and get all the bigger business Christmas day. The house also gave a free show for the kiddies during the week, laying emphasis upon the fact that it was not the regular program but a specially selected program.

And in passing, the Rivoli opened some weeks ahead of Rothapfel.

Drawings and Rule.

J. W. Allender, of the Lyric, Spokane, Wash., sends in a couple of advertisements for his house that admirably show the relative values of drawing and white space. The cut on the right is eleven inches across the page. The longer is six seventeens. This is the larger space, but it owes its superior display to the white space rather than to the extra size. There is nothing to the drawn design to commend it. It fills in, but it obscures the announcement and is harmful rather than helpful for this reason. The drawn design is good only when it

LYRIC
Double Header
Sunday, Monday and Tuesday
Charlie Chaplin and Bill Hart
At the Same Show for the One Admission
Bill Hart in Hell's Hinges
Charlie Chaplin in A Jitney Elopement
The First Time the Appearance of Both These Stars Has Occurred On the Same Bill In Spokane
LYRIC
The House of the Quality Program

attracts marked attention to the type and when it heightens the desire to see the subject so advertised. Unless it can do one of these two things, the money paid for drawing and the cut are wasted. It will be better to trust to white space. The other advertisement stands out, though the printer has done an unusually poor job. The display is too formal and the choice of types gives the names too condensed a letter on their first use. An extended in the same face would have given a much better display, because an extended is generally easier to read than condensed, and here there was plenty of room for the use of a wider letter. A better arrangement of the copy might have brought a better handling. There is too much repetition. The black display of "Double Header" might better have been given to "Two stars—one admission." Then Hart could have gone across the paper, with an underline bank for the play, a large "and also" and then the Chaplin in similar display. The corner cuts are not of much value because they are poor cuts. It would have worked better to use "2 in 1" in those corners, trusting to the type display to get the names over. We are not using Mr. Allender's copy because it is any worse than a lot of other material, but because he sent in two contrasting styles that point the moral that it is not always the cut that makes a good advertisement.

Excellent.

The Strand, Erie, Pa., got out an unusual advertisement for "Thais." It is an invitation, type-printed, but hard to tell from copper plate, and it is gotten out with all the care that could be shown in the preparation of a society announcement, die-sunk name and all. In spite of the fact that it is Old English shaded probably not one person who got this announcement ignored it. Its very elegance compelled attention. It is the best example along these lines that we recall having seen.

Harmonizes.

The latest stunt of the Lehigh Orpheum, South Bethlehem, Pa., is to use a drawn heading for the program to match the style of the Comstock it uses for its chief display. Comstock, by the way, works nicely to get a larger display than the size of the type will usually bring. It has all of the solidity of the Gothic with a light touch all its own. Ask your printer if he has any.

Toledo Advertisements.

From some issues of the Toledo Times we take a few examples of display. The Sunday photoplay department carries a large bulk of advertising, but it is quantity rather than quality for the greater part. Most of the large advertisements (and there are few others) are drawn displays, but the artists do not appear to have studied advertising as well as art. They give large layouts, and some of them are striking, but few of them can be called really good advertising. In the samples

A Master Picture
"ALADDIN AND THE WONDERFUL LAMP"
SHOWING AT THE Temple
For One Week Starting Today
A wonderful picture that is far more spectacular than "Jack and the Beanstalk."
The play has mystery, romance and thrills blended for young and old.
Temple
The Entire Week Starting Today
"SCANDAL"
With The Young and Talented Star
CONSTANCE TALMADGE
Cosmo Hamilton
SPECIAL ADDED ATTRACTION
"A MILK FED VAMP"

from the Temple, that on the left has been trimmed at the bottom to gain symmetry. The white lettering on black nominally gives a better display than the black letters on the right, but in practise it will be found that most persons will read the black type more readily because they are used to it. There is a moment required for readjustment before the eye can change colors. That on the right is also better because it gives the house name at the top. In the black mass the eye reads "Aladdin and the Wonderful Lamp" and stops. The title is complete. The lower line is not puzzled out. In the other advertisement the name of the house comes before the title, and so is linked with the title. The picture layout is better in the left hand advertisement, but this is more because of the attraction of the children than because the cuts tell much. There is no scene action whatever, and scene action does not always mean a man choking someone, at that. Take that single figure in "The Auction Block." There is no violent action there, but it tells the story of the picture and rouses interest. It is the chief scene action, though the pose is entirely without action. On the other hand the man and woman talking in "The Scandal" advertisement suggests nothing to the reader.

There is a certain amount of action to the cut in "The Cinderella Man"; not much, but enough to suggest something is going to happen.

"The Auction Block" shows up better and the arrow and line from the upper part of the advertisement to the title helps a lot. In "The Cinderella Man" the name of the star is deliberately cut off from the name of the play, not sufficiently to hurt, perhaps, but the panel is not helpful.

The Princess does well with an advertisement for Marguerite Clark, but it could have been shown up to better advantage in less than the seven fifteens it takes here. Apparently the Toledo managers go on the theory that size is what counts, but the trouble is that they load the entire space down with type. Not one advertisement shows much white

MARGUERITE CLARK
The Leading Star of the Big All Star Week at the
PRINCESS
PARAMOUNT THEATRE
In Her Latest "Sub-Deb" Comedy
Bab's Matinee Idol
Do you remember "Bab's Burglar"? This latest comedy will delight you in the same wholesome way as did the long remembered "Bab's Burglar."
"Bab's Matinee Idol" has to do with a little mad cap at a prominent boarding school who falls in love with the leading man of a road show. The many humorous instances that arise can well be imagined by all who saw "Bab's Diary" or "Bab's Burglar."
If you did not see the two preceding "Sub-Deb" comedies don't miss this latest Marguerite Clark play. It is full of smiles and laughter.
A Paramount Picture
SPECIAL ATTRACTION
"FATTY" ARBUCKLE
The Biggest Laugh in Motion Pictures. People Are Still Talking About "A Day at Coney Island." Don't Miss His Latest,
"A COUNTRY HERO"
This Heavy Weight of Mirth Will Make You Laugh If There's a Laugh in You. He Is Funnier Than Ever in His Latest Comedy.
PRINCESS
Concert Orchestra
Time of Shows

space. It is all filled in as solidly as possible with type, and the sheets look forbiddingly black. It is all right to take large spaces if the patronage warrants it, but merely because you pay for so many inches of space is no good reason why you should require almost as many inches of black ink. It is not the size of the advertisement that counts, it is the skill with which it is put together and it is safe to leave this matter to the artist. He is generally an artist and not an advertising man.

Here's a Good One.

Julian M. (King) Solomon, of the Paramount Service Department, sends in a couple of menus of the Maple Shop, Colfax, Washington. It will be noticed that the Rose theater gets the middle column with a slip for the program. The card on the left shows the slip torn off,

disclosing below the days for changes. The right hand menu has the slip in place. This is attached only at the top, that it may be raised to get the further information. The panel is just the size of the program of the Rose house-program, so that there is no expense for special slips. These are cut out and pasted on as the program changes, which is probably another reason why the slip is tacked on only at the top. The cards are printed up in quantities, with the maple leaves in green and the rose in red with green foliage, making a bright looking card. It probably would be possible to have these printed up for most quick lunch rooms, and an usher could look after them in the morning on change days. In proportion to the cost, the returns are large, and from all angles the scheme seems a good one. On the other hand, the Rose program is so full of trade advertising that the house gets decidedly the worst of it.

Had to Boost Back.

Lately we told that the Queen, Du Queen, Ark., had put it up to the patrons to come more often at ten cents than they did at fifteen. Evidently A. L. Middleton found out that like Sherman, Carl Laemmle was right, for the experiment did not run its allotted time. A recent

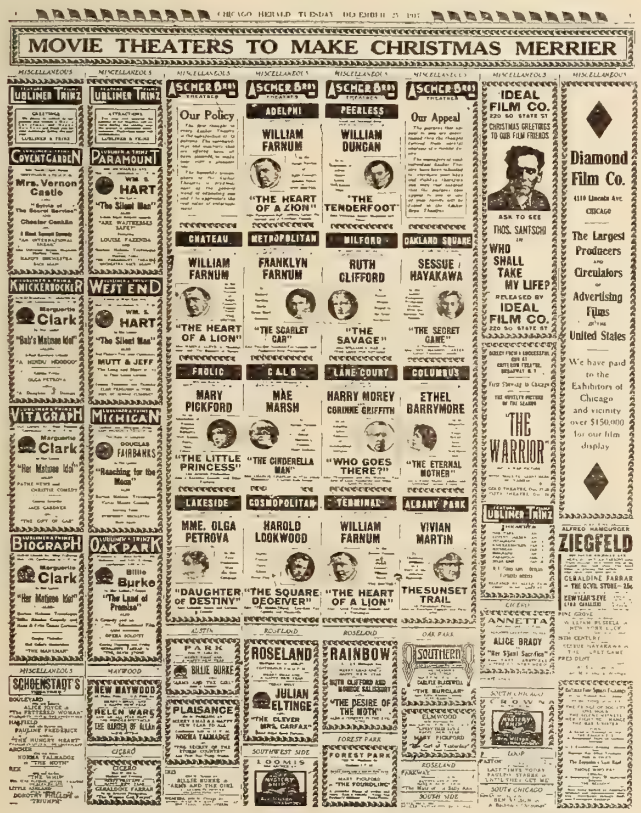
program is headed "Two losing weeks. That's all we can stand", and announces a return to the fifteen-cent price for adults with five cents for children. We quote from Mr. Middleton's article for the benefit of other exhibitors:

> We intended sticking to the 5 and 10c prices throughout the entire month of January, but two weeks have proven that we cannot "get by" with our present expense and 5 and 10c prices.
>
> We know positively that the old-fashioned, three or four reel, short subject show will not pull crowds for use at any price.
>
> We know our patrons have too long been accustomed to seeing the best there is in pictures to GO BACK, and besides it's against our progressive spirit to go back to the commonplace photoplay.
>
> We believe you would have us continue Triangle and Mutual Star productions and give you six reels of such pictures as these at 15c, rather than three or four reels of the commonplace films for 10c.
>
> And believing this, we are going to continue to give you Quality and Quantity combined and place adult admission prices back to 15c, plus war tax, but for the present children really under twelve years old will be admitted for five cents, plus war tax.
>
> Guess we were foolish to try to do a thing no one else can do by showing these big pictures for 5 and 10c, but we were game enough to try it once anyway, and now that we have tried it out we know and don't have to be told.

A period of rising costs is not time to cut prices. It is only a question of time when salaries will rise to the new standard and we shall be precisely where we were before, proportionately. Until then it is going to be necessary to get along somehow, and the right sort of show will get the people in at the advanced prices. The only remedy for the present conditions is slightly increased prices *and intensive advertising*. This does not mean more advertising so much as it does better advertising; advertising to which more thought has been gven. Mr. Middleton is adroit enough to back away from a beehive. That he got into it at least gives the rest a working basis without the discomforts of personal experiment.

Display.

Here is a page from the Christmas issue of the Chicago Herald that forms an interesting study in display. Each of these advertisements has a twelve-point holly border—and a twelve-point border should


MOVIE THEATERS TO MAKE CHRISTMAS MERRIER

give display. Some of the boxes have trade marks and others reverse cuts. Some have both reverse cuts and star cuts. All of these things are supposed to give added prominence to the display, yet the result is about as poor as possible simply because the first great rule was ignored, and that reads that uniformity of display is no display. Some of these advertisements alone would look all right. The holly border could save the day for one or two advertisements on the page, but where all advertisements are in similar display, no one gets the slightest benefit. There were something like three pages of this sort of advertising for houses, and a page or so for the players and exchanges, and only the most ardent fan will more than barely glance at any one because it is all too much alike. It is one of the best horrible examples we have seen in some time. Study it and avoid making a like mistake if you are ever invited in to one of these mass displays. Do something to lift the curse if it is only to set your display in six point in the center of your space.

A Prodigal Returns.

Joe Hewitt comes in for a visit with an apology for his long absence. We're glad to see him back, but hope he does not take forgiveness as an excuse for another long relapse. He is now with the Strand and Grand theaters, Robinson, Ill., part of the Roscoe Cochran Amusement Enterprises. We do not like Grand and Strand as the names for sister houses. They sound too much alike. Mr. Hewitt writes:

> I am enclosing a few programs, one of which my old friend, Steve Farrar, with whose company I was formerly associated, says IS THE BEST HE HAS SEEN, and Steve should know from a small-town standpoint, for he surely spreads the ink and gets the business.
>
> There is one little stunt which I am pulling that I believe would benefit the boys. Shortly after the war tax went into effect I had a hard time keeping supplied with pennies. Therefore I fell onto the THREE-CENT matinee stunt, A DOLLAR WOULDN'T GET A KID IN, but THREE COPPERS would, (adults five coppers), well, for good measure, and to make sure that I get all the loose coppers in town, I make bargain rates on BUTTER-KIST POP CORN, and this sells at three pennies also. Now, as to the results—well it's not all milk and honey, for it keeps me up late counting the pennies and besides whenever I pull these matinees I MAKE AN ENEMY OF EVERY BUSINESS HOUSE IN TOWN, for the reason that the kids pester-them-to-death for pennies, I don't work this too often, for the reason if I did they would wait for the bargains and therefore hurt the regular kid business.
>
> I am going to change my program in a short time to about an eight or twelve page one. I will appreciate some house programs if any of the boys find time to send them.

Speaking of Steve reminds us that he has been asleep lately. Will he please come in? The program he likes is a Christmas program in green and red on white, with a restrained use of the red for titles and top and bottom lines. By not making it too common, the red has more effect. A program about evenly divided between two colors is hard to read and not showy. Where the brighter color is used only to touch up the other, the effect is far better. Cut that out and paste it up somewhere. One odd use is made of bottom lines to refer to the next subject. Below the Tuesday page there is a mention of the Thursday attraction at the bottom of the next page and that, in its turn, carries a mention for the attraction over the page. We like very well Mr. Hewitt's one-color programs, a four pager on heavy paper. One carries on the front the announcement for the penny matinee which reads:

> MATINEE FOR CHILDREN.
>
> We want pennies to collect the war tax for Uncle Sam. In order to get a supply we are going to give a special matinee for children Monday afternoon starting at 4.15; all children will be admitted for three cents (coppers only). Pop corn will also be sold for three pennies.

The page is 4¾ by 5½ and one back number from last summer shows the lower half of the front left blank for the address with the printed mailing permit. Evidently it was found better to use envelopes and let the front page work in text for the house. Evidently Mr. Hewitt is lucky in having a good printer in town, for all his samples are well set and well printed. Even a throwaway in a vivid red on white is clean and distinct, in contrast to so much poor red ink work.

Simple But Good.

Lionel Delacroix, of the Electra theater, Plaquemine, La., took over the new Wilbert theater, and lacking better facilities he issued a Christmas greeting in fac-simile typewriting on a sheet of plain paper. It is not pretentious, but the message was well worded and the intent was there. It is better to be simply sincere than insincerely elegant.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made perhaps for several months.

Building Up.

DISCUSSING plot-getting, authors frequently make the statement that they think only full plots and find it impossible to add to or subtract from the plot as it is originally conceived. If a writer feels that way about it, very possibly he cannot, but sometimes laziness rather than inability is the real cause of the trouble. The author thinks his plot complete. He puts it on paper. It looks all right and he does not change. He cannot merely because he feels that he cannot. He does not, as a rule, even make an effort at emendation.

But the practiced author knows that there seldom comes into being a plot that cannot be improved. He knows that most stories are capable of infinite change, and he seldom more than notes a memorandum of the plot when it first comes to him. He lets it grow and form. Perhaps a rearrangement of the characters will give a greater strength. He may have some form of the story in which father and son are, unknown to each other, rivals for the love of the same woman. He may find that greater strength will come through making the rivals brothers. He may go further than that and conceive the brothers to be twins. A further extension of the idea may develop the fact that the brothers are unaware of each other's identity. Perhaps greater interest may arise if the girl supposes them to be the same man. This might seem like an impossible situation, but it is easily made plausible if you make one of the brothers rich and the other poor. The girl first meets the poor man, and when she meets the other and learns that he is rich, supposes that he is putting her to the test. She is steadfast to the poorer man, but supposes him to be rich and a trifle eccentric. She humors this eccentricity, yet to plague him also shows favor to him in what she supposes to be his preper person as the affluent brother. This naturally leads the rich man to suppose himself to be the favored suitor until the climax approaches and each brother becomes aware of the identity of the other. Here is a situation that is of much greater value than the original premise of father and son as rivals. It affords an excellent dual role for some leading man; a dual role that calls for little or no double exposure, and the possible complications are better than those arising from the first story. Naturally such a story would have the advantage over the one along the more conventional lines, and yet the entire gain in value is the result of a change in the relationship of the characters.

It is ability to change plots that forms the greatest asset of the successful author. Most ready-made plots are apt to be more or less conventional. They must be given some change in construction. The standard plot is like the standard motor car; too much like all the others. You can take any standard car and give it an individuality through new lines and construction and the best thing to do with a plot that comes to you all thought out is to learn to think it out to a point of further development. Don't slap down the idea and rush it off to the studios. Hang on to it until you feel pretty certain that you have improved it to the point where you stand some chance of selling it. Don't tell yourself that you cannot improve your plotting, for you can if you are a real author. If you cannot, then you are not an author but an inspirational writer who has to do a thing well the first try or else spoil it still more in an effort to make it better. There are such writers, but we are not satisfied that even these cannot, in the long run, train themselves to build up their plots, if they will take the trouble to develop their intelligence through training the imagination and the powers of judgment.

Failure to improve one's work is largely due to lack of ability to judge merit and this, in its turn, is almost wholly due to a failure to cultivate judgment through comparison and the establishment of standards. It is all a matter of study and practice, and it will pay to gain the faculty that you may be better able to sell your stuff.

Facility in plotting comes only through constant practice. You must first learn to plot and then to improve your plotting. You must first ground yourself in the construction of the plot and then learn to give your plots individuality and originality. For a time we used to write stories with Arthur D. Hotaling, and if a story did not come quickly we would start in to invent the most fantastic ideas. Probably some writers would have thought us crazy had he heard the suggestions offered each other, yet from those impossible ideas it frequently happened that a story would come that was far better than could have been achieved from the process of starting with the obvious and working it into a novelty. It was easier to tone down than to build up. We recall one story that started from the suggestion that we give the lead a hat three or four feet in circumference. In the course of a few minutes the hat became a dress of distinctive pattern that was worn through a succession of scenes by an attractive widow. She gained so much attention through the garment that, in disgust, she gave the dress to her negro maid, who wore it out on her afternoon off. Through the mask of a fancy sunshade she went down the street trailed by half a dozen of the widow's admirers. Of course the widow caught them trailing after her maid, and to put a kicker into the climax she caught them as she was on the way back from the minister's with the man she really cared for. The impossible hat had disappeared, but it left in its place a fairly funny story, built up, bit by bit, from what was clearly a burlesque.

It is not the plot that counts. It is the way you fix it up.

About Time.

"I've got to quit this and look for a job," announced a correspondent lately. "I've spent two years trying to make editors see my work and I can't. Now I'm broke and I must do something to support my family." He still seems to blame the editors rather than his own inability, but it is welcome news that he is at last going to work. For two years he has been making frantic appeals for aid. He has been making frantic efforts to get sales over; efforts that have been defeated through the very earnestness of the attempt. His perspective of photoplay was entirely wrong. He alternately wrote far below the level of the present demand and so far above that he could not be understood, but always he was trying to get stories that were distinctive and succeeded only in getting stories that were weird beyond belief because all of the time he argued there was something wrong with the editors and not with himself. If he really does get a regular "job," with a regular "wage," instead of looking to a "profession" for an "income," he will stand a far better chance of getting ahead at that profession. No man or woman ever succeeded in selling stories merely because the need for sales was pressing. That very need distorted their imaginations. If you cannot sell your stories, get a job, and then perhaps you can write stories that will sell

Leader Comedies.

The one-reel leader comedies "like the Drews" seem to be gaining favor, but too many of those who essay this type of story fail to realize that there must first be an idea upon which the leaders may be hung and that the leaders themselves must be pleasingly and fluently written. The leaders may not merely be amusing. There must be a certain touch of intimacy, and we are inclined to believe that the statement leader lends itself better to this form than the spoken cut-in leader. The Vitagraph is presently going to release some stories by A. Van Buren Powell that admirably illustrate this style of leader. It will pay the comedy writer to watch for these and study Mr. Powell's text. There is an absence of labored effort, a certain whimsical note that suggests that Van must have been chuckling to himself when he wrote the inserts. He seems to tell the story out of his good nature rather than through any conscious endeavor to be entertaining, and this gives the point to the action, which is not, in itself, violently funny. There are several companies making this type of story now, and it will pay to give the matter some little study as well as the Christie type, which demands more spirited action and a livelier story while looking to the leaders to be of additional aid.

"Frozen" Paper.

During the January cold snap we got a letter from a writer who complained that his paper seemed to get "frozen" together, adding that he was working in a temperature of fifty degrees, and the paper sticking delayed his work. The real trouble is that the dry cold developed static electricity as the paper passed between the rubber rollers of the platen, and came out so well charged that it could not be separated easily. Some papers are more likely to develop static than others. The remedy is to take the paper between the palms as it comes from the carriage and hold it a moment. This draws out the electricity and the sheets are then easily handled if care is taken to avoid friction. It is the same sort of electricity you get by stroking a cat's hair the wrong way or passing a rubber comb through your own hair.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its ditor.

Important Notice.

Owing to th mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

New Pathescope Portable Projector.

Some years ago we described in this department a portable Pathe projection machine, which at that time was near the head of its class. It has now been my privilege to examine their new portable machine known as the New Premier Pathescope. This machine, unlike the old one, is an American product, being made in New Jersey under the direction of the Pathescope Company. The new machine is remarkable in the excellence of its mechanical construction, its optical train, its flickerless picture, and its compactness. This is a strong recommendation, I know, but the description is absolutely true. When ready for shipment the machine goes in a suitcase 14"x16"x8", and weighs 30 pounds with the case, 23 pounds without the case.

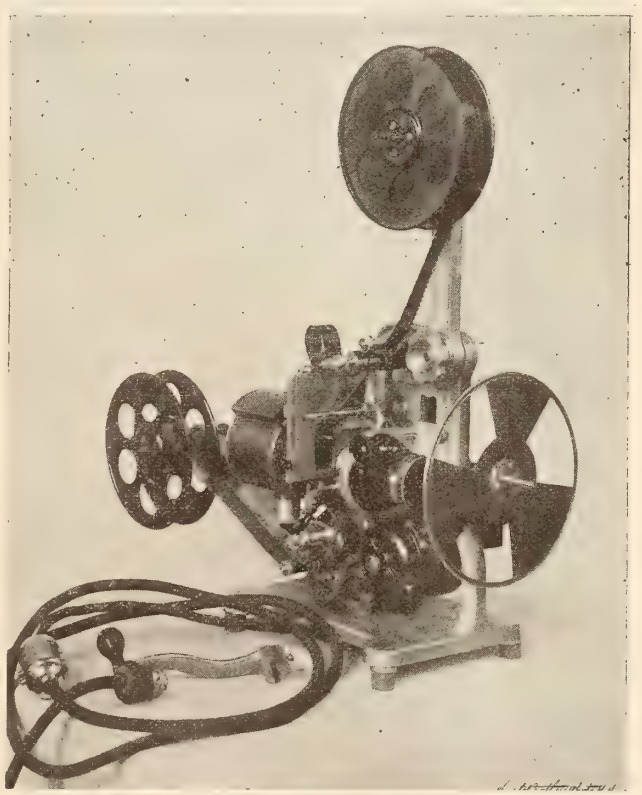
The source of illumination is an argon gas-filled lamp only 3 inches long and 1 inch in diameter, very similar in shape to the new nitrogen-filled Mazda lamp. This lamp is thus far available only for laboratory use, except for the few that are being made specially for the new Pathescope machine. The shutter of the new machine has three 45 degree blades, giving 62½ per cent. of the light. I have watched the projection on a brilliant screen, and can say that the picture is entirely flickerless. At the same time it is quite brilliant. Even with the full light on a bare screen there is no discernable flicker at a projection speed of 60 per minute. The new machine will project a satisfactory ten-foot picture, I think, though I have not actually seen that done. All the parts are mechanically well made, and the machine has practically all the necessary adjustments the regular professional theater machines have; also it has them in good form. It takes current from any incandescent lamp circuit, the total consumption of lamp and motor being 2¾ amperes.

One feature of the new machine is both fortunate and unfortunate. The Pathe Company so constructed the old projector that it used only a specially perforated, special size safety film made by the Pathe Company. This same feature is retained in the new machine. This precludes the use of standard film, but on the other hand, since all the films for this machine are slow-burning stock, it does away with all necessity for a fire-proof operating room or booth. The machine can be handled by anyone and under any conditions, since through no possibility can there be a fire. In fact the new machine bears a label as follows:

"Underwriters' Laboratories
Inspected Miniature Motion Picture Machine
For Use Only with Slow-burning Film
Enclosing Booth Not Required."

This feature is, of course, a large advantage, but, I, personally, am sorry the new machine is not made for both kinds of film. However, Mr. Cook, president of the Pathescope Company, informs me it is possible that later the company may decide to construct a special model which will take ordinary film. This, I hope, they will do.

Another peculiarity of the Pathescope is that it has what its inventor calls an "eccentric star." This gives a 5 to 1 movement, but by reason of the peculiarity of the star the film movement starts very slowly, comes gradually up to the speed, then slows down somewhat, and stops rather suddenly. The inventor claims an advantage in prolonging the period of acceleration and correspondingly shortening the period of retardation of the film movement. He claims it relieves the film sprocket holes from a large proportion of the strain of sudden starting. I have seen a band of film which has run through the New Premier Pathescope 2,000 times, and it is still in fairly good condition; in as good condition, at least, as is the average film in commercial use for three weeks. The machine is motor driven, and the motor is hinged and hangs in the loop of the belt, so that the belt tension is always the same even when the belt stretches. There is a very clever arrangement for adjusting the gate tension to any desired value. The lamp is self centering by means of a spring clip, and has a focusing mirror which utilizes a high percentage of the light. The gears are of bronze and steel—the small ones of steel and the large ones of bronze. All are helical cut to reduce noise. Altogether, the machine is very well made, indeed, that being a peculiarity of everything that Pathe-



scope Company turns out. The Pathescope Company has its main offices in Aeolian Hall, New York City, and there maintains a film library which contains at present between three and four thousand reels. Not counting duplicates of all the more popular subjects they have now available and listed in their catalog about twelve hundred different reels comprising something like 950 subjects. I understand that these are being added to at the rate of five to ten reels a week. Taken altogether this department feels that it can give its unqualified endorsement to the New Premier Pathescope portable machine. It is well made, and gives a splendid optical result on the screen. The only unfortunate part is that such a really excellent little machine cannot handle standard film. It is not intended for theatrical work.

Left Hand Projection Machine.

W. L. Russell, Deming, New Mexico, suggests that a left hand projector be put out by one or more of the machine manufacturers. His contention is that the average theater has two projectors and but one projectionist, hence the logical place for the projectionist is between the machines.

The idea is by no means far-fetched. In fact quite some several projectionists have altered their right hand machine so that it may be handled from the left side. It is awkward at first, yes, but in a few days, I am told, one becomes adept at threading and trimming from either side.

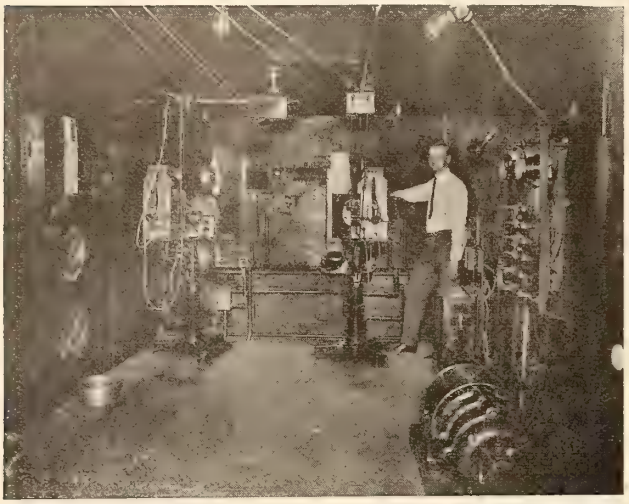
There is another advantage in this plan, viz.; with one right and one left hand machine the projectionist is always between the machines, which enables the proper placing of all instruments, such as volt and ammeters, switches, telephones, etc., where they are convenient. Also under this arrangement I would recommend one observation port, 36 inches quare, covered with heavy plate glass, the glass to have a hole ten inches in diameter cut in its center.

Let us hear from projectionists as to their views regarding the left hand projector, remembering that such a machine will only be forthcoming when there is evidence it will be welcomed—when there is a *demand* for it. The making of the necessary changes involves large outlay, and machine manufacturers are not philanthropists.

He Has Learned.

Charles A. S. Smith, Houston, Texas, says:

I met you at the banquet tendered you by Local 279 when you visited our city last spring. I enjoyed your lecture; also it taught me a number of things about projection. I have tried out some of the things you advocate and they work fine. I regret that I did not get the opportunity of showing you my



operating room. Am sending, under separate cover, photograph of same. You told us the interior of the operating room should be painted black. Well, I got my manager to paint it black and it is the only black room in Houston. I have as neat a room as any in the city. Have worked at the Isis, of which Henry C. Stearns is manager, for the past four years and a half as chief operator. The projection department of the World is a great aid to the operator. A happy and prosperous new year to you.

I am, of course, glad to know that you enjoyed the lecture, and still more pleased that you profited thereby. Your black walls are scientifically correct. They establish the proper condition insofar as a good view of your picture be concerned. But with black walls it is all the more important that your spot be so protected that your eyes will not see the raw, white, brilliant spot at all, since the contrast from black to brilliant white is extreme. I am glad to know that at least one Houston operator was progressive enough to paint the room black. Am sorry I did not see your room, but time was short, you know. That is right. Keep your room neat. A neat, well-kept room and machines are evidence of a careful workman. Incidentally, what's the matter with you Houston men anyway? I hear from you only about once or twice in the life of an average coon. I'm anxious to know whether or not that yellow flivver is still manned by the same classy crew. Three navy men who, I believe, hailed from Houston, called at the office a few days ago, but I was out, hence did not see them.

Piffalarious Piffle.

Before this session of the state law-makers at Albany is a piece of proposed legislation which should by all means be passed. It is a law providing for the licensing of projectionists (operators) and providing for a six months' apprenticeship.

As has been pointed out by this department, there is every reason for the examination of projectionists as to their qualifications, and the licensing of those found competent, and certainly no man could expect to become competent in a profession which includes optics, mechanics, electrics and a knowledge of laws as applied to operating room practice, as well as several other things of greater or less difficulty and importance, in anything less than a six months' apprenticeship.

And yet we find misguided exhibitors actually lobbying against the passage of this law on the absurd grounds that "projectionists are trying to corner the market"; "are trying to create a scarcity of projectionists," and thus to force up salaries.

Let me ask these gentlemen a pertinent question: If this tremendously dangerous danger really exists, why is it no such effect has been felt in the state of Massachusetts, where a very much more drastic law than this has been in force (and enforced, too) for several years? Come, gentlemen, speak up! I am perfectly willing to publish any statement you may be able to obtain from the state police of Massachusetts proving that the law there has had any such effect. Moreover, I will give it front-page department space and set it in capital letters. And, mind you, the proposed New York law is a mere amateur in its restrictive provision as compared to the Massachusetts legal effort.

You, Mr. Exhibitor, rent from a film exchange each day films having a physical valuation of from $300 to $1,000, which same you place in charge of a projectionist selected by you, in all too many cases purely on a basis of cheapness instead of on a basis of competency. Now, gentlemen, I do not believe even the most unthinking will dispute the statement that, considering the extreme delicacy of the property involved (films), the incompetent projectionist is likely to do a considerably greater amount of damage than is the competent one. Suppose this extra damage to be only one-half of 1 per cent. of the value of the films and that the average program is valued at $500. Um! One-half of 1 per cent. of $500 is $2.50. But, say you, the average program of films is not worth $500. All right, we will split it in half and we still have damage amounting to $1.25 per day, due directly to you being allowed to employ an incompetent projectionist. But you again exclaim, The licensing of projectionists will not stop the damage. Granted. But certainly the forcing of projectionists to study at least the rudiments of their profession, or the weeding out of those who do not tend to materially lessen it. And we have not considered the damage to your own projection machinery and the waste of electric power, which may be either through direct waste or through waste of light, every cent of which you, Mr. Objecting Exhibitor, MUST PAY FOR. And I have myself found examples, right here in this state, where incompetent projectionists were using 60 amperes d. c. with but indifferent results on the screen, whereas after readjusting their projector optical train an admittedly far better result was had with 35 amperes.

No, friend Exhibitor, you are simply working against your own best interest and the best interest of the motion picture industry in working against the bill in question. Its only bad feature is that it is not strong enough. It should compel at least a year of apprenticeship instead of six months; also it should provide for a rigid examination as to proficiency.

Sane Leadership and Methods Win.

In a personal letter from Joseph Armstrong, president Scientific Engineers' Local No. 110 of the I. A. T. S. E. and M. P. M. O., Chicago, Illinois, occurs the following paragraph:

> At this writing I might inform you that we now occupy the entire seventh floor of the Gately Building, 59 East Adams street. I believe it may fairly be claimed that we now have the finest union headquarters in Chicago. Attached to the offices are rest rooms, club rooms, and a repair and education department devoted entirely to the repair of machines and to the education necessary in making the younger element proficient in their profession. This department is in direct charge of brothers Fred Havill, Halliday and Spaulding, all of whom have spent ten or twelve years in study of projection and the various things allied thereto. Local 110 extends to you a cordial invitation to visit us when you will, knowing that your visit will always be in the interests of better projection and the elevation of the members of our profession.

And thus we see the difference sane leadership and methods have already wrought. I expect to visit Chicago once each year hereafter, remaining from ten days to two weeks, and it will be esteemed an honor and a privilege to pay my respects to 110. I may even bring brother Greenberg a book, which goes to show how truly brave I am. My compliments to Armstrong and his lieutenants. May their shadow never grow less.

Remarkable Pitch.

The City theater, a combination vaudeville-motion picture house, Fourteenth street, New York City, has the most terrific pitch in its projection of any I have to date viewed. The photograph gives some idea of what it is. From the operating room one seems to be looking down a well. The drop is pretty close to seventy feet in perhaps eighty

feet. Projection in all the William Fox houses is under the direct supervision of C. W. Johnson, whose photograph we present, together with that of the projector. Mr. Johnson is an able projectionist, well versed in the practical end of his profession and able to secure remarkably good results under extremely adverse conditions. In proof is the fact that definition is sharp all over the City theater screen, notwithstanding the terrific pitch and a good-sized picture. Mr. Johnson has studied the screen problem, and has one of his own make in the City theater which is giving most excellent results in brilliancy and

in depth of perspective; also there is no fadeaway. He is entitled to much credit for the work he has accomplished. I would as soon turn a difficult problem in projection over to him as to any man I know.

Trying to Get Our Goat.

Chauncey L. Greene, Grantsburg, Wisconsin, who says he has been out of the operating game for eight months, but is keeping up to date by reading the department and by study, and who won't elevate his proboscis should the right sort of chance show up for getting back in, springs the following; in what seems to be a disgraceful attempt to capture the editorial angoria. He first makes remarks to the effect that he does not believe the temperature of an arc crater can be changed by rate of volatization, and suggests there may be increased brilliancy, to some extent, through increased combustion, which, he says, takes place, to some extent, in a crater. He continues thusly:

> Will not a few thousand operators make the following experiment? Set your rheostats for medium or low amperage—at any point so the amperage may afterward be raised materially. Now strike an arc and adjust lamp so that spot just covers machine aperture. Note brilliancy of screen carefully. Now, without moving lamp or anything else, except probably necessary lengthening of arc, increase the amperage. There will, of course, be an increase in crater area, hence increased total of c. p. of arc. However, since the focal length of condensers remains unchanged, the magnification of crater diameter at the spot remains the same and the new spot bore to the first crater, hence the new spot, presumably, has the same brilliancy per unit of area the first spot had. But the aperture area remains unchanged, hence the same amount of light reaches the screen, and the screen brilliancy, either per unit of area or as a whole, presumably, remains unchanged. That is the *theory*.
>
> But is this actually borne out in practice? I know what results I myself got by experimenting along these lines, but would like to know what other men have discovered.
>
> And say, if the operator who has trouble locating an unusual noise in his projector will get a full length telephone receiver shell, and stick an 18 inch by 3/16 inch iron rod through the hole in the small end, soldering it to the center of the diaphragm, he will find it superior to most stethoscopes. Just place the receiver to your ear and explore the machine with the end of the rod.

The brother also makes remarks about a ground finder he described in the department some time ago, but it is far too delicate an instrument for the average operator to handle sucessfully, and space is badly needed for other matters. As to the experiment proposed, it is intensely practical, but results should be carefully analyzed. The thing has got me guessing. What the brother says about relative size of spot and crater at different amperage is, or should be, absolutely true. The fact remains, however, that there is an increase of screen brilliancy with increased amperage, without any other condition being changed, out of all proportion to any probable increase in crater temperature. There is one thing, however, we have, I think, all failed to take into consideration, viz.: The crater bed lies on comparatively cool carbon. Now as amperage is increased it is not unreasonable to suppose that this bed of comparatively cool carbon is materially raised in temperature, and this, having the effect of increasing the depth of the bed of incandescent carbon, might cut considerable figure in the matter, though it again brings us to the problem of possibility of temperature after point of volatization is reached.

Personally I am of the opinion the increase the good neighbor speaks of is due very largely or entirely to the fact that while the spot does increase in precise proportion as does the crater, still some proportion of the added crater area is projected by the condenser to the center of the spot. Possibly this is due to be received with scoffing, and I am not at all certain it does not deserve it. But, anyhow, it is certain there is something takes place when the amperage is increased, up to about 60 amperes, which none of us quite understand; also it does not take place, except in very slight degree, after the amperage has reached about 60 d. c. Now g'wan and heave bricks at me, darn you.

Can't Be Did.

Charles Gessley, Shenandoah, Pa., inquires:

> Brother Richardson: Am a member of Pottsville L. U. 218 I. A. and have operated for 16 years. Am now at the Arcade theater, this city, and we are packing them in at 10 and 15 cents every day. Do you know of any firm making a burner that will burn carbide gas against lime or pastel, or a carbide burner by itself which will give a passable light—a light good enough for a tent show, Edison projector; picture 10 to 12 feet at 45 or 50 feet; metallic surface screen? Have used oxygen-hydrogen tanks; also the Model B gas making outfit, but the oxzone is very expensive for a small show; also sometimes when you order and they have your money they don't seem to care when they ship.

It can't be did, Brother Gessley. I am sorry, but you cannot use carbide for the projection of a motion picture of theatrical size, or anywhere near it. Carbide cannot, so far as I know, be used with pastel or lime at all, and without it the light is altogether too weak. Tank gas is a poor enough substitute for electricity, goodness knows. Seems to me it would pay you to investigate the new Mazda projection lamp generating sets. J. H. Hallberg, New York City, is developing one which will be so light in weight that two men can lift it, yet it would supply current for a Mazda projection lamp and electric lights for your tent. You could then put on a real picture. Mr. Hallberg's outfit is not yet ready. Address United Theater Equipment Company, 1604 Broadway, New York City, for particulars. This is the most practical suggestion I can make.

I'll Be There.

Chas. A. Dentelbeck, President Local Union 173 I. A., Toronto, Ontario, says:

> Local 173 will most certainly extend to you an invitation to visit us at any time and at all times. Let us know when you can visit us and we will do all in our power to show appreciation to the "Daddy of Projection." Come along, as soon as you can, Brother Richardson. We'll be glad to have you.

This was in response to a remark I made in a letter to a Toronto operator to that effect that, always provided the Toronto local desired it, I would try to visit that city next summer, motoring up, either by way of Albany, Schenectady, Rochester, Syracuse and Buffalo, or by way of Binghamton and Ithaca. I will make the trip some time next summer, on my trusty Nancy Hanks, the Go-Devil, provided nothing unforseen happens to prevent. Will be glad to hear from locals which would like me to stop en route and give them a talk on projection. Incidentally I expect to be in Rochester April 8 and 9 to attend the meeting of the Society of Motion Picture Engineers.

Longer Power's Lamphouse Rods Available.

Joe Welch, Bicknell, Indiana, wants to know:

> Chart March 17 issue says I should have 22½ inches from center of condenser combination to aperture, but with my Power's 6-A I can only get 17. Should I get longer base rods the angle of the brace rods would be changed and the brace rods would have to be bent in order to enter them in the casting. This, it seems to me, would not work out well. Does the Power's Company furnish longer rods and castings for the 6-A? Also is the length of the base rods optional on the 6-B?

Yes, the company will, at moderate cost, supply you longer rods and suitable casting and brace rods for the 6-A. I presume that when buying a 6-B you could, without extra cost, get the extra long rods. The Nicholas Power Company will also, when required, at an extra charge, supply an extra length shutter shaft.

Film Mender Wanted.

A. C. Stewart, Salt Lake City, Utah, writes:

> If you know of a really good film mender, kindly advise as to where it may be captured. I was not here when you gave your lecture last summer, but heard you in San Francisco. What does this mean on the name plate of a single phase induction motor: D T H P?

There are many makes of film mender, but I have not at this time the address of the maker of one. If you will write the United Theater Equipment Company, 154 West Lake street, Chicago, or to Walter G. Preddy, dealer in M. P. theater supplies, San Francisco, you will get from them the best there is. The letters on the motor plate, why, they undoubtedly are the code of some manufacturer, and no one but the manufacturer would know their meaning.

Sherman All Right.

Sherman forwards a lot of correspondence with relation to his mixup with the San Antonio local. As to the matter of the brass tubing in place of rectifier fuses, it is satisfactorily explained, and there was nothing wrong with it under the circumstances. It was only temporary and the rectifier was amply protected by other fuses. The evidence is that the rectifier was not and never had been right, and that its coils were finally changed before satisfactory service was had from it.

The matter is now closed. Sherman is all right, and with all due respect to the San Antonio local, I believe it would be doing the right thing to just forget the squabble and take him in, if he applies for membership again, as I understand he intends to. The I. A. needs every competent operator inside its ranks. Sherman is, I am very sure, competent, and there you are.

Book Wanted.

James Tracy, Great Barrington, Mass., asks for a book on small motor winding. The Electric Motor, by Burns, published in Chicago (will supply address to readers desiring same), is the best non-technical book I know of. It is an excellent work on motors, but does not deal especially with small motor windings. It deals with the underlying principles of motors and with the construction and windings of the various kinds. It is a mighty good book for operators to own. As I remember it, the price is two dollars, but of that I am not certain. It is entirely understandable to the average man throughout. Can anyone suggest a book dealing particularly with small motors?

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE **HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Compounding Formulae.

The photographic beginner who has forgotten most of what he learned at school is generally puzzled when he starts making up his chemical formulae. He sees "parts" and "grains," and "ounces" of fluids, and "ounces" of salts; and for the first time begins to understand the mental confusion of the foreigner when he attempts to use our complicated system of weights and measures.

One of the first things that puzzles him is "what is an ounce?" and he is gradually led to the comprehension that an ounce does not, of necessity, mean an ounce as he has imagined it, when he paid three cents postage on a four-ounce letter. His ounce of alcohol is quite a different thing, so far as weight is concerned, from an ounce of sulphuric acid—it only measures the same. And, moreover, he soon finds that there are different kinds of ounces even so far as solids are concerned. He thinks he will look up a book for enlightenment, and the first table he comes across reads:

20 grains equal 1 scruple
3 scruples equal 1 drachm
8 drachms equal 1 ounce
12 ounces equal 1 pound

"Hi! Hi! Stop!" he mentally exclaims to himself; "What! Twelve ounces make one pound? Why, I have always considered four ounces was a quarter of one pound and that there were at least sixteen ounces in every pound that I expected to purchase."

Truly so, O brother! but be of good heart, you are not likely to get only twelve ounces to the pound of anything you are buying, unless, indeed, you are Croesus buying gold and silver, and even then your ounce is a heavier one than that given by the dispenser of bread, or butter, or pyro, or hypo. The fact is that each ounce of your sixteen-ounce pound weighs 437½ grains, whereas Brother Croesus with his gold and silver, although obtaining 480 grains to the ounce, has to content himself with a pound weiging only 5,760 grains, against your 7,000 grains of hypo.

Then there is our fluid measure. Let us recapitulate it, for even nowadays it is often forgotten and we are constantly asked, "What are minims?"

60 minims equal 1 drachm
8 drachms equal 1 ounce
16 ounces equal 1 pint
2 pints equal 1 quart

Now, the ounce of water weighs the same as an ounce of pyro, but it is divided into 480 parts. So again we have another source of trouble. But after all, with this mixture of weights and measures, we do worry along somehow, and even admitting that most of the formulae given are a hodgepodge of the various systems, we shall have but little trouble if we take them as follows:

If we read ounces of solids, use Avoirdupois ounces at 437½ grains to the ounce.

If we read drachms, use Apothecaries' Weight: 60 grains equals 1 drachm, and 480 grains equals 1 ounce.

If we read ounces of liquids, take ounces by measure and not by weight.

And if we are wanting to make up a ten per cent. solution—a convenient strength of common use in formulae—we can for general purposes take one ounce of the salt and add water to make a bulk of ten ounces. This is quite all right if we are going to use ounces at a time, but if we are only using minims it is not exact, although quite sufficiently so for photographic purposes. Should, therefore, we want exactitude when using small quantities we must arrange for one grain of the salt to be contained in ten minims of solution. Thus, to one ounce of the salt we should have to add water to make 4,375 minims, or a total of solution in all of 9 oz. 55 minims. Exactness, however, no matter how pleasing, is quite unnecessary to this extent for photographic work.

With the Metric System of weights and measures all this confusion is obviated. There is harmony between the measures of liquid and measures of weight, and this is the reason that so many formulae are now given in "parts." Here, again, the photgrapher seeing "parts," has become so mentally upset by his own methods that he is not sure whether he is to take so many measurefulls of this thing or that. For example, if he saw "One part of pyro to ten parts of water," he would often think that he had to take one part of pyro by measure than by weight. This is not the case. Where parts are mentioned in a formula the worker who has ordinary weights and measures will take the solids by avoirdupois weight and the liquid by measure.

*Copyright, 1918, by the Chalmers Publishing Co.

Lens Apertures and Exposure Ratios.

Two systems of numbering lens apertures (diaphragms or stops) are in general use. In the Uniform System, applied to most kodak lenses, the lens apertures are so graded from the largest to the smallest that each succeeding aperture is about half the area of the aperture preceding it, and requires double the exposure which the preceding aperture would require. This system is a material help in calculating exposures, as there is a definite and easily remembered relation between the exposure required with any one aperture or stop and that required with any other in the series. According to this system, the apertures are numbered 1, 2, 4, 8, 16, 32, 64, 128.

In the f/value system, the lens apertures represent the relation between the diameter of the aperture and the focal length of the lens. For example: If we have a lens of 4 inches focal length, and the diameter of the largest available aperture is 1 inch, that aperture is known as f/4, being one-fourth of the focal length of the lens. Reducing the diameter of the aperture to half an inch, we get f/8, equaling one-eighth of the focal length of the lens, and so on down to the smallest aperture, f/45, which is 1-45th of the focal length of the lens. A disadvantage of this system is that it provides no fixed ratio between one aperture and another, simply expressing the light-passing capacity of each aperture by a figure which tells us the relation between the diameter of the aperture and the focal length of the lens. Thus we have apertures numbered by this system as follows: f/4, f/4.5, f/5.6, f/6.3, f/7.7, f/8, f11.3, f/16, f/22, f/32, f/45.

The following table shows the equivalent values of the figures, and gives the exposure ratios:

U. S. Nos.....	1	2		4	8	16	32	64	128
F/Value Nos...	f/4	f/4.5	f/5.6	f/6.8	f/7.7	f/8	f/11.3	f/16	f/22	f/32	f/45
Expos. Ratio..	1	2				4	8	16	32	64	128

This table tells us that, with any given subject and set of conditions, the lens with f/4.5 (U. S. 1¼) as its largest aperture, will give us the picture image in one-quarter of the time required by a lens with f/8 (U. S. 4) as its largest aperture, and in about one-sixteenth of the time required by a lens whose largest aperture is f/16 (U. S. 16).

Chemistry Advanced by the War.

The United States is still progressing in the field of chemistry. Prof. D. D. Jackson, of Columbia University, and dean of the U. S. School of Military Cinematography, has made a report of the progress made in what was, until three years ago, a special German industry. He reports in part: "The war has given a great impetus to the manufacture in this country of photographic developers, lenses, pharmaceuticals, synthetic perfumes, flavoring extracts, saccharine, and numerous other products. Before the war Germany and Austria supplied the world with the better grades of chemical apparatus and re-agents. The United States bought many millions of dollars' worth annually of laboratory glassware. Since these importations automatically ceased we have been able to make our own glassware, which is now of a quality superior to that manufactured in Germany or Austria. Before 1914 every pound of synthetic phenol came from Europe. Now a score or more plants are producing it in large quantities, chiefly for use in the manufacture of picric acid for war purposes. The tremendous advantage which Germany had at the beginning of the war has taken more than three years to counteract, and the result has been an awakening in other countries to the necessity of furthering the chemical and metallurgical industries in every possible way."

A Powerful Intensifier.

In cartoon and title work where intense contrast is wanted between black and white, an intensifier is often wanted that will give an unusual degree of intensification. Such an intensifier may be made as follows:

Sol. A—
Bromide of potassium..... 1 lb.
Bichloride of mercury..... 1 lb.
Water. ..... 10 gallons.

Sol. B—
Pure cynadie of potassium..... 1 lb.
Nitrate of silver..... 1 lb.
Water. ..... 10 gallons.

Place the film to be intensified in Sol. A until the image has bleached clear through to the back of the film, then rinse well and transfer to Sol. B.

One immersion gives a heavy degree of intensification, but if a greater degree is required the operation may be repeated.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Organ vs. Orchestra.

THERE seems to be a wide divergency of opinion regarding the greater merits between the organ and orchestra as an agency for the proper presentation of pictures. Many exhibitors maintain that they obtain better results from the organ, while there are just as many who will not have one in their theater. We will try to crystalize the different opinions and, from our wide experience in such matters, essay to point the way to clarity of vision.

A good organ—and by that we mean a real organ and not a hurdy-gurdy which has every clap-trap contrivance born of an inventive brainstorm—is a glorious instrument, holding large possibilities for wonderful effects. It has many of the orchestral qualities of tone, as shown by the use of the oboe, flauto and corni stops. The bassoon is heard in the deep diapason, and the muted strings are correctly imitated by the vox humana. Patrons say that it's "grand music" and feel the grandeur of it. It is "grand music" and continues to be "grand music."

The organ cannot be anything else but grand, and its very grandeur becomes monotony under the touch of the average organist. When the show opens with an overture played by the organ, the scenic played by the organ, the pictorial review played by the organ, the feature played by the organ, the comedy played by the organ, and an exit march played by the organ, the patrons certainly get too much organ. Moreover, a good organist will not play continually, or if he does, he must perforce, slump somewhat in his good work. The organ may stand it, but he, being fleshly, is prone to weakness, so why place an artist in a test of endurance and expect good results?

Orchestras cannot and will not play continuously. No one expects them to do it. No one wants them to do it. They, too, would become monotonous, though the chances are considerably small because of the wide possibilities of change in color and tempo.

There are a few musicians—but they are far between—that are geniuses on the manuals. Their cleverness in registration does away with monotony, and the organ is made to speak in any language required by the picture. The organist that can lend variety to his playing is a rare bird, temperamental in the extreme and difficult to control. By virtue of his ability he commands respect and knows his full value. If he be progressive another gem is added to his crown and he will give service that cannot be estimated in dollars and cents, but should his virtuosity make him self satisfied he becomes a drag on the wheels of progress. No theater can afford to hold a musician that will not heed new ideas and learn therefrom. The benefits derived from an organ depend entirely upon the player. He must be techniquely good besides being endowed with remarkable intelligence in the fitting of pictures. Some organists gain this knowledge by experience, others never get it. They play well, that's all.

We have always maintained in these columns that an organ has no place in a comedy and cannot properly fit the funny situations. An organ is always a sombre instrument, dignified and sedate, and no one expects it to get "giddy." Fantastic stuff can be played, but not funny music. The truth of this is borne out by the fact that some manufacturers have designed special organs to fill the need of slap-stick music. No theater has the room for, nor can they afford the expense of, two organs, yet neither can do the work of the other. The salesman will argue that the "hurdy-gurdy" can be used in the same manner and for the same purpose as a church organ. The difference in price is thousands of dollars, and the facts prove that the quality is by no means the same. Because of the additional clap-trap stops the instrument becomes easily and frequently out of tune and requires constant repairing. The expensive organ is the cheaper in the long run and gives the best musicianly results. But—don's use it in the comedy.

Since an organ has no place in a comedy, and because no patron desires to look at a funny picture in silence, it is vitally necessary to fit it with music of some kind. A piano is effective in playing for the comedy if an orchestra is financially beyond the resources of the theater. A good pianist can get many wonderful effects by closely following the picture. Glissandos, train effects, falls, shots and chimes are perfectly easy to perform, while many other more difficult imitations are made more ludicrous by their piano depiction, for example, the crowing of a rooster.

Another serious drawback to the use of the organ is the dearth of music written for the instrument and suitable for pictures. Organ compositions are in the big minority and those written are so seldom suitable for picture work that the average organist depends largely upon his improvisations to fill the need of a library. There is nothing so meaningless to the musical ear as improvisations poorly done. It is an art in itself and requires many years of untiring practice, which brings us back to the already established fact—the player must be an artist.

Some organists use an orchestra piano copy and play from it the chief melodies or cued parts. Now one thing must be clearly understood; music is written for a specific purpose, with a particular arrangement thereof, and if played by an instrument for which it was never intended does not convey the meaning of the number. Notes in themselves, melodies separated from the accompaniment, mean nothing. By looking at a brick we cannot visualize the house, and it is only when a number is played as written, by the instruments for which it was arranged, that we can divine the true thought of the composer. Therefore, we should eliminate orchestral music from the library of the organist who is an artist. He will not play it, and his refusal is most praiseworthy.

There is little room for publicity in the use of an organ, and no room for showmanship. The player becomes part of the mechanical instrument, and he may be black, white or yellow, so far as the audience is concerned. If he delivers the goods he gets his measure of praise and perhaps a smattering of applause. Patrons like to see the performing artist and watch how he does it. The manner of the doing frequently gains as much appreciation as the worthy performance. Good showmanship is a big asset to any theater, and in this respect the orchestra has a chance to command attention, where the organist is "born to blush unseen."

A concise resumé brings us the following facts:

(1) Organs can be used effectively if played by organists of superior ability and conspicuous individuality.

(2) Organs become monotonous.

(3) Organs cannot be used for comedies.

(4) Organs give no chance for showmanship.

(5) Organists cannot procure sufficient music for the adequate playing of pictures without the prostitution of their art.

(6) Improvisation is to be feared lest it become chronic, which means a lower standard of music.

(7) Scarcity of good capable organists.

We are in no way attempting to decry the use of the organ in the motion picture theaters nor do we discredit this noble instrument of sound. It has its place and properly used becomes a mighty auxiliary force in portraying the pictures.

It is hardly necessary to read our brief for the defendant—Mr. Orchestra. His capabilities are well known. He has demonstrated his worth and continues to be a box-office asset.

Orchestras must have proper directors and be composed of good musicians. There is no scarcity of either. A poor orchestra is as much worse than a poor organist as a good combination is better. Quoting from a trade paper a well-known film expert says:

"'Can' the overhead of bum orchestras, organs are more effective as musical accompaniment for films. Nothing is more sympathetic, more soothing or more emotional than one of these wonderful organs played by an artist."

We agree with him in every particular. "Can" the poor orchestras, "can" the bad operators, "can" the insulting ushers, "can" the inferior organist, in fact, "can" everybody who is not capable. There is no room for mediocrity in any branch of the picture industry. But this does not mean that the "day of the small orchestras has passed." Good orchestras are needed in the picture theaters, and are here to stay. What is needed more than anything else is a thorough understanding regarding its makeup, acoustic propensities, and duties, in fitting the picture.

The best class of house, one which can afford it, use both organ and orchestra with wonderful success. Those unable to maintain both have found that a good solo pianist can give sufficient variety to the orchestral ensemble and play the comedy or review while the orchestra rests. Many theaters have gained splendid results from the use of a harmonium as an instrument in a small combination, and for the benefit of those who have not tried this we offer the following suggestion: Secure a good orchestra of seven men along the lines of the following instrumentation:

Violinist conductor, first violin-obligato, cello, flute, clarinet, harmonium and piano.

They should play the show in the following manner:

Overture by the complete orchestra, scenic—part way with orchestra and finish with piano alone. Orchestra rests in the pit. Pictorial review, by the complete orchestra. Open the feature with the orchestra, including the piano, and allow the harmonium player to rest 10 minutes. When the pathetic scenes of the picture are shown make the harmonium player take them alone, resting the orchestra and pianist for 10 minutes (out of the pit), returning to finish the picture. The pianist should handle the comedy alone.

This routine system has proved most efficacious in many small theaters and is well worth trying. The harmonium gives the necessary

fullness to the small orchestra, taking the place of the brass instruments. It adds double volume if needed and knits the orchestra together in a perfect ensemble. An organ will do the same function and is an instrument more adaptable to solo playing, but frequently beyond the purse of the small exhibitor.

If three pieces are used in an orchestra and are good there is ample variety of color to please the most fastidious ear. The acoustic properties of every house should receive a thorough test before finally settling the subject of an orchestra or organ. Some theaters will not benefit by an organ or large orchestra, some cannot use brass, others need it. No one can tell offhand what the musical requirements of any theater are without taking into consideration first, the acoustics of the auditorium; second, the possibilities in securing good musicians; third, the class of program offered, and fourth, the clientele to please.

Music at the Strand.

During the week commencing March 24 the music of the Strand took on a distinctly operative flavor mixed with Easter atmosphere. As usual, the entire performance was smooth and well-handled, special attention being paid to lighting effects. A back-drop representing the stained glass window of a church was most appropriate for the week, while the singing of "Les Rameaux" by Faure fitted the sanctity of Palm Sunday.

Robespierre Overture—by Litolff—was a bit uncertain in its first performance. The arrangement used was the original, written for a full symphony orchestra, and seemed thin with the smaller combination. Nevertheless, great credit is due Conductor Spirescu and the Strand orchestra for the rendition given. It is a big work to handle, and considering the paucity of men used it was remarkable how well it was interpreted.

We noted the waltz-lento number used in the topical review, which was a distinct change from the rushing marches needed for the balance of the pictorial.

Henry Miller, a bass baritone, sang the "Seargent of the Line"—by Squires—and "The Palms"—by Faure. Mr. Miller seemed somewhat nervous in his first number, but showed to better advantage in his second. His enunciation is faulty and his habit of blasting his upper tones detract from an otherwise good voice. His mezzo voce proved exceptionally pleasing.

The feature picture, presenting Pauline Fredericks in La Tosca, was preceded by the prelude to the opera written by Puccini. Mr. Puccini and his managers, Ricordi Bros., are intensely businesslike, and consider the playing of the opera during the showing of the picture as an infringement of their copyright. They demand royalties if it is done, maintaining that the action (though silent) and the music constitutes a performance of the opera.

In spite of the handicap Carl Edouarde gave the picture a wonderful musical setting, using excerpts from other operas and big symphonic numbers to portray the dramatic emotions. Especially fine was the music used during the torture scene. We are so glad that a cheap hurry was not played for this big moment of the picture. The church-bell effects, bugle calls, muffled snare drum and gun shots were artistically handled and added to the picture.

The climax of this picture comes at the end with a quickening tempo to the finish. The music did not carry it. Instead of working up to a big finale as La Tosca confesses her guilt, is shot by the guards, and falls over the parapet, the music portrayed no agitation and stopped abruptly in the middle of a phrase. This is too good a setting to warrant such a disappointing finish and we feel sure that patrons attending the second performance were better treated.

"Ah Fors E Lui" (from Traviata) was sung by Miss Grace Hoffman. This song has become perennial with Miss Hoffman, but her delivery of it is always welcomed. Her work is too well and favorably known to require lengthy comment.

The usual comedy and organ solo closed one of the most pleasing shows we have seen.

Musical Suggestion Synopsis.

AN AMERICAN LIVE WIRE (Blue Ribbon—Five Reels)—Theme for the Hero—Allegretto. Suggest "Pirouette"—Finck, "La Colombe"—Gounod, or "Punchinella"—Herbert.

This O. Henry yarn will need only the lightest of music. Choose light opera selections, such as "The Tourist"—Kerler, or "Yankee Counsel"—Cohen. A few agitatos, hurrys and misteriosos will fit. Catch the Spanish atmosphere and use numbers as "Chicana"—Demorest, "El Albaicin"—Valverde, "Mercedes Waltz"—Miro, "La Paloma"—Yradier, "Memories of Spain"—Silverberg. Cue sheets can be obtained from the Vitagraph Exchange.

BELL BOY, THE (Paramount—Two Reels)—Theme for Fatty—Allegro. Suggest "Tete-a-tete"—de Koven, "Tale of Two Hearts"—Roberts, or "Rustic Dance"—Leigh.

A good comedy with lightning speed that calls for snappy music. Rube stuff can be used to good effect in this picture. No cue sheets available.

BRASS CHECK, THE (Metro—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Kathleen"—Berg, "Sleeping Rose"—Borch, or "Destiny"—Baynes.

The character of the picture is comedy-drama with city atmosphere. Light intermezzos, serenades and ballet music is required in quantities. Bell effects should be noted, as they add to the humor of the picture. Cue sheets can be obtained from the Metro Exchange.

CURSE OF IKU, THE (Essanay—Seven Reels)—Theme—Andante. Suggest "Ladies Picking Mulberries"—Kelley, "Arabian Nights"—Mildenberg, or "Japanese Love Song"—Bartlett.

The picture is dramatic, the atmosphere almost entirely Japanese and the situations big. Our best suggestion is that you see the picture. A partial list of good Japanese selections may help the leader and are offered for the purpose of enlarging his library, if he so desires. "Japanese Patrol" (March)—by Tobani, "Veil Dance" (Ballet)—Friml, "Jap's Tattoo" (March)—Lawrendeau; "Fuji Koe" (Intermezzo)—by Shealey, "The Bombardment" (March)—by Heed, "Japanese Reveries" (Andantino)—by Bartlett, "The Kingdom of Flowers" (Valse)—by Ringleben, "Poppies" (Romance)—by Moret, "A Night in Japan" (Suite)—by Braham, "Japanese Sunset" (Meditation)—by Zamznick.

DAUGHTER OF FRANCE, A (Fox—Five Reels)—Theme for the Heroine—Plaintive Andante. Suggest "Pleading"—Wood, "Souvenir"—Geehl, or "Au Matin"—Goddard.

Another war picture calling for much martial music. In the first reel select a rustic number of French atmosphere. Note the one-step necessary for the dance in the second, and play the Marseillaise Hymn in the fifth at T—"I am a daughter of France." Cue sheets can be obtained from the Fox Exchange.

MY FOUR YEARS IN GERMANY ("My Four Years In Germany," Inc.—Eight Reels).

This is a stirring patriotic picture that needs a score to fully represent the kaleidoscopic scenes. Many marches, patriotic pieces, dramatics and battle agitatos will be required. A special orchestra score, arranged by Meyer Bros., will be available for the presentation of this picture.

PAIR OF SIXES, A (Essanay—Six Reels)—Theme for Boggs—Moderato. Suggest "Serenade"—Widor, "Serenade"—Liandon, or "Berceuse"—Schytte.

This is a comedy-drama. Use light and popular music. Intermezzos, serenades, two-steps, etc. No dramatic situation arises nor is there a call for "weepy" music.

KNIFE, THE (Select Pictures—Six Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Hertzberg, "Yesterdays"—Huerter, or "Where the Cool Moss Grows"—Helm.

The picture is dramatic. Dramatic tensions, misteriosos, hurrys, and agitatos will find a place in your setting. Make the big stuff as long as possible to avoid a choppy presentation. Cue sheets can be obtained from the Select Exchange.

CLAIM, THE (Metro—Five Reels)—Theme for the Heroine—Moderato and Scotch. Suggest "Annie Laurie" or "Comin' Thro' the Rye."

The picture is dramatic, the atmosphere Western, and the situations big. Catch the dance hall scenes at T.—"The years that passes"—and use a popular one-step with a Mexican flavor if possible. On flash backs play pp, continuing this selection to the point where Belle sings. The early part of the feature needs a sombre fitting, but brightens up in the fourth and fifth reel. Cue sheets can be obtained from the Metro Exchange.

THIEVES' GOLD (Universal—Five Reels)—Theme for the Hero—Andante. Suggest "Berceuse"—Danby, "Lullaby"—Foley, or "Dualogue"—Meyer Helmund.

Western music, that "avis rara," is needed here. Use all the Mexican stuff possible and keep pace with the fast action. Use the theme only in the love scenes. Dramatic tensions are needed with a few hurrys and agitatos. Cue sheets can be obtained from the Universal Exchange.

WAY OUT, THE (World—Five Reels)—Theme for the Heroine—Andantino. Suggest "Serenade"—Jeffery, "Yesterdays"—Huerter, or "Yesterlove"—Borch.

Note the change of atmosphere from America to France and prepare for it. The French music selected should be typical to emphasize the transition. Catch the battle scene toward the finish. Cue sheets can be obtained from the World Exchange.

WINE GIRL, THE (Bluebird—Five Reels)—Theme for the Heroine—Italian Folk Song. Suggest "O Sole Mio" or "Marguerite."

Heavy music of dramatic quality is needed; many Italian numbers of characteristic nature. Misteriosos are required in quantities. Cue sheets can be obtained from the Universal Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. The owner of our theater is continually complaining because we repeat so much on our numbers. I am in a small town without facilities for buying up-to-date music. How can I learn about the latest issues of new stuff?

A. If you will send your name to G. Schirmer, Inc.; Carl Fischer Co., of New York; Oliver Ditson, and the Boston Music Co., of Boston; Sam Fox, of Cleveland, we are sure that their publicity department will keep you informed regarding new music.

* * *

Q. It seems that I don't ever get through my work in the theater. What with arranging the settings, viewing the picture, looking after my library, and playing at both performances I haven't a minute to myself. How can I make the work lighter?

A. Have one of your orchestra boys installed as librarian. Arrange your settings for piano only, and have him add the other instruments, using the piano as a guide. See that your library is properly classified and easy of access.

* * *

Q. What constitutes an infringement of a copyrighted number, and how many bars of any number may be used without infringing?

A. Reprinting, transferring or any form of reproduction is an infringement of a copyright. Anything less than seven bars is permissible.

* * *

Q. My leader, who is also a singer, insists upon playing song numbers as he would interpret them vocally instead of as orchestrated, with the result that the other musicians in our orchestra are always out of gibe, never knowing what liberties he is going to take. Isn't he all wrong?

A. Songs are seldom suitable to the scenes of a picture, as they usually have a different association of ideas and usually detract from the scene. Only as the theme should they be used, when the idea of the song coincides with the emotion depicted. There is no reason why the orchestra should be out of gibe if they follow the leader's beat.

Rambles 'Round Filmtown

With WALTER K. HILL.

HE DROPPED into our office one rainy afternoon and slapped a card on our desk, which read:

H. A. MERCHANT

President Amalgamated Bull Shooters.
President Calories Conservation, Inc.

As a fleeting smile flitted across our countenance he exclaimed: "No, it isn't what you are thinking about. 'H. A.' stands for Harold Albertus' two distinctly Saxon cognomens, although Albertus has been slightly Latinized through an ancient family connection with the Romans who came to Britain with Julius Caesar. And Merchant, by the way, was originally 'Mar-chand' from an intermingling of my distinguished forefathers with a Norman family of robber barons which came to Britain in 1066. The emphasis is on the last syllable. Since becoming an American I have dropped all foreign entangements, as you see."

*

"But what about the Amalgamted Bull Shooters?" we asked.

"That," said he, "is a secret organization of operators in this country and Canada, much larger than you might imagine. The peculiarity of the name will be revealed to you when I tell you my story, if I may. What I really came to talk to you about is the Calories Conservation, Inc."

Curiosity now had us in its relentless grasp. We were, in fact, keener for that bit of information than the housewife who lets the bread burn while she gets the neighborhood gossip over the back hedge from the hired girl next door. So we intimated that Harold might shoot.

*

"Calories Conservation, Inc.," continued our visitor in a mellifluous voice, "is a well defined and proved plan to save the energy thrown off and heretofore wasted by the arc lamp of a moving picture machine. See what I mean? If you know anything about a lamp house you will know that it gets hot; that heat is caused by the heat generated by the arc lamp. Units of heat are called calories. We have perfected a method of conserving these calories, hence Calories Conservation, Inc."

We got him that far all right, but were curious to know what he did with them after conservation, and said so.

"Why," he stated, "it's perfectly simple. Heat is power, energy. We simply direct that energy in the way we want it to go and there you are. For example, it can be used to operate the 'bally-hoo' in front of the theater. You cannot deny that hot air will go a long ways in running the 'bally-hoo.' If it will run the 'bally-hoo' it will run the ticket chopper, the automatic piano and anything else, in fact, that requires energy."

*

For sake of argument we admitted that he was correct.

"Let me demonstrate?" he inquired.

"Go to it," said we.

"Very well. But first let me tell you how we came to hit upon this wonderful plan to save not half but three-quarters for the exhibitor by this wonderful discovery. I happened to be standing in the operating room of a picture theater and noticed that the operator, who was a German, had rigged up a number of those German mechanical toys which are run by heat. You doubtless remember them—use to fasten them to the stovepipe; the heat made them turn around.

"So I thought what a lot of things could be made to go round by the heat of the lamp house if we could only hook it up right. While I was turning this matter over in my mind the German operator exclaimed loudly 'Ach!' and grabbed his fingers. I asked him what had happened, and learned that he had only burned his fingers. A trivial incident, but it gave me a lead.

*

"'Ach' would represent the volume of heat generated by a lamp house, and I arbitrarily set the volume of heat so generated at 250 Achs. Referring to my knowledge of electricity, in which I am something of an adept, if I do say it myself, I realized that heat in diffused form would not generate as much power as I should need to make it profitable; so I conceived a plan to transform it into negotiable form. Now you will admit that the only form of hot air that gets the money is 'bull.' See what I mean? So I took a chance and termed it 'bull,' just as we term force or power in electricity 'amperes.' There you have it. 'Achs' represents volume of hot air and 'bull' represents force."

*

We could not gainsay that he was correct, and told him so in enthusiastic terms. We must admit though we usually repress our feelings when talking to a mere promoter; but this was no mere promoter.

Taking advantage of our seeming approval Mr. Merchant proceeded to radiate information on his scheme. "Think of it," he started off again. "The saving to picture theaters is incalculable almost. It all depends upon how extensively the manager of a house falls for this hot-air force. We are now making the transformers and are leasing them to houses according to the number of projecting machines each house installs at the rate of $250 per year, which, we calculate, is less than 25 per cent. of the saving our plan will accomplish. If the plan doesn't work out as we advertise we refund the price, less 10 per cent. for cost of installation. So we can't lose, you see."

*

Right there was where we began to "see"—ten dollars out of every hundred, $2.50 out of every $25, the exhibitors "kicked in" would never be kicked back. There was 10 per cent. clear gone, slick and clean.

*

After he had departed we began thinking over the wonderful proposition we had neglected to fall for. The Achs and "bull" and amperes all began electrically to sozzle through our think-tank. "Achs for 'bull' and Achs for intensity of the 'bull'" we kept repeating.

*

Pondering on all the power that was going to waste be recalled all the uses to which "Achs" could be put, as the promoter stated. We named over mentally the bally-ho, the ticket chopper, the clock for timing the show, the "tick-tack" for the box-office window, curler for the lady cashier's hair, the electric piano, the drums; but it was not until the last that our mind hit upon the real use of the "Achs" and "bull."

How could we have forgoten? There was the organ—the **house organ.** "Achs" and "bull" had run a house organ for several months to our knowledge—but not in a theater.

When we jumped to our feet, determined to take some stock in the "Achs-Bull" proposition, the sudden lurch we gave started the burglar alarm and called Sherlock Holmes, the original home guard, to give us a lecture on carelessness. The lecture finished we felt like the operator who had burned his fingers.

"Achs!" we declared.

"Bull," echo answered.

* * *

Daughter Pays in Stage Money.

For the Piedmont Pictures Corporation's forthcoming feature, "His Daughter Pays," there is a big gambling scene in which the European game of baccarat is played. Two notorious gamblers were engaged to teach members of the cast how to play the game. Gertrude McCoy, star of the picture, claims that she caught on easily and could have sent all the other actors and actresses home "dead broke" had they been allowed to play for real money.

* * *

Press Agents Editors Love.

The chaps who, in their "enthusiasm" (or something worse), use UPPER CASE LIKE THIS every time they refer to play or star or both.

* * *

Tom Bret, in collaboration with Edgar Selwyn, has just finished titling Mae Marsh's latest Goldwyn picture, "The Face in the Dark."

* * *

Additions to the "Zit" Trust.

General Manager Julius Steger Photoplays.
General Manager Graphic Film Company.
And more to come.

* * *

It has been remarked before, but we repeat: Constance Talmadge, having been seen in "A Pair of Silk Stockings," will now put on "Mrs. Leffingwell's Boots."

* * *

Goody! Now She's One of Us.

Following considerable delay due to negotiations between the executives of Photoplay Magazine and Madame Petrova it was stated this week that the distinguished Polish actress had consummated arrangements with this publication whereby she will conduct a special "Question and Answer Department" for the benefit and enlightenment of the picture fan.—Bertennisisms.

* * *

Col. E. M. House is possessor of a gold pass good for life at the door of all of S. L. Rothapfel's enterprises. Last week Fritz Tidden received from Mr. Rothapfel his silver pass, good anywhere the Col. House "ducat" can beat the barrier.

* * *

Washington's Film Colony.

The Army Medical Museum Laboratory at Washington is headquarters of several experts in the film game who have entered Uncle Sam's service for the duration of the war. Captain Tom Evans formerly conducted his own film laboratory here in New York. Lieutenant Charles Wallach was previously with Jack Cohn's Screen Magazine. Corporal Maurice Piver was formerly in Universal's export department, and S. J. Taylor last week left L-Ko's employ as a film cutter to become a high private. And this is by no means the complete roster of film men who are assisting in medical research work along photographic lines at the Army Medical Museum.

* * *

The last two feature productions purchased by the Sterling Pictures Corporation have been put into circulation. The France Film, Inc., offering "The Natural Law," together with the George Loane Tucker presentation, "The Hypocrites," make a good pair to draw to. The affiliated members of the Sterling plan throughout the country pronounce the above two presentations a "pair of aces," and the Sterling Company state that their next productions, soon to be announced, will fill their hands.

Evidently Using Marked Cards.

Concerning Photoplay Titles.

Books that have run into several editions, stories that have been read by millions in popular magazines, and plays that have run for months on Broadway and then toured the country for season after season mean nothing in the matter of titles when the moving pictures get them. The title that is familiar to the millions must be changed for something that has a "punch." Never mind whether the title applies to the story—it has a "punch." And so plays and stories are sent across the screen under strange and unfamiliar captions with a "punch."

Of the plays now running in New York, making lots of money and being made familiar to thousands, there may be some eventually captured by the picture magnate. They are sure to have their titles changed, and here comes the usefulness of Rambles to the well known industry. We select a few at random, giving their stage title supplemented by possible screen captions:

"Maytime".....'The Surge of Spring"
"Seven Days' Leave"..'Her Fatal Plunge"
"Why Marry".....'Death in the Dice"
"The Squab Farm"..'Business as Usual"
"Flo-Flo".....'The Same Woman"
"Yes or No".....'The Vital Issue"
"Eyes of Youth"..'Windows of the Soul"
"Oh, Lady! Lady!"..'The Guilty Woman"
"Tiger Rose".....'The Flower of Fate"
"Happiness".....'Silent Suffering"
"Oh, Look!".....'The Finger of Scorn"
"Going Up".....'Stepping Heavenward"
"Toot-Toot".....'The Curse of Drink"
"Sick-a-Bed"....'The Red Nurse's Cross"
"Seventeen".....'Budding Youth"
"Oh, Boy!".....'The Price of Experience"
"The Off Chance..'Risking Redemption"
"The Wild Duck".....'Seeting Passion"
"The Copperhead".'A Snake in the Grass"
"The Little Teacher"..'Showing the Way"
"Chu, Chin Chow"....'Bagdad to Berlin"

To be sure none of the foregoing titles have anything to do with the case. But that makes 'em all the better for picture purposes. Broadway knows what they mean. No matter about Shenandoah, Iowa.

* * *

They Don't Talk in Silent Dramas.

Hazel Simpson Naylor, associate editor of Motion Picture Magazine, sets forth a point in press agenting that seems well taken. Ye scribes may answer for yourselves. We quote Miss Naylor as follows:

"I say—while you are Rambling 'Round Filmtown, through the publicity sheets and film row, you might page the answer to one pertinent question for me.

"My office, same as yours, is deluged with personal publicity representatives ready to beg, borrow, or steal space for their stars in our columns (same way at times with the film publicity men), and yet when we send a special writer or I try to date up a star myself for a personal interview we are informed that 'really, George never talks, only says five or six anyway, and I could give you so much better information than he could anyway, (the publicity representative is speaking); or, 'I'm sorry, but Clara refuses to see anyone; just send your writer over to our offices, and I'll give her all the dope out of the morgue.' And on the following day comes a weepy letter from the same publicity source, 'I wish you would explain why I have failed to get a better showing for Miss So-and-so in your excellent magazine.'

"What's the trouble—too much representation?"

* * *

We quote from the press sheet of a leading distributing firm: "As she passed through them the villagers taunted and threatened her, with not one friendly voice raised in her defense. She sped from them up the mountain trail, and when the dawn came, after a night of wandering, she took refuge in a cafe, her mind distorted and unsound."

Making Her a The Dansanter.

Rambles 'Round Filmtown

Mme. Olga Petrova receives 1,800 letters weekly from fan admirers; each one answered personally by the star herself. —Bert Ennis.

Who will make it 1,801?

* * *

The Projection Room Concert.

(By Young Knockin'var.)

The literary drum is mute and mum—
Why beat about the bush?
The loud bassoon, now out of tune,
No longer leads the push.
The literary drum is on the bum,
Its head is all "stove in";
But the thankful crew now on review
Doth grin and grin and grin.

* * *

Against the Usual German Odds.

Jim Beecroft, of Bayonne, N. J., is Eastern representative of the Exhibitor's Herald. Strolling down town one evening during the Hun drive against civilization, Jim passed a delicatessen store where Kultur was lifting up its lungs and steins in celebration. Over the door was hung a German flag.

When Jim reached up, grabbed the rag and flung it into its proper place in the sewer, he met the accustomed German method of warfare. Eight drivers of Bayonne brewery wagons jumped onto him in simultaneous assault and bore him to the pavement.

The stenographer is running Jim's office until he gets out of the hospital. But the German flag is where Jim sent it.

* * *

Why Girls Leave Home.

Clara Kimball Young has leased for her temporary home in Los Angeles a magnificent estate at Hollywood. The estate comprises twenty-four acres of cultivated lands, sunken gardens, trickling fountains, myriad flower beds, swimming pools, billiard rooms, sixty-foot waterfalls, forty rooms to wander through, and the song of five hundred singing canary birds in a wonderful conservatory are just a few of the delights that greeted Miss Young when she reached the land of sunshine.

* * *

Getting Close to Nature.

Bert Ennis, publicity director for Petrova Photoplays, has abandoned New York, and will tour the country seeking out exhibitors and visiting exchanges. Mr. Ennis is rightfully opinioned that publicity for pictures may best originate in the territory where it will mostly be used.

* * *

Nat Strong is now originating publicity for Universal. Hal Hodes has resumed his former station on the sales staff of Jewel productions. Paul Gulick is still in charge of the department, with Arthur Leslie "stunt" expert, and Arthur Alphabet Story specializing in Boy Scout and Broadway theater notoriety.

* * *

"Jag som skall har skrifva nagra rader" is all the Swedish press work we are going to use for "Lee" Letendre at present. Incidentally, however, Filmskadespelaren seems to be Robert Warwick in Swedish.

The Rest Is Spurlos Versankt.

* * *

While taking the finishing scenes of Roy Stewart's latest vehicle, "Boss of the Lazy Y," Director Cliff Smith saw two fine bulls of the well-stocked Triangle ranch closing in with their horns for the settlement of an old grudge. Quick to take advantage of the novelty of the fight Director Smith's camera man turned the crank on the infuriated animals. Some unusual "shots" were thus obtained before Stewart and his cowboys succeeded in roping the frenzied beasts and stopping what would surely have been a battle to the death.

Saving the Bull for the Mimeo.

Some Useful Statistics.

Statistics compiled by the Society for the Prevention of Cranks and Crabs have just been published. As a purveyor of joy, Douglas Fairbanks heads the list. His golden smile is said to have created havoc with Old Man Misery the past year. The Old Man is said to have taken to his haunts in the Tall Timbers and is now attempting to negotiate a peace with Fairbanks, but the latter has handed an ultimatum to his utterly beaten enemy of complete and abject surrender.

Unless this unconditional surrender is handed in within a given period Fairbanks threatens to bring up his reserve force of mystery, thrills, tricks and smiles and completely annihilate his enemy. Statistics as compiled by the S. P. of C. C. show that as a result of Fairbanks' activities 445,000 fossils have crawled out of their shells to donate money to charity; 45,000 forty-five-year-old rheumatics have sat down to breakfast the past year without grumbling; 762,000 tightwads have increased their weekly allowances to their wives; 36,243 misers have reformed; 64,876 poker sharks have taken to staying at home evenings with the wife; 53,000 nags have permanently retired from the field of operations, and 17,000,000 adults and children have been made to laugh and grow fat.

* * *

Thus Making a "Roodle."

Tom Bret was discussing the entry of women into politics the other day, and remarked that he hoped they would be less aggravating than they are in poker.

"Mary," he said, "was a poker novice whose husband had taught her to play. Toward the end of a game, one night, a few good hands were dealt, and everybody began to raise. Mary met several raises, and then dropped out. Her husband stayed for the finish, and lost with a full house against a straight flush.

"'Well,' he said, 'that was quite a shock What did you have, Mary?'

"'Only two pair,' she answered. 'You told me to always drop out on two pair, you know.'

"And she spread out her two pair—of queens."

* * *

Reading His Title Clear.

Herbert Hoagland has been given leave of absence by Pathe for the purpose of serving his country at Washington. Mr. Hoagland is "Editor in Chief and Managing Editor of the One-Reel Weekly issued by the Department of Films through George Creel's Committee of Public Information."

* * *

Earl W. Kramer, who has been assistant manager of Universal's Mecca exchange, has been drafted into his country's service. He hopes to be assigned to the moving picture department in Washington starting with the current week.

* * *

When Doris Pawn Went to Jail.

During a recent tour of mercy among the inmates of the city prison in Los Angeles Doris Pawn was particularly struck with the neat, clean appearance of one man. Being naturally goodhearted the little lady stopped and asked him how he came to be there.

"Borrowing money," the man told her.

"But they don't put people in prison for that," said Doris.

"This was a peculiar case," the fellow answered. "I had to knock a man down three or four times before he'd lend it to me."—Fox Publicity.

* * *

While Ruth Roland was playing golf at the country club recently her pedigreed police dog, Lady Greystone, fell from a distance of twenty feet, sustaining a fracture of one of her paws. The game was ended abruptly, and Miss Roland rushed the little sufferer off to the hospital.

Stymied in Mimeograph Ink.

To "get the goat" of Albert Loew, manager of the Famous Players-Lasky studio at Fort Lee, it is only necessary to ask him what he knows about animals. And thereby hangs a tale.

One of the big scenes in "Gismonda," the Paramount picture starring Lina Cavalieri, which is being produced in Fort Lee, is the lion's den in which the little son of Gismonda is thrown. A peasant leaps to the rescue, kills the ferocious beast and saves the child. This was a thrilling situation for the scenario writer to create, but since the war lions have not been very plentiful around Forty-second street or Fort Lee, and Mr. Loew was experiencing trouble in finding one.

An actor heard him telephoning the Bronx Zoo and volunteered the information that a man up the state, near Plattsburg, owned a lion. Loew got in telegraphic communication with the party; learned that the information was correct, made an offer which was accepted and ordered the animal shipped to the studio by express.

When it reached Fort Lee Loew discovered that the lion was stuffed—and mounted.

The "Loew-Down" on the Lion.

* * *

Arthur Oliver, who is engaged in telling the world about Frank Keeney's vaudeville and picture enterprises, has just received first copies of a song which he wrote, to be published by Witmarks. Its caption is "My Lady of the Screen," and Catherine Calvert's picture adorns the title page.

* * *

Stealing the "Sparrow Cop's" Stuff.

All the scenes of "Moral Suicide," the photoplay just released by the Graphic Film Corporation, were completed. Ivan Abramson, its author and director, was walking down Sunset avenue, Palm Beach, Fla., in a self-congratulatory mood that his labors were over, when his thoughts were brought back to a realization of his surroundings by a baby's cry. His inherent love for the little ones makes him very susceptible to their sorrows and, going over to the nurse, Mr. Abramson spoke to her. At the sound of his voice the baby immediately forgot to cry, gazed at him in open-mouthed wonder for a moment, broke into a most brilliant smile and held out to him a pair of chubby little hands in friendly invitation.—Ivan Publicity.

* * *

Rube Goldberg, the Evening Mail cartoonist, has become a real movie magnate. He has a couple of stars and everything and they are now busy on a production. Rube says he can handle picture stars easily, in that the ones he has are not the least bit temperamental. Quite naturally, for he has them at his finger tips, so to speak. "Mike and Ike," the stars in question, are the Goldberg cartoons which are being animated.

Rube "Thought of That."

* * *

Gardner Bradford, title expert at the Culver City studio, has felt the urge of the "back to the soil" movement and is now competing with other amateurs for horticultural honors. Bradford thought that his lawn looked rather ragged and decided to sow more blue grass before the spring rains. This he did and the new crop is flourishing under the recent showers and sunshine. However, it isn't grass which has sprung up in Bradford's lawn—it's a fine healthy crop of young onions. Someone evidently got the seed mixed. Bradford no longer has to water the lawn, for the onions make the grass weep.

Confusing Onions With Leaks.

* * *

"Indian Life" pictures made in Sheridan, Wyo., have a novelty in the cast of full-blooded Indian actors. One of the big chiefs is named Bull-all-the-Time; proving that press agents date away back of moving pictures.

Rambles 'Round Filmtown

Out in Pasadena recently Louise Huff gathered in many dollars for the Red Cross. She rode a donkey into the ballroom of the Huntington Hotel, auctioned him off for $850, and then sold bunches of sweet peas at $25 and $30 a throw, in addition to the sale of one of her photographs for $100.

Also Made a Cash Contribution.

* * *

"William Gillette once played a butler, so why not Alec B. Francis?" the photoplay public will ask itself.—Goldwyn Publicity.

That murmuring noise throughout the land is the public asking itself.

* * *

Norma Talmadge's next feature will be "By Right of Purchase."

No Question of Ownership.

* * *

"Exhibitors Want Drama," Says Nathan Hirsh.—Trade Paper Headline.

It is rumored that the public is similarly inclined.

* * *

Getting "The Harpoon" Ready.

Those sturdy men of Filmtown—Joe Farnum and Bill Barry—are once more pulling together in the same cause. Mr. Farnum is preparing the first edition of his new motion picture monthly magazine, "The Harpoon," and Mr. Barry is soliciting subscriptions and advertising.

* * *

$1.50 a Day for Mexican Extras in Beach Film.—Trade Paper Headline.

Probably they were Hearst Mexican war extras.

* * *

In a candy store. Lady clerk. George Walsh, of Fox, shopping.

"How do you sell your chocolates?" George asked.

"Two dollars and a half a pound," the girl answered.

"Aren't you a little dear?" George countered.

"Well," she replied, "that's what the boys say."—Fox Publicity.

Then George Sampled the Gum Drops.

* * *

Darrel Foss, Triangle leading man, is threatening to become an inventor. He is experimenting with a new type of skid chain—one that he declares will be practically noiseless and will not damage the shoes. If his idea works out he will give a War Saving Stamp to everyone on Broadway who recognizes him on a lightless evening.

Plans Light Wine Celebration.

* * *

"Hearts or Diamonds" is a forthcoming Mutual.

Our choice depends on the other four cards.

* * *

Adella Barker, the "heavy weight comedienne" who created much mirth in "Red, White and Blue Blood," will again furnish many laughs in a Metro picture. Miss Barker is cast as a "butleress" in the Bushman-Bayne play now in production. The "butleress" is in the employ of a strict old maid who "bullies" the "big girl" to death, giving Miss Barker large opportunities to present a most humorous characterization.

Bully Part for Miss Barker.

* * *

Julian Johnson, of the Triangle, believes in taking a chance. He carries a good-sized life insurance policy, however, which he guards carefully—so carefully that it is the only thing he keeps in the particular drawer of his desk where he stores his "Vestas."

He Uses Safety Matches.

Why Printed on Both Sides?

Several perfectly efficient and well-known publicists in the film game issue profusely illustrated young newspapers from which newspaper editors are supposed to clip stories, anecdotes, tales, quips, paragraphs and snappy yarns about plays and players these young newspapers are printed for the purpose of boosting. But in every instance the editor who decides that he will use of the "dope" finds that he could only print half of it if he were generously disposed to print the whole lot.

For conservation, economy—or forgetfulness?—has inspired the publicists to use both sides of the sheet to exploit their genius. The which is another proof that a lot of good newspaper men have been spoiled to make press agents. Once they become press agents they forget much of their knowledge of newspaper work, and go mimeographically mad.

* * *

Beverly Bruce Changes Plans.

"Letitia-for-Happiness," possessing a summery atmosphere, is "off" until that sweltering time arrives when June brides are left waiting at the church and Park Row "newsies," crazy with the heat, do an Annette Kellermann in the City Hall Park fountain.

* * *

Gaumont is starting upon a "beauty contest."

Universal is again trying out a "beauty contest."

Our Entry Is Pete Schmid.

* *

In one of the episodes of Vitagraph's new serial, "Caught in the Web," a troop of German cavalrymen is sent at a gallop across the Trotzky bridge.

* * *

Experienced Actor Quits Picture.

More than a dozen scenes in the Triangle picture, "The Lonely Woman," in which Belle Bennett is featured, had to be retaken when a fox terrier, which was secured at the Los Angeles pound, quit his job and left Director Thomas N. Heffron in a lurch. The company was working at Norwalk, Cal., and the terrier was playing its part well until the "business" of the scene required that a tin can be attached to the dog's tail. Then the artistic temperament rebelled and the dog wriggled out of Heffron's arms. When last seen it was heading due north.

* * *

Nat H. Spitzer recently presented his wife with a dog. "I am delighted with it," said Mrs. Spitzer, "it just matches our tapestry."

* * *

We beg to submit that Billy Rhodes has beautiful support.

Vide Trade Paper Advertising.

* * *

A rescue that wasn't written in the scenario was enacted the other day at Metro's west coast studios with Viola Dana in the role of the rescued. Miss Dana, essaying to climb down a chimney for a scene in "The Night Riders," became wedged fast so that, in the parlance of filmdom, she needed a special release.

Miss Dana could neither get up nor down in her brick prison and the more she struggled the more the soot rained in her curls and cheeks. It seems that a nail got caught in a portion of Miss Dana's costume. As her arms were pinioned in front of her by the narrowness of the flue, she couldn't reach it. After ten minutes of anguish a rope was dropped from the top of the chimney and the star hauled up, covered with grime. There was a rent in her dress where her feelings had been wounded.

Viola Cameraflaged the Flue.

* * *

"This thing," said the end of the last reel to the operator, "has gone far enough."

THE RAMBLER.

Chicago News Letter

By JAS. S. McQUADE

Chicago Strong for Liberty Loan Drive

Great Zeal Shown in Preparations for Advertising Three Weeks' Campaign in Seventh Federal District.

THE fifth meeting (within a week) of the moving picture division of the Liberty Loan advertising committee of the Seventh Federal District was held in the Moffett studio, on Congress street, near Michigan avenue, March 27. After much discussion and careful deliberation the committee finally determined upon the following campaign: That 1,800 trailers, of fifty feet each, covering about ten different subjects, will be made and sent to the 1,800 theaters in the Seventh Federal District, said theaters being located in all the important cities and towns in that territory, and that a letter will be sent with each trailer to every individual exhibitor asking his hearty co-operation to run the trailer at every presentation during the three weeks' drive.

The trailers will consist of a main title, pictures of devastated Belgium, the ruins of cities in France, German atrocities, etc., with stirring titles interspersed. The selection of the scenes and the material used in each trailer, as well as titles, have been made by the Selig Polyscope Company, under the direction of Lucius C. Wheeler.

The fifty feet trailers will measure about 100,000 feet in all and they are now being made by the Selig Polyscope Company and the Essanay Film Manufacturing Company.

In conjunction with the trailer a number of special slides will also be sent to each exhibitor with a request that he run them at every presentation during the time specified.

Lucius C. Wheeler, of the Selig Polyscope Company, suggested to the committee that every exhibitor in Chicago be asked to give admission tickets, worth $2.50, to every one in attendance who buys a $50 Third Liberty Loan bond in his house and tickets amounting in value to $5 to every patron who buys a $100 bond in his theater. The suggestion was approved by the committee and exhibitors will be asked to take the matter under consideration.

The exhibitors of Chicago have been addressed concerning this Third Liberty Loan advertising campaign and without exception all have heartily agreed to co-operate.

In ddition to the trailers referred to the news weeklies will also extend liberal co-operation. Each weekly will run its own trailer, which will be in the nature of a news item, gotten up especially by each for the three weeks' drive.

Among those present were John R. Freuler, president of Mutual; Lucius C. Wheeler, Selig; A. J. Callahan, of Essanay; Watterson R. Rothacker; M. E. Smith, division manager George Kleine System; Sam Field and Terry Ramsaye, of Mutual; Joseph Hopp, president Chicago Local, M. P. E. L. of A.; Louis H. Frank, treasurer, Chicago Local, M. P. T. O. Association; Evan Evans, owner Moffett studios, and Tom Phillips, slide manufacturer.

A Mighty Trio in Aid of Third Liberty Loan Drive.

Douglas Fairbanks, Mary Pickford and Charlie Chaplin will arrive in Chicago Thursday, April 4, at 11 o'clock A. M., on their way from the Coast to Washington, where they will open the Third Liberty Loan drive. During the stopover, a luncheon will be given them at the Auditorium Hotel, in the Gold Room, at which about 150 prominent Chicago business men, bankers, members of the Paramount staff and exhibitors will be present. After the luncheon it is hinted that a parade on Michigan avenue will be made, led by Charlie Chaplin in costume, to advertise the big Drive.

The three celebrated photoplayers will return to Chicago after visiting Washington, and will stimulate the good work here. They will then separate and each will work in assigned territory for the Third Liberty Loan. They will devote their entire time for three weeks to help make the Third Liberty Loan the biggest drive yet made.

Finishing Touches to "The Wild Goose Chase."

The Selig company engaged in the production of "The Wild Goose Chase" recently returned from a trip to Northern Michigan, where they went to take certain snow exteriors, in charge of Lucius C. Wheeler. In the party were Director Harry Beaumont, Matt Moore, Hazel Daly, Chester Barnett and Sidney Ainsworth. Captain Anderson, his two assistants, and three teams of huskies also went along, and their work will appear prominently in the picture, About 200 people from Munsing, the nearest town in that section, were used in the scenes. Eskimo snow huts, or igloos, were constructed on Grand Island, an island of about 14,000 acres on the southern shore of Lake Superior, and about 200 miles east of Duluth.

The snow in the Lake Superior region was from four to six feet deep, and practically all of the company were working on snowshoes, in a temperature of from twenty below to zero.

"The Wild Goose Chase," is now being assembled in the Selig Chicago studio. Over 20,000 feet of negative were taken, and this will be cut down to about six reels.

Film Interests File Bill Against Local 110.

Since writing my last letter, two meetings have been held in the Masonic Temple, one on Friday afternoon, March 22, and the other Tuesday, March 26, by exhibitors, exchange men and representatives of film producers for the further consideration of charges made against the officials of Local 110, I. A. T. S. E., at a former meeting.

As a result of these deliberations a bill of injunction was filed in the Circuit court Thursday, March 28, to restrain the officers and members of Local 110 from further prosecuting their alleged illegal control of picture theaters.

The defendants' names are Joseph P. Armstrong, president of Local 110, and John G. Shafrank, who is at present doing business under the firm name of the National Advertising Film Company, and said to be associated with Mr. Armstrong in that company. It is alleged that this company was organized for the sole purpose of controlling film advertising in Chicago.

The bill further alleges that the Union has such absolute control of theaters that the owners have no choice either in hiring or discharging their employees.

It is also alleged that the "Four Minute Men," who have been assigned to make patriotic speeches in picture theaters, have been notified that they cannot illustrate their speeches unless the slides used carry the Union label.

The bill filed by exhibitors and other interests in the film industry asks for an immediate temporary injunction, restraining the defendants from boycotting, interfering with or doing anything to hinder the success of the moving picture business. The bill also asks that the defendants be prohibited from calling strikes.

Joseph P. Armstrong, president of Local 110, I. A. T. S. E., has made a denial of most of the allegations made in the bill.

Dan F. Whitcomb Back With American Film Company.

Dan F. Whitcomb, writer of many successful stories for the silent drama, among them "The Bride's Silence" and "A Game of Wits," which were two Gail Kane successes, has returned to Santa Barbara and will keep secluded until he finishes a new mystery story for one of the American film stars. The name of the star is a secret for the present.

Auditorium Secured in Chicago for "The Unbeliever."

The Auditorium has been secured by George Kleine for the initial showing of "The Unbeliever" in this city, beginning Sunday, April 21. The big patriotic film will then begin an indefinite run in Chicago. The board of directors of the Auditorium theater is very discriminating as to the type of attraction shown at this theater, so the management had a private viewing of the feature about a week ago and they are very enthusiastic over its possibilities. The Chicago Grand Opera Orchestra, numbering fifty high-class musicians, will play the accompanying music during the presentation.

George Kleine has arranged a patriotic prelude for the screen showing. This prelude will consist of an elaborate scene panorama in which companies of soldiers, marines and

the home guard will appear in a series of martial evolutions. Three hundred supers will also be used in the scene. It is claimed that this prelude will surpass anything of the kind yet used in moving picture presentations. "The Unbeliever" will be shown twice daily. Admissions will be 25, 50, 75 cents and $1.

The second week of "The Unbeliever" at the Majestic theater, Detroit, surpassed the first in drawing powers. It has been held over for the third week, with the possibility of a fourth week being added.

Foursquare Gets State Rights for Important Pictures.

The Chicago Foursquare office has taken over the selling of the state rights for the U. S. Exhibitors' Booking Corporation for Illinois, Indiana, Wisconsin, Iowa, Minnesota, and North and South Dakota. Pictures handled by this corporation are "The Belgian," "The Zeppelin's Last Raid," "Those Who Pay" and "Just a Woman." Foursquare has had charge, up to this time, of the releasing of these films, but henceforth will have their exclusive handling.

Watterson R. Rothacker at Excelsior Springs.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is a hard-worked man these days. In addition to the constant pressure of business at the plant Mr. Rothacker devotes a considerable portion of his time to patriotic work, in aid of the Government. He is now taking a short rest at Excelsior Springs, Mo., for which he left the city last week.

Norma Talmadge Goes to New York.

Norma Talmadge, accompanied by her husband, Joseph Schenck, made a brief stop in Chicago Friday, March 22, and left the following day for New York City, where she will soon begin work on her new starring vehicle, "DeLuxe Annie."

Northwest Board Effectively Co-operates

Shows Good Sense in Handling a Delicate Situation Brought Up by Double Possession of Hart Reissues.

THE Northwest Film Board of Trade, of Seattle, Wash., has taken the biggest step toward establishing its ideal of helpful co-operation that it has yet taken during the five months of its short but active life. By its handling of the complicated situation caused by the double sale of the Hart reissues in this territory it has shown sellers of state right productions that the real co-operative spirit existing between exchange men in this territory makes it impossible for them to get out of trouble by stirring the exchange men to fight against each other and furthermore that the film man who attempts to invade the territory without proper license will have a hard time of it.

At a recent meeting the fact was brought to light that prints of the Hart reissues with the right to distribute them in the Northwest territory had been sold both to M. Rosenberg, manager of the De Luxe Feature Film Company, and to L. J. Schlaefer, the W. H. Production Company having sold them to the former and the Lasso Films Company to the latter. The Board of Trade recommended that the exchangemen make the best of the situation by dividing the territory and that they take united action against the selling companies. This the buyers have agreed to do, and to prevent any similar occurrence the Board of Trade decided to bring up for open discussion any films that were for sale hereafter.

Matters were further complicated in this instance, however, by the appearance of Marion Cohen of the Consolidated Film Company of San Francisco, whom Portland exhibitors reported as offering for booking the same Hart Pictures that Mr. Rosenberg had offered them. Mr. Cohen had also arranged to have his educational pictures handled through the De Luxe office for the Northwest territory. Needless to say, this will not be done.

In view of Mr. Cohen's activities in this matter the Northwest Film Board of Trade decided that it would not only refuse him membership in the organization, but would warn exhibitors throughout the territory that he had no right to book the Hart reissues.

Officials of W. H. Productions Makes Statement.

An official of W. H. Productions Company at the New York headquarters gives out the following statement:

"The original negatives of the seventeen two-reel William S. Hart pictures are now in the possession of the Biograph Laboratory of New York City, and at that plant are the only persons who have made prints from said negatives for W. H. Productions Company and their authorized representatives in each territory, of which Mike Rosenberg of the De Luxe Feature Film Company of Seattle, Washington, is the authorized representative for the States of Washington, Oregon, Idaho and Montana, and that a certain Max Cohen and the Lasso Film Company of New York City have been supplying some exchanges throughout the country with a number of two-reel Hart pictures.

"Neither one of these latter persons or corporations has any right to exploit or sell or lease said Hart productions.

"The De Luxe Feature Film Company has paid a substantial amount of money for the rights to our productions, and we believe they should be protected.

"W. H. Productions Company will give $1,000 to any charitable organization in Seattle if L. J. Schlaefer can prove that his William S. Hart two-reel pictures have been taken from the original negatives controlled by W. H. Productions Company; and we further state that there is only one set of original negatives of these productions in existence, and these negatives are controlled by W. H. Productions Company, and have been and are now in the possession of the Biograph Laboratories, and since W. H. Productions Company has only sold the rights to the territory consisting of Washington, Oregon, Montana and Idaho to Mike Rosenberg, L. J. Schlaefer is therefore offering scratched and duped prints.

"We do not now have, nor have we ever had, any connection, directly or indirectly, with Max Cohen or the Lasso Film Company."

Bessie Love May Form Own Company

While Considering Offers of Two Producers, Player Takes Option on Los Angeles Studio.

BESSIE LOVE wires to the Moving Picture World from Los Angeles that Pathe has purchased from the Dodd Mead Company the motion picture rights of "Carolyn of the Corners," one of the year's "best sellers," for her next production. Miss Love says it will be her last Pathe Play and that work on it will begin immediately.

Miss Love expresses the hope that the final scenes will be taken by May 1, on which date her present contract expires. The young actress adds that before accepting either of the offers already received from large producers, she will carefully consider the advisability of forming her own producing company, and in the possibility of this eventuality she already has secured an option on a Los Angeles studio.

The young player has been appearing on the screen nearly two years and a half. Her first opportunity came through John Emerson, who, from many extras at the Fine Arts studio, selected her for the role of a Swedish servant girl in "The Flying Torpedo." She made a hit. William S. Hart for some time had been in possession of the script of "The Aryan," but refused to put it in work because he knew no one to play the role of the girl. When he saw Miss Love on the screen application immediately was made to the Fine Arts to release the player for the one subject. "The Aryan" went over—and it was the opinion of Mr. Hart it could not have done so without the personality of Miss Love in the unusual role allotted by the author to the desert orphan.

In rapid order came the opportunity to play opposite Douglas Fairbanks in "The Good Bad Man" and opposite Wilfred Lucas in "Hell-to-Pay Austen." Her first stellar role was in Fine Arts' "A Sister of Six." Miss Love joined the Pathe organization last October. She was born in Los Angeles in 1900.

MARY GARDEN SAILS SOON FOR FRANCE.

Having completed "Thais" and "The Splendid Sinner" for Goldwyn, and made a triumphal return to opera in Chicago, New York and Boston, Mary Garden will soon go to France for the summer.

PAULINE WELCH IN SECOND METRO PLAY.

Pauine Welch, vaudeville headliner, who makes her screen debut in Metro's "Social Hypocrites," starring May Allison, which will be released on April 8, has been engaged to play Nellie Struthers in "The House of Mirth." Miss Welch's work in her first picture so pleased Director Capellani that he insisted that she be included in the cast of his next picture.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Motion Picture Home for Soldiers

War Hospital to Be Built and Endowed by the Film Industry of Southern California.

THE film fraternity of Southern California, it was announced March 22, has united to create and endow a big war hospital to be known as the Motion Picture Home for Convalescent Soldiers, to be situated near Los Angeles. It is considered from a climatic standpoint that Southern California offers the best location for such a purpose.

The site selected probably will be one of several offered by patriotic film folk, and the hospital will be built and equipped wholly from funds collected from the industry. It is said to be due principally to the efforts of Miss Winifred Kingston and Mrs. J. Stuart Blackton that the plan has reached its present stage of development.

A meeting was to be held Monday night, March 25, in the ballroom of the Garden Court apartments, Hollywood, where the captains of the various studio teams were to gather to discuss the campaign.

On account of his patriotic work and his familiarity with studio men and women, Charles Murray, the Paramount-Mack Sennett comedian, was to be appointed president of the executive board of the home, which has as its secretary Mrs. J. Stuart Blackton, Mrs. Cecil B. De Mille acting as treasurer and Miss Kingston chairman. Kenneth McGaffey, of the Famous Players-Lasky coast publicity department, is publicity director. The advisory board consists of D. W. Griffith, Thomas H. Ince, Mack Sennett, Jesse L. Lasky, Cecil B. De Mille, Dustin Farnum, Charlie Chaplin, William S. Hart, George Beban, Frank Keenan, J. Stuart Blackton and William D. Taylor.

The plan has been given the approval of the directors of the Chamber of Commerce, to whom it was presented in its inception. In its capacity of co-operating with the government closely in preparedness matters since the beginning of the war, officers of the chamber believe a thoroughly-equipped home for convalescents in the most favored spot for invalids in the United States will meet with hearty acceptance upon the part of the government.

Investigation has shown that there are many advantages to the government in having a convalescent home here, in addition to the maximum benefit to the invalid soldiers. With a completely equipped home in Los Angeles, it would be possible to send the men who are wounded in France straight to the home by ship. By sending hospital boats through the Panama Canal, there would be a minimum of discomfort for the wounded and ailing men sent to Los Angeles.

Goldwyn Contemplating Production on Coast

May Build or Lease Studio Here and Bring All Its Companies to Los Angeles.

FRED B. WARREN, vice president of the Goldwyn Pictures Corporation, arrived on the Coast March 16. Mr. Warren will remain in the West for several weeks with a prospect in view to secure a studio location for Goldwyn. Mr. Warren has for several days been looking over the situation and has several propositions under consideration. It may be the company will build a large studio, but it is considered more likely it will lease one. It is reported Mr. Warren is considering the Bernstein studio. If the deal goes through Goldwyn will start production here on a large scale and probably send all its companies to the coast.

Mr. Warren left on March 21 for a trip to Seattle to visit the local exchange, but was to return to Los Angeles within a few days. The Goldwyn manager is well known on the coast. He was a prominent newspaper man here years ago and has a large circle of friends and acquaintances in Los Angeles and San Francisco.

Hart and Players Have Narrow Escape.

William S. Hart and his company of players had a narrow escape on March 22, when working in the snow-bound mountains in Truckee. A snowslide careened down the mountain side and buried the players underneath an avalanche of snow and debris.

The company was working at the foot of a mountain shooting snow stuff and nobody observed the approach of the swift-moving avalanche until it was almost on top of them. Then somebody shouted a warning, but it was too late. Fortunately nobody was seriously hurt, though some of the members were almost suffocated by the snow and had to be dug out. One of the worst sufferers was studio manager Allen, whose arm was dislocated by a piece of timber carried down by the snowslide, which struck him a severe blow on the head and shoulder.

Government Issuing War Films.

Charles P. Watson, manager of distribution of films under the committee on public information, is in Los Angeles to seek the co-operation of the Southern California film industry in launching the nation's most potent war propaganda. Mr. Watson formerly was president of the North American Export company of New York. It is Mr. Watson's business to see that the picturegoers throughout the country view each week on the screen the war preparations and activities of the government.

Production of from one to six reels will be issued gratis weekly to exhibitors. The first of the propaganda films, "Remaking of a Nation," was written by Dr. George P. Baker, head of the playwriting department of Harvard University, who has been appointed scenario editor for the unique government enterprise.

Universal City Again Is Active.

After many weeks of inactivity Universal City again begins to have the aspect of the busy place it used to be. There are at the present time eleven Universal companies at work.

Among those at present busy on production is Lois Weber, who is producing a story entitled "Pandora Pays," with Mildred Harris in the title role.

Director Joseph De Grasse is working on a story entitled "My Parisian Wife," starring Carmel Myers.

Other companies at work are the Ben Wilson company, Harry Carey, Dorothy Phillips, Franklyn Farnum, Eddie Lyons and Lee Moran, Mary MacLaren, Mae Murray, Rupert Julian and Monroe Salisbury.

It is announced that within a very short time several more companies will be put on, so that within a short time Universal will have at least fifteen companies actively working again.

The Universal has also leased space to several outside film concerns, including the George Beban Company, under the direction of Rollin S. Sturgeon; one of the Pathe companies, the Astra, in which Fannie Ward is being starred under the direction of George Fitzmaurice, and a third company exploited by Matzene, the New York photographer, who has also leased space and will start production within a short time. Emmett Flynn has been appointed director and the cast includes Norman Kerrey.

Universal Director Takes Company to Catalina.

Water stuff galore has been shot at Catalina Island and Balboa Beach by Director Ben Wilson for the Universal eighteenth episode serial, "Pleasure Island," in which Juanita Hansen is starred. Catalina Island was in reality "Pleasure Island" for two members of the party—Joe McDonough, Wilson's assistant director, and Thelma Francis, formerly with Universal. It was a honeymoon journey.

Government Censoring Films.

Instructions to put into immediate effect a war censorship of all films manufactured in Southern California for

exhibition in any foreign country, with the exception of England, France, Italy and Japan, have been received here from Washington by Collector of Customs John B. Elliott.

The rigid censorship was ordered by the government to halt the spreading of propaganda of discontent and even the use of the motion picture to convey secret messages from this country by German spies.

For several weeks the United States has been exercising a strict war censorship of all motion picture films manufactured in this country and shipped into Mexico.

This new order extends this guard against the activities of spies and German agents to all countries except those actively allied with the United States.

Collector Elliott admitted that a number of films already have been suppressed by his department.

Miller Suing Sunshine Comedies.

Because a grandstand in which he was hired at $2 per day to sit as a spectator of a motion picture production was built to collapse and did collapse, causing him to sustain serious injuries, Joseph Miller is suing the Sunshine Comedies Company, of which Henry Lehrman is the vice president and general manager, for $6,100 damages.

A number of witness who sat in the collapsible grandstand at Hollywood, April 24 last, testified that no warning was given them that the structure was destined to fall to the ground at an exciting moment. Officers of the picture company testified to the contrary.

The case was given to a jury in United States Judge Bledsoe's court on March 21.

"Hearts of the World" Breaks Record.

"Hearts of the World," the D. W. Griffith production, is breaking all records at Clune's Auditorium. "The Birth of a Nation" established a box-office record unapproached by any other dramatic production, yet "Hearts of the World" surpassed it the first week by $1,227. "Intolerance" was next to "The Birth of a Nation" in popularity, but "Hearts of the World" exceeded this picture by $1,403 on the first week's sales.

There is a never-ending line outside of the big theater patiently waiting to buy a ticket. One thing is certain, that never in Los Angeles theater history has a film production or still less a legitimate stage play received such a reception or had such a marvelous run at a local theater.

Universal Stars Feature Exhibitors Luncheon.

On Wednesday, March 20, the Theater Owners' Association gave a luncheon at Hamburger's in which practically all the Universal stars and directors participated. It was Universal day, and some two hundred exhibitors, exchangemen, photoplayers, directors, newspapermen and others interested were present. The affair was the most pretentious of the season and Chairman Quinn was highly pleased with the unusually large attendance. As previously stated, these get-together luncheons were inaugurated a few weeks ago and have been a great success.

The next luncheon will be held in two weeks and Lasky stars have been invited for the occasion.

Cabanne and Lincoln at Work.

William Christy Cabanne is working at the Norbig Studios, in Edendale, on a state right picture, with Edward Lincoln as leading man.

Lesser Gets Gaumont Weekly.

Manager Irving Lesser, of the All Star Feature Film Distributers, anounces that his concern has the rights to the Gaumont News Weekly and will issue the same twice a week beginning April 1. The weekly will have a first run at the Grauman Theater and the Riviera Theater, which is now managed by Harry Caulfield.

Gausman Goes to Four-Square.

Manager Harvey Gausman has transferred his allegiance from the U. S. Exhibitors' Distributing Corporation to that of the Four-Square Picture Corporation, of which he has been appointed the local manager by M. H. Hoffman. Mr. Gausman is one of the most widely known exchange men in Southern California.

Myrtle Stedman Joins "Follow the Girl."

Myrtle Stedman, for years one of the most popular motion picture stars, has joined the Shubert's "Follow the Girl" musical comedy company as leading woman, and is making a big hit in the East. Miss Stedman has a beautiful voice and when out here was much called on for benefit concerts and amateur theatricals.

Pathe to Cancel Paralta Contract.

Pathe has given notice of its cancellation of production contract with Paralta. It will take effect in thirty days. Three Pathe companies are at present time at the Paralta studios, the Frank Keenan, the Bessie Love and Bryant Washburn. It is probable Pathe will remove these companies to Universal City, where Pathe is leasing space for Fannie Ward and her company.

Los Angeles Film Brevities.

Henry Otto has joined the Christie Company. His first picture will be a comedy drama featuring Ethel Lynne and Jay Balasco.

* * *

A. P. (Billy) Younger, until recently a member of the Triangle Film editing department, has been appointed assistant to Scenario Editor O. L. Seller, and has moved his office into the scenario department.

* * *

Mildred Delfino, well known member of the Triangle play-

Luncheon of Theater Owners' Association, Los Angeles, Cal., March 20, 1918.

ing forces, is back at the Culver City studios after a long illness.

* * *

Betty Compson has been cast as leading woman in the Pathe serial "The Wolf-Faced Man," being produced at the Diando Studios. The cast includes George Larkin, Ora Carew, Horace B. Carpenter, William Quinn, Fred Malatesta, Harry O'Connor, True Boardman, W. H. Thornley and others. Stuart Paton is director and Robert Phelan cameraman.

* * *

Sessue Hayakawa has begun this week the production of his final picture with the Lasky company. He will be engaged upon this picture for about three weeks, after which time he will start the making of his own pictures to be released by the Haworth Pictures Corporation.

* * *

Thomas Dixon, author of "The Clansman," and several other popular novels which have been produced in pictures, is in Los Angeles to supervise the filming of two of his earlier Socialistic stories, "One Woman" and "The Comrades" for the Mastercraft Film Co. The productions are being directed by Reginald Barker at the Paralta studios.

* * *

Walter Macnamara is production manager of the Rollin Film Company, under the supervision of General Director Hal Roach. Macnamara is also working in the evenings assisting Stuart Paton in the scenariorizing of his first serial for Pathe.

* * *

Thursday, March 21, was Photoplayers' Night at Baron Long's Tavern. Fred Clay was in charge of the arrangements and Charlie Murray the official master of ceremonies. The entire local photoplay colony seemed to be present. It is the intention of the photoplayers to have one of these get-together affairs once a month.

At Leading Picture Theaters

Programs for the Week of March 31 at New York's Principal Motion Picture Houses.

THE RIALTO—Charles Ray in the Thomas H. Ince-Paramount production, "The Family Skeleton," was the leading feature at the Rialto the week of March 31. Sylvia Breamer is in the cast. Toto, the famous Hippodrome clown, made his appearance in a comedy called "Fare, Please." The Animated Magazine balanced the picture program. Helena Morrill and E. Mallach were the soloists.

THE RIVOLI—"The Blue Bird," the Artcraft production of Maeterlinck's beautiful story, is the special feature at the Rivoli. Robin Macdougall and Tula Belle, the clever juvenile actors, head the cast. The third series of Official Italian War Pictures and the Rivoli Animated Pictorial were also shown. Jeanne Gordon sang a number from "The Masked Ball."

THE STRAND—Mary Garden in "The Splendid Sinner," her latest Goldwyn production, was the star at the Strand. Hamilton Ravelle and Anders Randolph are in the cast. The fourth episode of "Depths of the Sea," James Montgomery Flagg's "The Art Bug," "The Horse in Action," and the Topical Review completed the screen attractions. The Strand Ladies' Quartette and Grace Hoffman were the vocal artists.

EIGHTY-FIRST STREET THEATER—First half of the week William S. Hart in "The Bandit and the Preacher" and an installment of "The Eagle's Eye." Latter half, the Hart picture and a Chapin's "Son of Democracy" number.

BROADWAY—Rupert Julian, in "The Kaiser," presents the Jewel production to deeply concerned audiences.

KNICKERBOCKER—"My Four Years in Germany" is creating an enduring impression upon its audiences.

LYRIC—"Over the Top," with Arthur Guy Empey making personal appearances, began an engagement Easter Sunday.

"DER KAISER" IS CARTOONED.

General Film releases this week the first of the Merkel Films, split reel novelty films of an unusually attractive nature. Cartoons, scenic and novelties are introduced in the first six subjects, which will be released every other week in one-reel form. The initial release contains "ME, der Kaiser," cartoon; "Our Heroes," a novelty, and "Strange Sights in the Pacific Islands," a scenic. The subjects are produced by the Merkel Film Company of Cincinnati.

In "ME, der Kaiser," the war lord is shown planning his various atrocities with the crown prince, who are both presented in ludicrous caricatures by Ren Anderson, the artist.

First National Takes Over Gerard Film

Amount Involved in Transfer of "My Four Years in Germany" Said to Run Into Six Figures.

THE First National Exhibitors' Circuit has secured full distribution rights for the United States and Canada to Ambassador James W. Gerard's authorized film version of "My Four Years in Germany," which has been running at the Knickerbocker theater on Broadway to crowded houses since March 10.

Prior to the acquisition of the big feature, negotiations were carried on for several days between Mark M. Dintenfass and H. M. Warner, representing My Four Years in Germany, Inc., and Harry O. Schwalbe and James D. Williams, representing the First National. The final papers in the transaction were signed Wednesday, March 27. The amount will probably not be divulged, but is said to have run well into six figures.

The First National officials are credited with having achieved a signal victory in landing the Gerard picture for their circuit, as the rivalry among numerous competing organizations desirous of handling the feature was undoubtedly keen. This was due to the fact that Ambassador Gerard's story is an explanation of the actual motive power behind the tremendous events now transpiring on the western battle front, and a graphic unfolding of the international plot, conceived and executed by the rulers of Imperial Germany which has turned Europe into a shambles. Several important figures in the legitimate and vaudeville fields made flattering offers to take over the exploitation of the film, but after serious deliberation the executives of the producing corporation decided that the proposition offered by First National was the best from every point of view.

The Gerard picture will be released on April 29, although earlier bookings can be arranged if necessary prior to that date. In the larger cities the film will first be shown in legitimate houses, wherever available, at advanced prices. Judging from the drawing power that it is now displaying at the Knickerbocker theater the expose of German political and military intrigue will be good for an extensive run in any large city where the English language is spoken without a Teutonic accent.

"My Four Years in Germany" must be projected in its full ten-reel form wherever booked, as Ambassador Gerard has expressly stipulated in his contract with the distributors that the film is not to be cut or changed in any particular without his consent.

Practically every amusement circuit in the United States has put in a bid for the picture since it has been taken over by the First National. A definite announcement of the first-run houses that will show the big feature will be made within the course of a few days.

UNCLE SAM PUTS BUSTER KEATON IN CLASS 1-A.

Buster Keaton, comedian in the Paramount-Arbuckle comedies, will soon be wearing the uniform of a Sammy. He has been passed by a Long Beach military board for active service and is placed in Class 1-A. Buster says he is all set, ready and willing to go. As the inimitable village pest in recent Arbuckle comedies he has become known by all film fans.

When Buster goes the screen will lose one of its newer favorites; one who has more than made good from the first jump—and he's more than a powerful jumper.

HALE HAMILTON PLAYS FOR METRO.

Hale Hamilton, whom everybody remembers best as "Wallingford," will make his screen debut in Metro's forthcoming feature written by May Tully, playing opposite May Allison. Mr. Hamilton appeared in a Keystone comedy three years ago, but the new Metro picture will be his first serious screen endeavor. Hale Hamilton is that remarkable person an actor who admits he has a good part. In fact, he insists he has a great part in "The Candy Girl." He plays Bob Howard, a hustling advertising man who helps "the candy girl" to fame and fortune.

HOAGLAND TAKES UP GOVERNMENT WORK.

To edit the one-reel weekly of the Division of Flms of the Committee on Public Information, of which George Creel is chairman, H. C. Hoagland, former manager of Pathe's scenario department, left last week for Washington, where he will immediately plunge into his new duties. M. Ramirez-Torres, who has been with Pathe in important capacities for more than ten years, succeeds him at Pathe's.

Jack Pickford Now a Censor

Following Enlistment in Navy Player is Assigned to Intelligence Department.

JACK PICKFORD has become a motion picture censor for the United States Government, and from the manner in which he has tackled his job it is apparent that he will obey orders strictly and that not a single motion

Jack Pickford Leaving for New York.
Left to Right—Olive Thomas (Mrs. Jack Pickford), Jack Pickford, Mrs. Charlotte Pickford, Mary Pickford with Her Niece, Mary, Jr., Lottie Pickford.

picture which might even remotely be of assistance to the Central Powers will be passed for export.

Pickford's first work as a censor for the Government was done in the projection room of the Universal Company, at 1600 Broadway, New York. He was given advance screening of all pictures scheduled to appear on Universal's Screen Magazine and Universal's Current Events.

Without hesitancy, whenever scenes showing war-like preparations appeared in the weekly topicals put out by the Universal Company, Pickford immediately ordered them eliminated from the prints to be used for export purposes. He explained that the eliminations ordered by him had nothing to do with prints made for domestic use, and that it was perfectly proper to show all preparedness measures to the people of the United States. After leaving Universal Pickford went to the projection rooms of other companies and repeated his procedure.

Pickford recently enlisted in the navy, and owing to his knowledge of motion pictures was immediately assigned to the Intelligence Department.

Francis Ford to Return West

Producer of "Berlin via America" Will Build Studio in Los Angeles.

FRANCIS FORD'S first independent production, "Berlin via America," being finished and plans for its distribution well under way, he is preparing to leave for the West with his company. They expect to arrive in Los Angeles about April 15, where Mr. Ford intends to build a studio and make his permanent headquarters for production.

The New York office will look after his interest in the East and take charge of the distribution of all the products of his studio so that Mr. Ford may give his undivided attention to the making of pictures of the highest type.

"It has always been my ambition to make pictures independently," said Mr. Ford, "because the expressions of opinion I have received from fans—and they are the ultimate judges—make me feel that I know what they want. Now that my opportunity has come and I can produce with a free hand I shall strive to make what they want. And, not the least important, it is that type of picture from which the exhibitor is deriving the greatest benefit.

"To do just that the first and foremost duty of the producer is to get a story—that **is** a story. That is one of the fundamental principles upon which I will base my work."

Preparations are being rapidly completed for the trip to the coast. On their way out it is the intention to take scenes at the principal points of interest which will be incorporated in the second Fordart Production, which has already been decided upon. With the company will be Francis Ford and Edna Emerson, leads; Elsie Van Name, scenario writer, and extras and working staff.

Montgomery Reports Titan City Ready

Manager of New Spokane Concern Says Administration and Technical Buildings Are Complete.

THE administration and technical buildings of Titan City, Spokane, scene of the operations of the Titan Film Company, are ready for occupancy, according to General Manager Frank E. Montgomery. The buildings, which were residences in the Castle Hill addition, have been completely restored and refitted in the interior and decorated. Work was started March 18 on the indoor stage and on a group of buildings to be used for carpenter shop, property room, projecting room, vault and other purposes. The buildings will be made of logs and placed in such a way that they will be adapted to street scenes in western pictures or logging camp locations.

The city council and county commissioners recently permitted the company to put up colored signs, bearing the direction, "This Way to Titan City," as a guide for people who care to visit the new studio grounds.

The winners of a motion picture contest, which was conducted by the Spokane press under the direction of the Titan Film Company, were as follows: First—Mrs. Leona Kumm; second—Miss Hattie Geske; third—Ruth Stone, and fourth—Gladys Gilbert.

New Producing Company in Canada

Pan-American Film Corporation Takes Over Studio at Trenton—Will Make Dramas, Comedies and Topicals.

ANNOUNCEMENT is made of the organization of another film producing company in Canada, the name selected for which is the Pan-American Film Corporation. The new concern has taken possession of the studio at Trenton, Ontario, formerly occupied by the Canadian National Features, Limited, which went into liquidation some months ago. It is the announced intention to produce photoplays of the Canadian Northwest and its mounted police. The title of the first release is "When He Brought Back His Man."

Included in the cast is David B. Gally and Marie Lambert. The company also is arranging for the release of a Canadian news weekly, the first of which was promised for some time in April. This news reel will include an animated cartoon by Bert Cob. A. J. La Fay is the company's general manager; David B. Gally its director-general, and Edward J. Murray its publicity director.

Harold Lloyd Returns

AFTER signing a new contract for his appearance in Pathe-Rolin comedies, Harold Lloyd, consistent comedian, returned last week to Los Angeles, accompanied by W. A. S. Douglas, president of the Diando Film Corporation, and A. E. Rousseau, secretary of Pathe Exchange, Inc, Mr Douglas was returning to his studio in Los Angeles and Mr. Rousseau was starting on a tour of inspection of the

Harold Lloyd, W. A. S. Douglass, Tom North and A. E. Rousseau at Grand Central Station, New York.

Pacific Coast plants producing for the big distributing corporation.

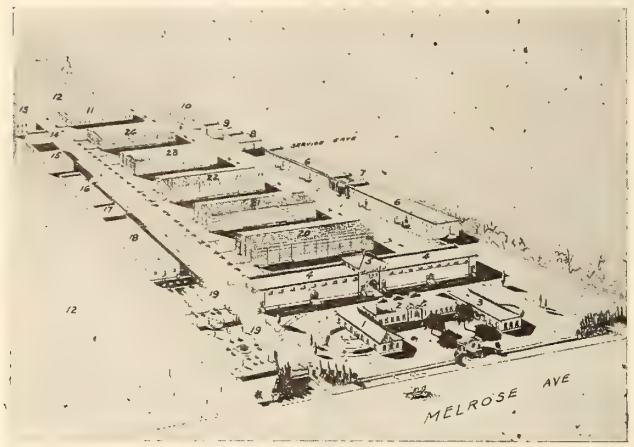
"It's a Wild Life," Lloyd comedy, is scheduled for release through Pathe on April 21. It was produced under the direction of G. W. Pratt, who alternates with Alf Goulding in the production of the Lloyd comedies. In addition to Harold Lloyd there are Bebe Daniels and "Snub" Pollard.

Work on Paralta Studios Progressing

New Structures Will Cover Ten of the Eighty Acres Comprising the Property.

THE work on the new Paralta studios in Los Angeles is rapidly nearing completion. When completed this fine array of plant buildings, in which the productions of Paralta Plays will be made, will be one of the very largest and finest equipped studios. They are located on the north side of Melrose avenue, just beyond Van Ness street.

These new buildings will cover ten acres of the eighty-



Key to Photograph.

1, Scenario department; 2, administration building; 3, cafe; 4, property department; 5, wardrobe and draperies; 6, dressing room; 7, green room; 8, plaster workers; 9, cabinet workers; 10, garage; 11, carpenter shops; 12, open spaces for exterior settings; 13, laboratory; 14, power plant; 15, electrical shop; **16, 17, 18, scene decks and storehouse; 19,** floral gardens; 20, 21, 22, 23, 24, glass inclosed stages.

acre tract, which was purchased a few months ago. A great number of the buildings are already completed, and work is being rushed to finish these buildings, covering nearly every foot of the available ground space of the ten-acre tract with permanent structures of brick and cement.

The buildings of the new studios are just across the street from the old studios. Centered as they are in a compactly planned group, the buildings of the new studio plant will serve as the hub of studio grounds, to be utilized for the construction of large settings of buildings, street scenes and replicas of entire towns if necessary for use in film production. This expansion of studio properties has been made necessary by the enlarged scope of production undertaken by the Paralta organization, which is now producing not only Paralta Plays featuring their own stars, but also work for other film companies, which, though separate in organization from the Paralta company, entered with it into the plan for centralized, co-operative producing activities.

Immediately facing Melrose avenue will be the central administration building, flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is the mammoth brick property building, separated by a central archway leading back to the five steel and glass-inclosed stages, each of which measures 60 by 150 feet, and which has ample stage space to accommodate six to eight settings. These stages are to be higher than any glass stages now in use, this being done to arrange for better manipulation of the light-diffusing system and to make possible the suspension of certain scenic effects from the supporting girders in the top of the structures.

A novel feature of the long cement dressing-room buildings, which will take up almost the entire eastern side of the stages, is a luxuriously furnished green room, which will offer an ideal meeting place and clubrooms for the personnel of the official organization and professional forces engaged at the studio. The dressing rooms range in size and equipment according to the use they are to be put to, the dressing room of the stellar lights being an entire suite, composed of a reception room, dressing room, wardrobe room and bath. The small portions of the grounds not occupied by buildings are being laid out in formal gardens of the French and Italian type. These gardens will occupy the space at the entrance to the studios and the available space inside the grounds not occupied by buildings.

MRS. MEYER VISITS METRO STUDIO.

Mrs. Annie Rothery Meyer, one of the women pioneers of the motion picture industry, who owns and manages her own theater in Beacon, N. Y., had never, until a few days ago, when she visited the Metro studios, seen a picture being made, notwithstanding the fact that she has been a prominent exhibitor for years. Mrs. Meyer was passing through New York on her way home from Spartanburg, S. C., where she had gone to see her son.

Capitol Comedies Makes Its Debut

So, Too, Does "Smiling Bill" Parsons, "Tarzan" Maker, Appear for the First Time on Screen.

THE debut of Capitol Comedies occurred on Sunday, March 24, at the Strand, New York. It was "Bill's Baby," the first of the initial three subjects featuring "Smiling Bill" Parsons, the President of the National Film Corporation, known to the trade as the maker of "Tarzan of the Apes." If it was the debut of Capitol as a company it also was the first appearance on the screen of the president of the National. There is no mention anywhere that Mr. Parsons has heretofore laid any claim to being an actor, but if his future performances may be judged from his first there is good reason to expect that he will be—and a good one. Plainly, the Strand audiences liked the comedy. It is of the straight sort, away from slapstick, and it is said its successors will be in the same category.

The filming of "Bill's Baby" was done in Los Angeles by Mr. Parsons and his company just prior to the departure of the "Tarzan" company for the south to make the jungle scenes. Two others were made after the completion of the big production. When Mr. Parsons came east the pictures were shown, at the suggestion of Harry Reichenbach, to Messrs. Goldfish, Warren and Weiss of the Goldwyn company. The result was a contract for twenty-six two-reel comedies during the coming year. Harold Edel, manager of the Strand, after a showing of the three pictures, signed up for the twenty-six. The run that opened at the Strand is three weeks in advance of the regular date of release, i. e., April 15.

"Bill's Predicament" is the second of the Capitol series and "Birds of a Feather" the third. In the first three pictures Billie Rhodes plays opposite the comedian and in the second three Mollie Malone. These latter are now in the course of making. Fred Warren, vice president of Goldwyn, who is in California, telegraphs the first of these is better than "Bill's Baby." It is announced that the staging of Capitol Comedies will be of the Goldwyn standard—on a par with the dramatic subjects released by the company.

WORLD-PICTURES INJECTS COLOR AT STUDIO.

Stage hands, blue; property men and carpenters, white; electricians, brown. These are the colors of the uniforms now worn by the staffs at the World-Pictures studio, the change being made in the interest of increased efficiency.

The World's Studio Staff in Distinguishing Uniforms.

Formerly when a director wanted a piece of furniture or prop removed from a set he was just as apt to ask an electrician or a carpenter to do it instead of a property man, but not now. All he now has to do is to look for a man in white.

Efficiency? Yes, indeed! Because all of this makes for better, swifter and more economical production.

State Rights Department

Conducted by C. S. SEWELL

Educational to Handle International Cartoon Serie

Will Release One Subject Each Week in Connection with Living Book of Nature, Bruce Scenic or Newman Travel Pictures Commencing April 15.

UNDER the terms of an arrangement recently completed, the Educational Films Corporation of America has acquired the sole distributing rights to the animated cartoon films produced by the International Film Company, showing the adventures of Happy Hooligan and the Katenjammer Kids, as pictured in the Hearst newspapers.

It is announced that these comedy cartoons will be issued one each week, in connection with the Bruce scenics, Ditmar's Living Book of Nature, and Newman Travel Pictures, as short features. The first release will be on April 15, the cartoon being entitled "Vanity and Vengeance."

"A genuinely funny cartoon," said E. W. Hammons, vice president and general manager of the Educational, "which is based on a comedy idea and carried out with the technical skill possessed by the artists responsible for the Happy Hooligan and Katenjammer Kids, is as legitimate a feature as a dramatic comedy. It has, beside, certain elements lacking in the former, and appeals by its novelty and cleverness to a class of people who are otherwise indifferent. We have great faith in these little comedy masterpieces and intend giving them the attention and publicity they deserve and that exhibitors have a right to expect."

As is well known, the Educational Films Corporation has been very successful in giving short subjects the prominence to which, because of their merit, they are frequently entitled. Their productions form part of the program of some of the finest motion picture theaters in the country, including the Rialto, Rivoli, and Strand, New York, and they have achieved the distinction of being featured on several occasions on the electric signs in front of the houses.

New York Showing of "The Belgian."

Elaborate plans are being made for the initial New York presentation of "The Belgian," Sidney Olcott's spectacular production depicting the tragedy of the little kingdom of grief.

The production, which is being distributed throughout the world by the U. S. Exhibitors' Booking Corporation and its affiliated organizations, already has been presented in a majority of the leading cities of this country, but the metropolitan opening has been deferred to allow time in which to make fitting arrangements for the premiere.

The production will be shown for the first time in New York at the Eighty-first Street theater on the afternoon of April 18. It will be the principal attraction at that house for three days thereafter.

Miss Valentine Grant, who portrays the leading role of a simple Belgian peasant girl, is a favorite among the members of women's theatrical and suffrage societies, and a number of these organizations are planning to help in making the premiere a notable event. Miss Grant and perhaps Mr. Walker Whiteside, who also appears in "The Belgian," will attend the opening, as will Sidney Olcott, who produced the play, and Frank G. Hall, president of the concern by which this feature production is being distributed.

Among the well known club women taking an active interest in arrangements for the opening are Mrs. J. Christopher Marks, Jr., president of the Theater Assembly; Miss Adelaide Batch, of the Women's Suffrage League; Miss Florence Guernsey, president of the Eclectic Club; Mrs. John H. Parker, president of the Theater Club, Inc.; Mrs. Belle De Riviera, president of the New York Theater Club, and Miss Helen Wells, president of the Pen and Brush Club, of which societies Miss Grant has been a guest on frequent occasions.

"Eyes of World" on Tour

Specialty Film Company to Present Big Clune Picture in Four States.

THE Specialty Film Company, of Dallas, Texas, has closed with the Arrow Film Corporation for the Texas, Arkansas, Louisiana and Oklahoma rights to the W. H. Clune production, "The Eyes of the World." The Specialty Film Company recently entered the independent field and plans to inaugurate a number of new ideas in the way of film distribution. W. G. Underwood and L. C. Baxley head this organization, and they advise they are going after only the biggest and the best in the way of motion pictures. "The Eyes of the World" will be shown throughout the four states as a road show attraction, special musical and lighting effects being used at each performance.

W. E. Shallenberger, president of the Arrow Film Corporation, says that reports received from different parts of the country regarding this picture are unusually favorable; the picture has struck a popular appeal, and in many states where it is being shown as a road show it has been going over the same route time and time again. Reports from Canada also show that the picture is doing equally well up there, notwithstanding the prediction that in view of war conditions it would be dangerous to try to handle any picture over five reels in length, said Mr. Shellenberger.

Gerard Picture Remains on Broadway.

"My Four Years in Germany" enters upon its fourth week at the Knickerbocker theater, New York, with increasing success. The production is said to have gripped the public with such a strong hold that it is difficult to see when it will be relaxed. The story of Germany's infamies as unfolded on the screen appeals as well as enlightens that vast section of the community which has no first hand knowledge of the countries in which the greatest tragedy of all time is being enacted. The actual happenings before and during the war, that disgrace the Prussian Empire, that have impelled the United States to enter the conflict in defense of civilization and democracy are shown. The producers of the picture are being complimented on all sides for the wonderful realism with which they have invested Ambassador Gerard's revelations of German intrigue.

Scene from "Just a Woman" (U. S. Exhibitors).

Foursquare to Handle All U. S. Exhibitors' Features

Exclusive Salesmen of Hall Organization Become Representatives of Former Concern, in Accordance with Deal Just Closed.

AN important transaction has just been concluded between Foursquare Pictures and the U. S. Exhibitors Booking Corporation, which solidifies still more firmly the affiliation between these two organizations.

By the terms of the contract, Foursquare will now sell the features acquired by the U. S. Exhibitors Booking Corporation in addition to attending to all other details pertaining to their distribution. Most of the U. S. Exhibitors salesmen in the various territories have now become Foursquare representatives, and part of the selling organization of this company.

This move was made in the interests of a more intensive development of the growing U. S. Exhibitors' business, and to prepare for the greatest possible efficiency in the distribution of its product.

It is announced that the plans now completed by Frank G. Hall, of the U. S. Exhibitors Booking Corporation, provide for the acquiring of features of exceptional pretentiousness and quality, and necessitate a broadening of the selling operations, which the arrangement with Foursquare Pictures provides.

P. V. R. Key, of Foursquare Pictures, speaking for President George Backer, said: "Mr. Backer is constructing a motion picture distributing organization similar in solidity and worth to the buildings he erects. He has been of the opinion, for some time, that both Foursquare and U. S. Exhibitors Booking Corporation would benefit by a closer cementing of their business relationship, and Mr. Hall shares that opinion.

"There is no keener judge of motion picture values than Mr. Hall," continued Mr. Key, "and few men in the trade possess a more accurate estimate of conditions and how they may be met to the greatest advantage of both exhibitor and distributor.

"Mr. Backer and Jacob Wildberg, treasurer of Foursquare, are evolving policies which are fundamentally constructive, and which will be carried out under their active supervision by general manager M. H. Hoffman, the Foursquare exchange managers and the members of the combined selling staff.

"Lynn S. Card, general sales manager for the U. S. Exhibitors Corporation, will continue in that capacity to perform certain important duties of the utmost benefit to the enlarged plan of distribution of Mr. Hall's product, with special representatives still in the field. The Southern States Film Company of Atlanta, Globe Feature Film Company of Boston, The Superfeatures, Ltd. of Toronto and Frank Gersten, Inc. of New Jersey, will continue to handle U. S. productions under their existing contracts."

Said Mr. Hall: "The broadening of my plans led quite naturally to the arrangement just concluded between U. S. Exhibitors Booking Corporation and Foursquare Pictures. I am interested only in pictures of distinctive type; the sort of pictures that command the consideration of progressive exhibitors because they possess the unique qualities which attract motion picture patrons.

" 'The Zeppelin's Last Raid,' 'Those Who Pay,' and 'The Belgian' have set a standard I shall strive to maintain to the utmost in future features which I acquire. In this connection it is pertinent to say that during the next twelve months I shall obtain a considerable number, which will be booked to exhibitors through Foursquare.

"A contract has just been signed by me for an option on six new pictures, the first of which is now entering upon its initial stage of production. I am also expecting to announce the purchase of another special feature before the end of the month as 'Just a Woman' is being launched in New York with 143 days of big circuit bookings which is being supplemented by reports from the branch offices that promise exceptionally quick results from this latest offering."

Cronjager Filmed "Moral Suicide."

To anyone who has given even the most casual attention to motion pictures during the last few years the fact stands forth prominently that there has been a marked advance in subject, character and quality. Particularly thorough has been the search for cameramen of high standing and accomplishment. In this class belongs Henry Cronjager, whose most recent work has been in filming for Ivan Abramson of the Graphic Film Corporation his latest feature, "Moral Suicide."

Mr. Cronjager has long been favorably known for his ability, good judgment and keen sense of photographic values, and his artistic efforts in handling "Moral Suicide" have been the subject of much favorable comment. His handling of the light effects in this production, from soft and mellow to bright and glaring, is said to constitute the best work of his career, and to have been seldom equalled, and never surpassed.

"Twede-Dan Is Tweedledum."

William Steiner, "Big Bill," says the jig is up—he has been caught with the goods—and confesses that Twede-Dan, appearing in Jester comedies, is none other than Tweedledum of European fame, prominent in the comedy field several years ago, appearing in pictures released under Pathe, Eclipse, Eclaire and Ambrosia brands.

Twede-Dan, as he is now known to the American movie goers, has now been in this country for nearly two years, and has spent the greater part of that time studying the American methods and ways of making pictures and developing a new line of comedy, as shown in the first three Jester releases, "The Recruit," "His Golden Romance" and "All 'Fur' Her." Today we see Tweedldum, alias Twede-Dan, doing things the American way. It was hard at first, but now he is presented as a real American type of actor with a distinctive line of comedy.

It is said that during Twede-Dan or Tweedledum's engagement under the Eclipse banner his pictures reached a phenomenal sale which has since been equalled by few comedians, and that on a number of his productions it was necessary to retake the entire subjects to meet the demand.

Petrova Stars on Fifth Production.

Olga Petrova returned to New York on Saturday last after a brief vacation at Palm Beach, Florida, and will commence working immediately at the Petrova Studio on the fifth of her special productions, "Patience Sparhawk and Her Times," which is a picturization of the novel of the same name from the pen of Gertrude Atherton. This book is now in its twelfth edition, having been translated into several foreign languages.

Much pains have been take to select the exact types required for the proper enactment on the screen for Gertrude Atherton's celebrated work, and several faces heretofore unseen in support of Madame Petrova will appear in her forthcoming production.

Rockcliffe Fellows is to play the leading male role opposite Madame Petrova. Mr. Fellows has appeared in support of many of the most prominent female stars of the screen, and his work is known to photoplay fans throughout the country. It is believed that this choice of leading man for the forthcoming Petrova picture will prove a most popular one to exhibitor and patron alike.

"King-Bee" to Celebrate Anniversary.

A "regal" celebration in honor of the first year's success made by the King-Bee Film Corporation will be held on Wednesday, May 1.

President Lou Burstein will leave the Hollywood Studio early in April, and will bring back with him three new Billy West King-Bee comedies. After a trade showing of these comedies a luncheon will be tendered to all present, in which Nat H. Spitzer, vice-president and sales manager of King-Bee, will be the guest of honor.

Scene from "The Servant in the House" (Triangle Film Corporation).

Epstein Handling "Depths of the Sea."

M. S. Epstein, with offices at 1495 Broadway, New York City, announces to the trade that Raymond L. Ditmars' "The Depths of the Sea," arranged in a series of four parts, is now ready to be released for the State Rights market. This series has just completed a four weeks' engagement at the Strand theater, New York City, and during its run there created considerable comment from the various trade and daily papers. The subject shows in detail animal life such as exists under the surface of the sea—octupus, devil-fish, turtle—in fact, every sort of fish known to science is shown with clearness and detail.

A few of the interesting subjects which cause considerable comment is a combat to death between two giant octopuses, also between an octopus and a turtle; another is the "smoking caterpillar." This is claimed to be the very first time that this creature of the deep has been caught in action by a motion picture camera.

Clear photography, beautiful tinting and toning, combined with unusual interest, are said to make this subject one of the best of its kind that has been offered to the State Rights buyer.

Three New Bee-Hives Will House King-Bees

Exchanges Established in Chicago, St. Louis and Minneapolis for Distribution of Billy West Merrymakers.

SEVERAL new concerns in various parts of the United States have been formed to handle the Billy West King-Bee comedies in their respective zones, according to announcement of the King-Bee Films Corporation. Each of these new organizations will be known as "Bee-Hive Exchanges," and "The Stranger" will be the first release handled.

R. C. Cropper, formerly of the Standard Film Corp., has secured the following territory in the State of Illinois—north of and including Adams, Brown, Cass, Menard, Logan, DeWitt, Piatt, Champaign and Vermillion counties, also that part of the State of Wisconsin south of and including LaCrosse, Monroe, Wood, Portage, Shawano, Oconto and Marinette counties. Mr. Cropper's exchange will be located at 220 South State street, Chicago, Ill.

Joe Levy is manager of a new exchange that will handle the Billy West King-Bee comedies in Missouri, Kansas and the southern part of Illinois. This exchange will also be located at 3630 Olive street, St. Louis, Mo.

Still another Bee-Hive exchange company has been formed with D. H. Mitchell as manager, with offices at 304 Film Exchange building, Minneapolis, handling the following territory: North and South Dakota, Minnesota, and the northern part of Wisconsin.

Premiere Performance of "Romance of the Underworld"

Frank Keeney Shows Catherine Calvert's First Screen Feature at His Own Theater in Brooklyn.

THE first release of the Frank A. Keeney Pictures Corporation, "A Romance of the Underworld," will have its initial showing at Keeney's Theater, Hanover place and Livingston street, Brooklyn, on the evening of Tuesday, April 2. It will be a special feature of the regular house program.

Mr. Keeney says he has taken this unusual method of showing the picture for the first time because he wants the exhibitor to have an opportunity to observe its actual effect upon a representative theater audience. He believes that thus the exhibitor can get an "angle" on the production which he could not get at a private showing.

"I am not afraid to put the picture to this crucial test," says Mr. Keeney, "because I believe it is a great picture and also because by this method nobody will get the best of it and nobody will get the worst of it. I want to convince the exhibitors that this is a picture which can be booked for long runs, because it is a vivid and intimate presentation of the picturesque and unfamiliar underworld life in the world's greatest city and therefore will appeal to millions who have never seen New York. It will also appeal to thousands of New Yorkers who have never become acquainted with the unique scenes and characters which represent the sub strata of civilization in their vast, cosmopolitan community.

"In this picture a sincere effort has been made to present this phase of New York in a minute, accurate and reasonably comprehensive manner. The best advertisement a photoplay or any other form of entertainment can have is the favorable comment of those who have seen and enjoyed it. I believe that 'A Romance of the Underworld' is the kind of a picture that will gain in popularity the oftener it is shown."

Some of the interiors of the new production were made in the Biograph Studio and the rest in the Keeney Studio, at Park avenue and 134th street. James Kirkwood acted as director. The picture features the beautiful Catherine Calvert, who appeared in the drama of the same name when she was the girl wife of the author, the late Paul Armstrong. She is supported by an all-star cast, including David Powell, Eugene O'Brien, Edwin Forsberg and Sybil Carmen.

Scene from "A Romance of the Underworld" (Keeney).

Leah Baird in "Moral Suicide."

WHEN Ivan Abramson, director-general of the Graphic Film Corporation, wrote into "Moral Suicide," his latest photo-drama, the part of Fay Hope, an adventuress, he pictured her as a beautiful fascinating creature, with all the allurements at her command, but without conscience, her actions being governed by a scheming brain and not by her heart. This role was entrusted to Leah Baird, whom Director Abramson felt confident would put into the part the requisite amount of light and shade. She has given an effective portrayal of the character, her acting being marked with intelligence and discretion.

For four years Miss Baird was on the stage, playing prominent parts in many dramatic productions, including "The Gentleman from Mississippi." On the screen she starred in "Lights of New York" and "The Devil's Pay Day" and appeared in many other successes with Maurice Costello, Earle Williams and King Baggott. In Paris she played in "Absinthe" and in England in "Ivanhoe" under Herbert Brenon. She also appeared in some of Ivan Abramson's former productions, notably "One Law for Both" and "Sins of Ambition."

Anders Randolf for "Reclaimed."

Anders Randolf, who has appeared in such feature productions as "One Law for Both" and "Sins of Ambition," produced by Ivan Film Productions, also in "Who's Your Neighbor?", has been engaged by Harry McRae Webster for an important role in "Reclaimed," the seven-reel feature he is now making, based on a story by Richard Field Carroll

This picture represents the struggle between love and hate for the possession of a soul. The author has peopled his play with persons of high moral standards, where the heroine resists the many pitfalls and temptations that are craftily laid for her, and it is said that the hero does not resort to the spectacular by saving her from death traps and snares.

This production, in which Mabel Julienne Scott and Niles Welch are co-starred, will be released on a state rights basis.

Board Reviews "Life Mask."

Concerning "The Life Mask," the third special production starring Olgo Petrova, the Petrova Picture Company announce that the following special report has been issued by the National Board of Review of Motion Pictures: "We wish to advise you that the majority comment on your photoplay, 'The Life Mask,' reviewed by the National Board of Review on February 18, 1918, was as follows: 'Entertainment value, good; artistic value; dramatic interest of story, good; coherence of narrative, clear; acting, good; technical handling, good; atmospheric quality of scenic setting, good; moral effect, good. General comment: Olga Petrova, first as the daughter forced into an unhappy marriage, then as the long-suffering wife and later as the fiance of her girlhood lover, makes the most of a fine opportunity to display her remarkable ability as an emotional actress."

Prominent Writers Praise "The Struggle Everlasting"

Editors of Several Publications Compliment Author and Producer on Fine Production Starring Florence Reed.

HARRY RAPF has received numerous letters of praise from prominent editors, authors, artists and clergymen congratulating him for the excellent portrayal of "The Struggle Everlasting," Edwin Milton Royle's vibrant story of the struggles that are ever tugging at one's heart. This production, in which Florence Reed, Milton Sills and Irving Cummings are starred, is being offered by Harry Rapf Productions as a state right attraction.

Robert Rudd Whiting, editor of Ainslee's magazine, wrote Mr. Royle, the author, as follows: "I consider 'The Struggle Everlasting' the finest thing you have written, and instead of losing in effectiveness as a picture, screening has served to bring out the beauty and power of it in a way that I did not believe possible. The man or woman to whom this picture of life fails to give a real thrill must lack interest in life itself. 'The Struggle Everlasting' is what motion pictures are for."

William Harlowe Briggs of Harper's magazine wrote, "What a stunning embodiment of an immense idea you revealed to us! It was not only impressive, much more than that, it was humanely interesting from beginning to end. I may be wrong, but I should fancy that women are going to be thankful to you for 'The Struggle Everlasting.' I have rarely seen such fine photography." Randolph Bartlett wrote in the Photoplay magazine, "It is beautiful photodramaturgy. Florence Reed has never been so brilliant. Scenically the picture is gorgeous in both its splendid vistas of crag and sea and its interior trappings. Mr. Rapf deserves high praise for his sincerity and courage in attempting such a work."

The Motion Picture magazine said, "Nobody on the stage or screen can suggest physical lure as Miss Reed without impossible vampire trimmings—she is sex herself. Why Miss Reed has not been seized by discerning producers and why she isn't one of the film favorite stars are beyond our ken to understand."

Exhibitors who can link these testimonials to the showing of this picture in their own theaters, will reap the benefit of advance advertising and publicity no single theater could otherwise secure for a production. Special lobby displays showing the original testimonials from these magazines are offered free to exhibitors for advance display.

Sterling to Handle Future France Films.

Chas. H. France, producer and director of "The Natural Law," the screen version made from the famous play of that title which ran for eight months at the Republic theater, New York, and toured the United States for one year, has decided to start producing another feature next month, and has chosen the Sterling Picture Corp., of which William F. Beck is president, as distributing agents of all future France Film Productions.

Mr. France arrived at this decision to use the "Sterling System" for distribution after several conferences with the prominent independent exchange men of the country.

Mr. H. R. Ebenstein, manager of sales for the Sterling Picture Corp., reports that "The Natural Law" is in great demand by the exhibitors, and that he has sold over fifty per cent. of the entire territory for this production in which several prominent film players are featured.

"Tarzan" Paper Exhausted.

Some idea of the thoroughness with which "Tarzan of the Apes" is being advertised on the billboards of the country may be gathered from an announcement by the supply department of the First National Exhibitors' Circuit to the effect that two complete editions of lithographic paper comprising one, three, six and twenty-four-sheets have been exhausted in making the many thrilling features of Edgar Rice Burroughs' big adventure story known to film patrons throughout the country.

Both the J. H. Tooker Lithographic Company and the Greenwich Lithographic Company have furnished sets of posters for the producers and distributors of "Tarzan." The combination of jungle scenery, wild animals in their native state, and picturesquely garbed human beings has made it possible to get many striking color effects which appear to excellent advantage on the stands.

Boston Has New State Right Exchange.

A new state right exchange, the Trimont Film Corporation, has established offices in Boston, at 12 Piedmont street. This concern will handle state right features for New England territory, their first release being "Corruption." D. H. Brand, a well known motion picture man, is in charge.

Pioneer Handling Several Features.

In addition to "The Still Alarm," which the Pioneer Film Corporation is offering on state right basis, this concern is also handling a number of productions in New York and northern New Jersey territory, including "Redemption," "The Cold Deck," "Today," "The Mad Lover," "Garden of Allah," 'City of Purple Dreams," "Carmen of the Klondike" and Nathan Hirsh, manager of this organization, advises that while he has successfully handled these productions, there appears to be even more demand and enthusiasm for "The Still Alarm," which is based on the well known stage melodrama of the same title.

Campaign Book for Hart Reissues.

W. H. Productions Company have gotten up for the benefit of exhibitors a practical campaign book covering "The Bandit and the Preacher" and "The Hell Hound of Alaska."

The contents include a description of the production, fac similes of the posters, which are composed of two styles of one sheets, two styles of three sheets, two styles of six sheets, and an attractive twenty-four sheet; also fac similes of the lobby displays of ten 8x10s, and eleven 8x14s, two styles of slides, photographs of heralds, star half tone and line cuts and publicity stories; suggestions for lobby display, box office display, window display and street display; in fact, everything that a live exhibitor would require to put the pictures over properly.

Spitzer's Splendid Salesmanship.

Nat H. Spitzer, sales manager and vice-president of the King-Bee Films Corporation, announces that rights to Billy West King-Bee comedies have now been disposed of for the entire world.

This corporation, which celebrates its first year in business on May 1, is now firmly established as a successful producer of two-reel comedies.

A great deal of credit is due Mr. Spitzer, who sold, on his memorable trip throughout the United States, the state rights to these comedies before even two of the comedies had been completed, which speaks well for the confidence of state rights buyers in Mr. Spitzer's judgment.

Second Piedmont Production to Begin Soon.

The Piedmont Pictures Corporation plans to begin work on another feature picture as soon as releasing arrangements have been completed for "His Daughter Pays." The new picture will deal with events of the present war, and in particular with the sufferings of the Italians at the hands of their powerful neighbors.

Interest among exhibitors is said to be keen in regard to "His Daughter Pays," and the popularity of Gertrude McCoy, the star of the production, will do much to help advertise the picture, inasmuch as she has been a favorite among film fans for some time. The Piedmont people state that she will be backed up by a fine production and surrounded by a competent cast, while the story is one that has gained much fame on the stage when produced under the title of "La Bacarrat."

The cast of "His Daughter Pays," other than Miss McCoy, includes such well known players as Pauline Curley, who has been seen in Metro and Goldwyn pictures as well as in "The Fall of the Romanoffs"; Charles Graham, always a favorite, and Henry Sedley, Johnny Walker and Barry Whitcomb. In addition there are flower girls, Oriental maids and over two hundred extras.

Scene from "His Daughter Pays" (Piedmont).

Mabel Juliene Scott

MABEL Julienne Scott, now appearing before the camera as leading woman in "Reclaimed," which is being produced by Harry McRae Webster Productions, was born and educated in Minneapolis. Her mother is French and her father Norwegian. After completing her course in the university she took a two-years' course in dramatic art and appeared in a series of amateur plays for charity.

After overcoming parental objections she joined a stock company in Denver,

Mabel Julienne Scott.

remaining all the season. She then appeared in stock in Kansas City, Omaha and Detroit, her talent finally winning for her leading roles. She also appeared for a season as leading woman with Fiske O'Hara, and was then featured in vaudeville in "The Intruder."

Since entering the motion picture field she has appeared in several productions, including the Rex Beach production, "The Barrier," in which she was cast as Necia and made a lasting reputation. Recently she was featured in "The Sign Invisible."

Miss Scott is five feet six inches tall and has beautiful auburn hair. She is fond of outdoor sports, particularly horse-back riding. She plans eventually to return to the stage, and believes that the combination of stock company and screen experience is an ideal one to bring success on the stage.

Live Advertising for Barriscale Reissues.

W. H. Productions Company are preparing an attractive advertising campaign on the series of five Bessie Barriscale productions which they are releasing on the state right market, which will consist of two styles of one sheets, two styles of three sheets, and a six sheet; newspaper cuts, publicity stories and a lobby display of 8x10, 11x14 and 22x28 photographs.

There have been requests from every section of the country for these features, not only from the state right buyers, but from prominent exhibitors, and it is expected that a great many sales will be concluded within a very short time.

First Gwendolyn Film Announced.

The first production of the Gwendolyn Films, entitled "For Dear Old Glory," will soon be released on State Rights basis. Offers are being received from buyers, and announcement of allotment of territory will be made soon.

Lubin and Ennis Start on Petrova Picture Tour

Will Visit All First National Exchanges—Take Complete Line of Advertising Aids and Accessories to Assist Exhibitors.

HERBERT LUBIN, personal representative for Olga Petrova, accompanied by Bert Ennis, director of publicity for the Petrova Picture Company, left New York on March 26 for a tour of the exchanges of the First National Exhibitors' Circuit, which is handling the productions in which Madame Petrova has appeared under the banner of her own organization, namely "Daughter of Destiny," "The Light Within" and "The Life Mask."

Mr. Lubin will carry a personal message from the star to exchangemen and exhibitors, and will also make a study of conditions surrounding the presentation of these features so as to be in position to render valuable service. He is said to be well qualified for this task, having been a franchise holder of the Metro in Canada for several years, and is not a member of the firm of General Enterprises, Inc.

Mr. Ennis will carry out the working details of the recently established service bureau. He will take along an extensive line of accessories, and will concentrate a strong publicity campaign on various sections. In addition, Mr. Ennis is taking with him an advertising novelty which it is claimed will serve to attract the attention of many people who have been but slightly interested in motion pictures.

Extensive billboard campaigns will be carried out in the important cities; an attractive twenty-four sheet having been prepared.

Starting at Boston, the itinerary calls for visits to Pittsburgh, Detroit, Cleveland, Louisville, Indianapolis, St. Louis, Des Moines, Minneapolis, Milwaukee, Chicago, Dallas, and other points in the South will be visited, the trip finally extending to the Pacific Coast.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

W. H. PRODUCTIONS CO. announce the sale of twenty-eight Mack Sennett Keystone comedies to the Electric Theater Supply Co., Thirteenth and Vine street, Philadelphia, for District of Columbia, Maryland, Delaware, Virginia and North Carolina.

* * *

Rights to the W. S. Hart features, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," have been sold by the W. H. Productions Company to the Electric Theater Supply Company, Philadelphia, for eastern Pennsylvania and southern New Jersey.

* * *

Phil Goldstone, Omaha, Nebraska, has purchased from the W. H. Productions Company the rights to the five Bessie Barriscale re-issues for West Virginia, western Pennsylvania, Michigan, Iowa, Nebraska, Missouri and Kansas.

* * *

Magnet Film Company, New York, have secured from W. H. Productions Company the rights for the five Bessie Barriscale re-issues for New York and northern New Jersey.

* * *

Physical Culture Photo Plays, Inc., have sold the western Pennsylvania and western Virginia rights to "Zongar" to Jacon Orringer, 804 Penn avenue, Pittsburgh.

Orringer Buys "Zongar" Territory.

Jacob Orringer, 804 Penn avenue, Pittsburgh, has purchased the state rights for western Pennsylvania and West Virginia on "Zongar," the five-part feature produced by Physical Culture Photo Plays, Inc., under the supervision of Bernarr Macfadden. "Zongar" is said to be considered one of the most sensational and actionful pictures ever produced. George Larkin, its star, performs one hazardous feat after another with thrilling effect. Mr. Orringer, always on the look out for a novelty picture which he might market as a "special" readily seized upon "Zongar" when it was shown him by a representative of the Physical Culture Company. Mr. Orringer, while comparatively new in the film exchange end of the business, has been successfully engaged in exploiting small productions in his territory for the past year. He entered the motion picture business as an exhibitor when the two reeler was considered a feature. Recently he has adopted the policy of concentrating on at least one "special" feature a month.

"Life or Honor?" a "New Policy" Ivan.

Keen interest on the part of exhibitors is said to have followed the trade showing of Ivan's newest release, "Life or Honor?" The verification, contained in the reviews of the trade journals, of the claim by the producers that with "Life or Honor?" the New-Policy-Pictures of Ivan Film Productions had their initiation seems to be responsible for the fact. While the laudatory remarks of the motion picture press are much appreciated, the producers desire it to be known that "Life or Honor?" is only the beginning of extraordinary effort to be made by the producing company. Two entirely "so different" productions are soon to be announced, productions which the Ivan people claim to be worthy of the often misused name "superfeature." I. E. Chadwick's policy of using the directorial staff alternately will assure variety.

Eastern Feature Film Co. of Boston reports excellent progress in booking "Life or Honor?" Just concluding a satisfactory run covering the entire Poli circuit, Mr. Rifkin, general manager of Eastern Films,

James Morrison in One of His Dual Roles in "Life or Honor?" (Ivan).

is congratulating himself on the success of the spring drive he made with the latest Ivan, and records 43 days of solid advance booking. Merit Film Corporation of New York reports are equally encouraging, "Life or Honor?" having been booked to the Marcus Loew circuit as well as to some of the smaller circuits lately organized. Super Film Attractions of Syracuse, Ohio Ivan Distributors of Cleveland, V. Hoddupp of Indianapolis, M. & R. Features of San Francisco, announce release date of "Life or Honor?" for week of April 1.

Manufacturers' Advance Notes

Scene from "The Tiger Man" (Artcraft).

In "The Tiger Man" Hart Portrays Man of Early West

IN "The Tiger Man," wherein he plays the title role, William S. Hart, the famous Artcraft delineator of Western types, has again painted for the screen a character vital and full of the red-blooded and primeval passions.

J. G. Hawks wrote this scenario and Mr. Hart himself directed the production, which was photographed by Joe August. Jane Novak is cast for the leading feminine role, and as Ruth Ingram, wife of the sickly clergyman, depicts a character which wins by its sympathy and the skillful manner in which it has been interpreted. Milton Ross has a heavy part, while Charles K. French and Robert Lawrence each supply important characterizations.

The thing that patrons of Hart photodramas demand in his pictures is virility, the aspects of life as it is lived in the outposts of civilization. And they are never disappointed, as Bill Hart has the faculty of infusing life into his roles, sinking himself into the character, giving to it the splendid physical and mental effort of which he is capable and which means everything to a play of this character. But in every instance there is a distinct moral lesson conveyed and in "The Tiger Man" it is not absent.

J. G. Hawks has made a close study of Hart's peculiarities of acting, manner and character. He has created in the role of the lawless Tiger Man a part that is suited to the last degree to the qualities that have brought Hart into the high favor he now holds. "The Tiger Man" will be released April 1.

Edith Storey, Metro star, recently sold nearly 200 smileage books, that serve to bring an extra ray of happiness into the lives of the boys training in Uncle Sam's cantonments.

Katterjohn Encore for Louise Glaum

ANNOUNCEMENT comes from the offices of the Paralta Plays, Inc., that the second Louise Glaum production to be made at the Paralta studios will be from a story which has been written for Miss Glaum by Monte M. Katterjohn, who wrote "An Alien Enemy," in which Miss Glaum will make her debut as a Paralta star. Wallace Worsley, who directed "An Alien Enemy," will also be in charge of the new production, work on which will be started at the Paralta studios immediately.

The new Paralta-Glaum play will be produced under the working title "One of the Multitude." Mr. Katterjohn found his material in a typical small town community of the middle-West, a location which the author knows thoroughly, and which contains characters of intimate human types. The setting of the story is laid in the community of Midland, described by the author as being a town "populated by best families, but sadly in need of a few funerals."

"American Buds" a Fox Special.

Again William Fox has strengthened his 52-a-year special feature series by adding to it one of his Standard pictures. It is announced that Jane and Katherine Lee, the Fox "Baby Grands," have proven so popular with the public that he has just taken their latest comedy, "American Buds," even though it was made as a high-class Standard picture, and has delivered it over to the special feature exhibitors at the lower rate. The reason given by Mr. Fox is that he desires to add to the value of his special features whenever it is possible for him to do so.

High Life in O. Henry.

THE April release list of the O. Henry stories distributed by General Film Company contains a number of the author's brightest stories. "Lost on Dress Parade," the first of the series, is a skillful picture of high life in New York City, and contains a number of fine dramatic situations. Patsy Deforrest and Evart Overton are the featured players. Following this will come "Nemesis and the Candy Man," featuring William Dunn and Miriam Miles.

Scene from "Western Blood."

Theda Bara in "Salome."

Scene from "A Daughter of France."

Typical Scenes from Three Fox Productions.

Henley Opens a Real Bank.

Not often is a motion picture director afforded the co-operation of a bank in photographing scenes supposed to take place in one. Usually such settings are built inside the studio with such care that audiences do not suspect that they are not real. On behalf of Goldwyn, Director Hobart Henley is fortunate in having enlisted the interest of the Fort Lee National Bank in the production of "The Face In the Dark," the Irvin S. Cobb drama of the secret service soon to be released, starring Mae Marsh. Much of the action is laid in a country bank, with many important scenes centering around the various departments and the big vaults themselves.

Arrangements were made with the executives of the bank and on a recent Sunday morning Miss Marsh, Niles Welch, Joseph Smiley, Donald Hall and Mr. Henley took possession of the bank building, on Main street, in Fort Lee. Lights had been installed the day before, so the Goldwyn players entered without attracting any attention. One by one the scenes were taken. Niles Welch at his paying teller window, smiling through the wicket at Miss Marsh and making a mistake in his accounts because of her presence—it all might have been an incident in real life.

Ballin Stages Center Fireplace.

It is not only in spectacular effects such as were afforded by Goldwyn's production of "Thais" that Hugo Ballin excels. The distinguished art director of Goldwyn Pictures, now devoting his entire time to the creation of settings at the Fort Lee studios, finds opportunity to display his genius for beautiful interiors no matter how limited the scope of the required setting. He achieves intimacy and charm as easily as depth and magnificence.

In "The Face in the Dark," the Irvin S. Cobb play in which Mae Marsh is to appear, Mr. Ballin has excelled himself in settings of richness and beauty, notably in a splendid drawingroom done in the new mulberry shade, embodying modern ideas of interior decoration. It is in another setting, however, that Mr. Ballin strikes a note of novelty as individual as it is practical. A den is the medium chosen by Mr. Ballin for this expression of his art. Beautiful arched doorways, leather chairs and wrought iron candle sconces, with a few choice pictures, create the atmosphere of cultured taste and complete harmony. There is a fireplace in the room, but instead of being a conventional one, built in the wall, it is in the center of the apartment.

Scene from "The Boss of the Lazy Y" (Triangle).

"The Vortex" and "Boss of Lazy Y" Triangle Leaders

ANNOUNCED as the first Triangle feature of the week of April 7 is "The Vortex," formerly on the March 31 schedule, and "The Love Brokers" has been substituted in its place. Jealousy is the theme of Norman Sherbrook's story, "The Vortex," which features Mary Warren and Joe King, and includes in the supporting cast Wilbur Higbee, Eugene Burr, George Hernandez and Myrtle Rishell. Gilbert P. Hamilton directed. The Busch Gardens, at Pasadena, one of California's greatest show places, were used in filming many of the scenes.

"The Boss of the Lazy Y," with Roy Stewart in the title role, is scheduled as the second release of the week. This is a screen adaptation of the novel of the same name by Charles Alden Seltzer, who is said to rank among the big royalty winners in the popular fiction field.

The story deals with an ancient feud which exists between the Marstons and the Taggarts. Josie Sedgwick is cast as Betty Clayton. Little five-year-old Frankie Lee makes his first appearance on the Triangle screen as her little crippled brother. Billy Patton, leading bronchobuster at the Triangle Ranch studio, has a character role. Walt Whitman, Graham Pette, Frank McQuarrie, Aaron Edwards and William Ellingford are also included in the supporting cast.

A two-reel comedy by Mrs. Kate Corbaley, winner of the thousand dollar prize in the recent Triangle contest, is the concluding feature on the April 7 program. "Mr. Briggs Closes the House" was scenarioized by Charles Mortimer Peck. It deals with the comedies and errors of domestic life.

Ralph Graves Rejoins Universal.

Ralph Graves, engaged by Universal to play opposite Ella Hall in the Ella Hall Special Attractions, has the distinction of being the youngest leading man in captivity. He will see several summers pass before he will attain his majority. The latest Universal acquisition has been in pictures a little more than a year, going directly from the Cleveland High School into a motion picture studio. Playing as a juvenile he was the first victim of Mary McLane in the Essanay studio at Chicago, where the picture "Men Who Have Made Love to Me" was produced.

Following this engagement Graves was with Universal, appearing in comedies, the company at that time having an overabundance of athletic stars. He then played with Kitty Gordon in "Tinsel," which will be released shortly. And now he comes back to Universal and will start for Universal City in a few days.

Mr. Graves' desires run to athletic roles. He is more than six feet in height and built in proportion. He has lived an outdoor life and his ambition is to continue to do so.

Two Essanay Reissues Going Well.

The Broncho Billy films, ten of which have been put in the hands of the Kleine branch offices for release, are reported to be making an unprecedented record in booking.

The Snakeville comedies, released through the General Film Company, are featuring the well known comedians Victor Potel, known as Slippery Slim; Harry Todd and Margaret Joslin.

Kansas Mothers' Congress Approve Seven Goldwyns

GOLDWYN Pictures have received marked commendation from the Kansas Congress of Mothers and Parent-Teacher Associations, which are making a state-wide campaign for better films as a part of their child welfare movement. To date seven Goldwyn productions have been given the stamp of special approval by the Kansas Board of Review, whose co-operation with the organization has made "Family Nights" in Kansas a huge success.

The association has been greatly assisted in its campaign for pictures of higher moral tone by the clergy and school superintendents in all parts of the state, the accepted productions being advertised in many churches and schools.

Mrs. Carl F. White, of Topeka, who is vice-chairman of the combined organizations, has written to Goldwyn in praise of its productions, declaring that the Board of Review had quickly given its sanction to showing Kansas children the following pictures: "Polly of the Circus," "The Spreading Dawn," "Nearly Married," "The Beloved Traitor," "Dodging a Million," "Fields of Honor" and "The Cinderella Man."

Establishing a "Family Night" in every city was the initial step of the organization toward its goal—better films. The term "Family Night" indicates a night definitely set apart for the exhibition of a program selected for its wholesome atmosphere and live entertainment value for the entire family.

Blue Ridge Dramas Going Well.

The large number of inquiries received by General Film Company regarding the Blue Ridge Dramas is taken to indicate that the exhibitor desires keenly the type of virile pictures being produced as two-reel subjects by Ned Finley. Advance bookings for his "The Return of O'Garry," released this week, augur well for the success of the series and demonstrate that the man who made the name of O'Garry famous in Vitagraph releases is still enjoying the fruits of that reputation. The stories for the Blue Ridge Dramas are being written by Mrs. L. Case Russell, who has prepared a series of unusually strong stories featuring adventures and romance.

The second subject in the Blue Ridge Series will be released on April 20.

Scene from "Heart of the Sunset" (Goldwyn).

Capellani Stages Big Interiors in "Social Hypocrites"

THE setting used for the staging of "Social Hypocrites," May Allison's first Metro starring vehicle in her own right, are most elaborate and spacious. Albert Capellani directed this screen version of Alicia Ramsey's stage play, "Bridge," and planned and designed the sets in co-operation with Technical Director Edward J. Shulter.

"Social Hypocrites" is a story of English society life, and most of the action takes place in a large English mansion. The majority of the big situations occur in the parlor of the residence of Lady Mountstephen. In all over 150 scenes were taken in the big room. The settings occupied half the floor space of the studio, and was as massive as it was striking. The big fireplace gave forth a cheering atmosphere, with four-foot logs blazing merrily. The set was furnished and dressed with antiques mainly of the Elizabethan period. Director Capellani spent many days browsing in New York shops until he found just the properties that would give the rich settings the proper tone.

On the walls were hung coats of arms and suits of steel armor, while valuable tapestries and portieres adorned the doorways. An idea of the sumptuousness of the furnishings may be gained from the following extracts from the prop list: Elizabethan armchairs, bronze Charles I, English oak consol, one spinnet, Elizabethan inlaid mother of pearl cabinet, etc. The rugs used also give an excellent idea of the character of the mountings. The largest was an old rose rug 19 by 51.

The library of the mansion was in keeping with the parlor. Well filled book shelves lined the walls, and required the addition of several hundred volumes to the Metro property department. The hall was furnished in Italian marble with a magnificent fireplace as a prominent feature of the room. For the baccarat gambling scenes a typical parlor of chance was built, recalling in its appointments the Casino at Monte Carlo.

In order to present exteriors in keeping with the interiors the magnificent residence and estate of George McKesson Brown, a Wall Street broker, at Huntington, Long Island, were used.

Miss Pickford Speeding Up.

Mary Pickford is speeding up work on her newest Artcraft picture, which follows "M'liss," in order to be in readiness for the Third Liberty Loan campaign, which begins April 6. In order to be on the ground in time Miss Pickford will probably leave California about the first of April. She will have five of the largest Eastern cities to cover and will be gone probably a month on the drive for the Government, in which a number of the other greatest stars in the film firmament also will take part.

The new picture, under direction of William D. Taylor, is "How Could You, Jean?" a story by Eleanor Hoyt Brainerd. The scenario is by Frances Marion.

A strong cast will support the star, with Casson Ferguson in the juvenile lead.

Eliminating Inconsistencies

World Film Appoints Board of Five to Get After Anachronisms.

FOR the purpose of eliminating all the inconsistencies which wise film fans spot at once and which in many instances have marred big productions, put out by some of the country's biggest producers, all World-Pictures are now being checked up by a staff of five people before work on a picture is commenced.

It is realized by the World-Pictures executives that with the elimination of inconsistencies from all pictures—no matter by whom they are produced—that the entire industry will immediately assume a higher level in the eyes of the public. It is largely because of anachronisms and inconsistencies that the silent drama has not been received on the same high plane as the spoken drama and in blazing the trail in this particular line, World-Pictures is doing its bit in raising the standard of appreciation in which the public holds pictures.

Each little detail in a scenario is checked up by this board of four men and one woman before production is started, and as the scenes are taken and developed they are flashed on the screen in the World's private projection room for further checking up by the board.

Judge Browns Go in Montreal.

Exhibitors catering to children and young people are finding the Judge Brown Stories distributed by General Film Company a profitable and well worth while series, to judge by the experience of Proprietor Conover of the Imperial theater of Montreal. As the result of a request from the women of the city Exhibitor Conover has arranged to give a series of Saturday picture entertainments for children, the stories written and produced by Judge Willis Brown being given a place of prominence on these weekly programs.

"The Love Brokers" (Triangle).

New York's Bohemia has been picturized for "The Love Brokers," new Triangle drama, the second release on the Triangle March 31 schedule. This was formerly announced as the first feature of the week of April 7. Alma Rubens has the stellar role. Bryant Park, known as the Beaux Arts section of New York, provides the locale for this story, a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle social satire, "The Marriage Bubble."

"The Lion's Claws" Opened April 1 to Large Bookings

THE latest Universal serial, "The Lion's Claws," featuring Marie Walcamp, opened on April 1 with bookings to a larger percentage of theaters than ever have booked a "U" serial in the past. Universal's latest serial consists of eighteen episodes of two reels each, or thirty-six reels in all.

In promoting the sales campaign on "The Lion's Claws" the argument of constructive film rental has been used extensively by Universal salesmen, with the result that numerous houses which have been pushing the "double feature" program to attract business have decided to drop the extra feature and stick to serials instead.

Another assistance to the Universal salesmen was the fact that exhibitors throughout the country had an opportunity to see the first six reels of "The Lion's Claws" before being approached on a booking. This was made possible through the policy of the Universal Company deciding not to limit trade showings to exchange cities alone, but screening the first six reels whenever and wherever an exhibitor expressed a desire to see them.

In "The Lion's Claws" the work of Director Harvey has been favorably commented upon.

Miss Walcamp in the leading role of "The Lion's Claws" is surrounded by a well-balanced cast. This includes Edwin August, Ray Hanford, Thomas Lingham, Nigel De Bruilliere, Henry Von Meter, Rex De Roselli, Gertrude Astor, Alfred Allen, Frank Lanning, Charles Brindley, Sam Polo, Leonard Clapham, and Sam Appel.

The scenes of the serial are placed in wildest Africa.

Critics Praise "The Floor Below."

Mabel Normand's country-wide success in "Dodging a Million," which marked her first screen appearance after an absence from the cinema field of nearly two years, has been succeeded by another, newspaper critics everywhere agree. It is "The Floor Below," made by Goldwyn from the story by Elaine Sterne and directed by Clarence G. Badger. Without dissent the newspaper reviewers praise the work of the star and the excellence of the story.

Fox Talks of "The Spy"

Manufacturer Says Recent Arrests Prove Basis of His Espionage Drama Was Entirely Right.

PERSONS possessing powerful influence are making a strong effort to minimize the offences of the members of the German spy ring who are already under arrest, and particularly to save from official molestation several persons of prominence whose names have not yet figured publicly in the scandal," says the New York Herald, referring to recent arrests in New York.

"Insidious influences have been exerted at Washington to make it appear that the four persons are to be deported to France merely as undesirable citizens and that no one is involved with them in conspiracies to furnish important military secrets of the Allies to Germany.

"Nevertheless, Charles F. DeWoody, chief of the Department of Justice, Bureau of Investigation, declares that his investigations indicate other persons, several of them holding highly respected positions in the American social and financial world, are involved."

"Which only goes to prove," commented William Fox, "that while I am neither a prophet nor the son of a prophet, the prognostications in my anti-German propaganda picture, 'The Spy,' to the effect that on the list of Prussian secret agents in America would be found many names of natives who had been lured by promises of titles and honors from the Imperial War Lord more than by monetary reasons.

"In this photoplay a typical New York clubman is inspired by the patriotism of the old Union League to go to Berlin and, by even bolder methods, secure for the American government a copy of this list of secret agents. I cannot state for a fact that this has been done, but evidently the authorities have taken a tip from this picture and have gone after other suspects besides those of German blood and names.

"'The Spy' was the first to expose in a picture this snare of the Kaiser's agents in America."

What's Going On at the Famous Players Plant

At the Fifty-fourth Street studio of the Famous Players-Lasky Corporation, Elsie Ferguson has begun the production of "The Danger Mark," adapted from the novel by Robert W. Chambers. This subject is being produced under the personal direction of Hugh Ford, and will be released under the Artcraft trademark. Miss Ferguson again interprets an emotional role, as a society girl whose life is threatened with disaster through an inherited appetite for alcoholic drink.

The production of "Hit the Trail Holliday" for Artcraft is making considerable headway, and George M. Cohan, the star, and Marshall Neilan, the director, have found in each other kindred spirits. A refreshing atmosphere of good-fellowship prevails, and the casual observer would never know from appearances that a world-famous star and showman, whose brains and ability have brought him a tremendous fortune, and one of the most prominent and able directors were at work. Temperament and frills are taboo, and George and "Mickey" are both working with the idea in mind of making a "knockout" picture. The central character of Holliday, played by Cohan, is based on Billy Sunday.

Pauline Frederick has completed "Fedora" for Paramount release. It is said to be the most sensational picture Miss Frederick has yet appeared in. The principals are introduced in their magnificent homes in Russia, and later go to Monte Carlo and Paris, where they are shown in the midst of princely splendor. The scenario was written by Charles E. Whittaker, who says the play was easily adaptable to pictures.

Scene from "A Rich Man's Darling" (Bluebird).

"A Rich Man's Darling" (Bluebird).

"A Rich Man's Darling," featuring Louise Lovely, is the Bluebird offering for April 15. Harvey Gates, contributor of the story, has succeeded in striking a happy medium between society drama and melodrama in "A Rich Man's Darling," which revolves around a wealthy banker and an unscrupulous adventuress and numerous amusing but highly possible situations of mistaken identity in which a charming young dressmaker's assistant is taken for the human vampire.

Universal to Issue Boy Scout Subject

Universal will release on April 15 a five-week serial, two reels to an episode, "Boy Scouts to the Rescue" or "Aids of the Nation," to be booked under the auspices of the Boy Scouts of America, with its more than 400,000 members divided into 14,000 troops throughout the country.

"Boy Scouts to the Rescue" has been produced under the personal supervision of Sir Robert S. A. Baden-Powell, founder of the world's Boy Scout movement and chief scout of the British Boy Scouts.

The serial is a dramatic story with an interesting plot incidentally introducing in its action the work of the Boy Scouts in a manner that makes the picture of interest to every one, and it has a particular appeal to the 10,000,000 boys of scout age in the United States and their parents.

A special publicity bureau in co-operation with the Boy Scouts of America has been established by the Universal Film Company to handle this serial and work with exhibitors.

Advertising Campaign for Artcraft's "Blue Bird"

IN ADDITION to the big advertising and exploitation campaign now being conducted by the Famous Players-Lasky Corporation on the new Artcraft special, "The Blue Bird," a gigantic direct-by-mail appeal to the public has been started. One of the most tremendous campaigns of its kind, this drive should bring about immediate returns to the exhibitors showing this production from Maeterlinck's world-famous masterpiece.

Thousands of appeals are now being sent out daily from the company's headquarters in New York to large and small communities throughout the country, going to the most influential people in every town. This mailing list includes names from the Official Register and Directory of Women's Clubs in America, county and town superintendents, presidents of boards of education and secretaries, city superintendents, principals of high schools, presidents, superintendents or other officials in all universities and colleges, preparatory schools, colleges for women and prep schools for girls, prep schools for boys, non-military and military, schools of education, normal and teachers' training, schools of theology, schools of music, schools of art, schools of elocution, oratory and dramatic art, private schools for the deaf and all librarians.

In its mail campaign, the distributors of this production bring out the particular timeliness of Maeterlinck's great message of happiness and directs its appeal to those who are desirous of seeing a "better" film.

Lesienko in Russian Art Film Leads Pathe April 14th

MME. NADYA LESIENKO in "The Busy Inn," a Russian Art drama; "The Whispering Wires of War," the sixth episode of "The House of Hate," and another rousing Harold Lloyd comedy head Pathe's program for April 14.

"The Busy Inn" is a strong Russian play of middle-class life, adapted for the screen from the drama by Alexander Ostrovsky, Russia's great playwright. The cast includes the well known N. I. Panoff and Madame Orlova. The play is rather unique for a Russian production, in that it has a happy ending.

Questions of vital interest concerning the maneuvers of vast armies are vividly answered in the graphic one-reel feature, "The Whispering Wires of War," showing the spectacular work of the telephone and wireless divisions of the United States Signal Corps in France. This interesting picture follows a detachment of Signal Corps experts from their camp in America to the great headquarters in France.

"A Live Target" is the title of the sixth episode of the exciting Pathe serial, "The House of Hate." This episode opens with the Hooded Terror overpowering Pearl Waldon, played by Pearl White, in the apartment of Harvey Gresham, played by Antonio Moreno.

"Pipe the Whiskers" is the name of Harold Lloyd's new one-reel comedy, produced by Rolin and released by Pathe. It is a masterpiece of fun and action which takes place in a "Muditorium," where the old boys can turn handsprings after one week's treatment.

Two most interesting split-reel Pathe colors for the week are "The Valley of the Dordogne" and "The Horse in Action."

Hearst-Pathe News Nos. 32 and 33 are released on this program.

Scene from "Treasure of the Sea" (Metro).

Edith Storey Plays Only Woman's Part in New Metro

A WOMAN hunting and fighting for gold who finds love is the dominating figure in "Treasure of the Sea," Edith Storey's newest starring vehicle in the Metro program following "The Claim," "Revenge," and "The Legion of Death." The picture is nearing completion at Metro's West Coast studios. Frank Reicher, who is directing Miss Storey in this strong drama of adventure and conflict, has just returned to Hollywood from Catalina Island, where many of the exteriors were filmed.

The athletic Metro star is supported in "Treasure of the Sea" by a cast of unusual excellence. Miss Storey's leading man is Lew Cody. The heavy, a swindling New York lawyer who follows the heroine West on her quest of a cargo of bullion aboard the wreck of an ancient trading ship, is played by Lewis Willoughby. The latter is a distinguished English actor who in "Treasure of the Sea" is making his first American appearance, and also his debut on the screen.

Miss Storey is not only the star, but the only woman in the production. Leighton Osmun, of the Metro scenario staff, is the author of her new Metro vehicle. He and Albert Shelby Le Vino adapted his original story to the screen.

Dot Farley, Vampiest Vamp.

"Bud" Duncan and "Kewpie" Morgan become desperate and sinfully wicked gunmen in "Rip Roaring Rivals," the second of the Clover Comedies being distributed by General Film Company. Dot Farley plays the role of Nifty Nell, "the vampiest vamp ever seen upon the streets of Lame Cow." She is hired to tame the two desperadoes or induce them to kill each other as a means of restoring the dove of peace in the municipality. Nifty Nell does her heart-breaking work and the fighters soon are engaged in a terrific combat not only for the hand of Nifty Nell, but for her eight children as well.

Miss Fischer to Wear Clothes.

Margarita Fischer will wear some beautiful gowns in her new picture, "A Square Deal," written by Albert Payson Terhune, and will throw all of her vivacity into the role of a girl from a comfortable, middle-class home in Brooklyn who marries a wealthy man and insists upon living in a hotel and spending all her time with friends who like to discuss things they call "The Higher Thought." It is a story with a real human appeal. The cast includes Jack Mower, Val Paul, Constance Johnson, L. M. Wells, and Nanine Wright.

Ray at Work on Patriotic Film.

So thoroughly convinced is Thomas H. Ince that the Paramount Picture upon which Charles Ray is now at work will be one of the most powerful arguments for patriotism, one of the strongest propaganda films, while yet retaining all the essentials of a photoplay, that he has wired President Wilson, appraising him of the nature of the picture, and pointing out its possibilities for service to the Government.

The picture will follow in order of release another that is yet uncompleted, which in turn succeeds on the Paramount list the film entitled "Playing the Game," the April 22 release.

Corporation Unique, Says W. W. Hodkinson

WITH the field full of co-operative plans and organizations the W. W. Hodkinson Corporation felt it necessary to show its branch managers in what essentials they are different from others. Quoting from a branch letter Mr. Hodkinson claims his corporation is entirely unique and holds a distinctive position, as follows:

"This unique position is that today the W. W. Hodkinson Corporation is the only national distributing organization in this industry entirely independent and free from producer or exhibitor control, which enables us to serve each of these factors with equal fairness and impartiality. Our prices and policies are not dictated by producers. Our freedom from exhibitor control on the other hand assures the producer of a fair deal from us and enables us to get the best product of the market on liberal terms.

"We are more than film distributors. We are co-ordinators, acting as a balancing factor between producer and exhibitor. From the former we secure the best product of his studio—not by enormous payments or advances, but on a fair working basis—and from the latter we simply ask a certain reasonable share of what our pictures will earn for him. The producer in turn will make his pictures to conform with the revenue which he receives from the exhibitor through us.

"We are free from enormous investments in new exchange offices, through our connection with General Film. We are not dragging along with heavy risks and losses which we must eventually pass on to the exhibitor. Free from these burdens we can give all of our energy to serving the exhibitor and through our savings sell him our product at a fair price.

"We differ from the other distributors in that we work with definite principles and policies which have never varied or changed during Mr. Hodkinson's ten years of experience and we are laying all of our plans mindful of the future, instead of working from day to day and changing our policies to suit each new condition as it arises."

Russell Story for Kitty Gordon.

L. Case Russell, who has written so many of the big successes in which Madame Petrova has starred, has just written a story for World-Pictures in which Kitty Gordon will star. This story bears the attractive title of "Merely Players." It will shortly be placed in work by World-Pictures and will be released on the regular World program during the coming summer.

Acceleration Boosts Jewel Subject to Ten Day Run

WITH the end of the run at the Rialto theater, Toronto, Canada, of the Jewel feature, "The Price of a Good Time" has terminated what Canadian showmen declare to be one of the most successful advertising campaigns ever used in conjunction with a moving picture in the Dominion.

One of the results of the Rialto campaign was the extension of the original run from one week to ten days. A more important result is the lesson it has taught the Canadian exhibitors in general regarding what can be accomplished when an effort is made to lift moving picture advertising out of the well-beaten rut.

The Rialto management traveled the usual advertising path so far as newspaper advertising, billboards, and heralds were concerned, with the exception of the fact that it used just twice as much of each of these mediums as is ordinarily purchased. The two Toronto Sunday papers carried striking ads, while the town was literally plastered with 24-sheets.

One of the remarkable features of this campaign was the co-operation given the Rialto theater by the management of the T. Eaton Company, the largest department store in Toronto, in the distribution of heralds. A representative who called upon the store officials was granted permission to walk through the establishment and place a herald into the hands of every one of the hundreds of employees. Since one of the most stringent rules of this establishment forbids the throwing of papers on the floor the heralds were pocketed and taken home. As the result the business done by the Rialto that evening broke all previous box office records.

People whose business required them to walk along Yonge street, "Toronto's Broadway," were not allowed to forget that "The Price of a Good Time" was being shown at the Rialto. Practically every vacant store had in its windows either a photo frame showing scenes in the production, or else window cards and one-sheets.

"The Night Riders" Nearing Completion

PRODUCTION of "The Night Riders," Viola Dana's starring vehicle following "Blue Jeans," "A Weaver of Dreams," and "Breakers Ahead," is rapidly nearing completion at Metro's West Coast studios. Despite the handicap of severe seasonal rains work has gone steadily on. Virtually all the big interiors have been shot, and the return of sunny weather has eanbled the star and her supporting cast to get in many valuable hours on location.

As Sally Castleton, a high-spirited daughter of the old South, Miss Dana is said to find in "The Night Riders" a stellar role of rare simplicity and charm. Scenes of the story are laid in the picturesque mountain regions of Kentucky, and, although the traditional feud basis of so many tales of the blue grass is absent, there is a strong love theme and an abundance of action.

George Cheseboro plays opposite Miss Dana in the character of Milt Derr, a chivalrous young mountaineer. Others in the strong cast are Clifford Bruce, Russell Simpson, Monte Blue, and Mabel Van Buren. Albert Shelby Le Vino, head of the scenario department at Metro's Hollywood plant, wrote the scenario from an original story by John Collins.

Typhoon Cooling Off New Orleans.

Exhibitors in New Orleans and vicinity are laying plans for a good hot weather business. In the past few weeks the Typhoon Fan Company has shipped several carloads of Typhoon cooling and ventilating apparatus to New Orleans. Another carload goes out this week.

Ernest Glantzberg, president and chief engineer of the company, is at present in New Orleans and he reports many houses in the New Orleans section lately equipped with Typhoons.

New Orleans is rapidly becoming known as the "Typhoon City." In all over seventy establishments in that city are now equipped with the Typhoon cooling and ventilating system.

"The Scarlet Drop" Comes April 22.

Harry Carey's production extraordinary, "The Scarlet Drop," a story of the backwoods of Kentucky where illicit stills used to be numerous and revenue officers infrequent, will be released by Special Attractions through the Universal exchanges on April 22.

The story is by Jack Ford, and is directed by him from the scenario by George Hively, and supported by an evenly balanced and capable cast consisting of Harry Carey, Vesta Pegg, Molly Malone, Betty Schade, M. K. Wilson, Matha Mattok, and Steve Clemento.

Scene from "The Richest Girl" (Mutual).

Ann Murdock's "The Richest Girl" Leads Mutual April 8

ANN MURDOCK in "The Richest Girl" is announced for release April 8 by Mutual. The production was made at the Empire All Star studios under the direction of Albert Capellani. It is a comedy of the type which has made Miss Murdock a Broadway star in Frohman plays.

The story of the play concerns itself with the rather pink situations in which Benjamine Downey, the daughter of a chocolate baron, is forced when her new touring car gets stalled in front of the cottage of a handsome bachelor's cottage in the environs of New York, and she accepts the hospitality of the bachelor for the night. The bachelor is entertaining an artist friend of his, and they both view with alarm the consequences should the bachelor's fiancee, who is expected, arrive.

While the play contains many delicate situations, they are handled in a thoroughly artistic manner by a superb cast. David Powell, who has played the lead in many of Miss Murdock's productions, is cast as the young bachelor. Paul Capellani does admirable work as the artist; Herbert Ayling and Charles Wellesley also are in the cast.

Screen Telegram will be released April 10 and 14.

The Strand Comedy, starring Billie Rhodes, is scheduled for release April 9. "For Art's Sake" is the title of the comedy.

World Gives Directors a Treasurer.

In the further interests of bigger and better pictures and the giving of exhibitors the greatest possible box office value for the money they pay in rentals for World-Pictures, a change has just been put into effect by World-Pictures whereby World directors will hereafter confine their entire activities to directing and not intermingle bookkeeping and the work of a cashier with direction. Instead of having the directors, when on location and at the studio, determine upon the sums to be expended in filming a picture and do all the details essential to the expenditures, World-Pictures has found it much more efficient to appoint a treasurer for each production who will accompany the director to location and assume entire charge of all expenditures. In this way the director will not be bothered with business details, but will devote his entire attention to directing the picture.

Norma Talmadge Back East.

Norma Talmadge, the Select star, has returned from her flying trip to California, during which she made a visit to her mother and two sisters, all of whom are at present residing in the West. The return was the signal for resumption of work on "De Luxe Annie," the screen presentation of Scammon Lockwood's successful stage play of the present season, which, following its New York run, has been on tour of the larger cities. At the Talmadge studios in East Forty-eighth street the filming of the play is now progressing.

For this production Norma Talmadge has a new director. Roland West, formerly manager of the Talmadge studios, is in charge of this picture. Miss Talmadge is again supported by Eugene O'Brien.

From Hydroplane Brady Photographs Bombed Balloon

IN "Stolen Orders," William A. Brady's spectacular film production based on the Drury Lane melodrama "Sealed Orders," are several scenes which show a big balloon somewhere over the Atlantic. These scenes depict an attempt at flight from a desolate spot somewhere on the Atlantic Coast of an enemy secret agent, personated by Montague Love. The balloon —one of the largest in the country and capable of long distance journeyings with as many as four passengers—is his means of escape. A series of exciting episodes in connection with this flight—including a fight in the basket of the balloon—the fall of the fighters into the ocean hundreds of feet below, and the shelling and final demolition of the big sausage by anti-aircraft guns on the shore, were caught by a battalion of cameras and probably will thrill many a picturegoer. And the thrills experienced by the audiences which see "Stolen Orders" will compare with those experienced by the thousands engaged at one time and another in its production.

Mr. Brady, for one, will long remember the balloon episodes. During the filming of these scenes and when the balloon was high in the air, the advisability of having a camera above the huge gas-filled bag to shoot down and catch at close range the action in the basket, became apparent. A hydroplane, which a few minutes later was to figure in the story, was handy, and with it an aviator. But there arose immediately the question as to which of the cameramen would go up. No one stepped forward to volunteer—and there came a sudden silence. Mr. Brady, on the ground, sensed the situation. Time and light were fleeting and necessity great. Mr. Brady grabbed a nearby camera, stepped into the vacant seat beside the hydroplanist and a few moments later was in the air above the balloon. The result you will see in "Stolen Orders," which in addition to enlisting the services of its producer as a high-flying cameraman enlisted those of six stars—Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans, to interpret its stirring story.

Scene from "The Honor of His House" (Paramount).

Big Shipwreck Scene in Paramount-Hayakawa Picture

IN "The Honor of His House," the next Paramount picture starring Sessue Hayakawa, there is a big shipwreck scene. Sessue Hayakawa, who plays the part of a famous Japanese scientist, is washed ashore with Florence Vidor, who plays the part of Lora Horning, a beautiful outcast.

The day selected for the scene was unusually cold for Southern California, and the wind was ripping across the so-called Pacific Ocean in a way that made the famous sheet of water belie its name. Nothing daunted, the Japanese actor entered the breakers with true Oriental stoicism, followed by Miss Vidor. Clinging to a log, the two players were washed ashore by a succession of combers, which broke over their heads and landed them, dripping, shivering, and gasping, on the white sand,

"The Honor of His House" is an unusually enthralling story of love and intrigue, with a background of scientific interest. Sessue Hayakawa as Count Onato, a wealthy Japanese scientist, enacts a role that makes the utmost demands on his dramatic ability. He is given excellent support. Director William C. DeMille's work has called forth much praise, and the camera work of Charles Rocher is noteworthy. Both the story and the scenario were done by Marian Fairfax.

Constance Talmage Takes a Vacation

CONSTANCE TALMADGE, the Select star, is resting from her labors. During the period that she has been in the West Miss Talmadge has made three features.

These are "The Shuttle," "Up the Road With Sallie," and "Good Night, Paul," a mirthful adaptation of the musical comedy stage success of the same name, directed by Walter Edwards.

Constance Talmadge.

Dog, Cat and Baby in Sennett Film.

Teddy, the big Dane dog, and Pepper, the cat, both of whom have become famous in Paramount-Mack Sennett comedies, play important parts in the Sennett picture, "Friend Husband." In the course of the comedy Teddy is said to present a melodramatic thrill all by himself in a scene which alone would make this picture exceptional. Pepper also comes in for a share of the honors when he, she or it is set to entertain a baby and accomplishes this feat without any difficulty.

It is expected that this comedy will have a particularly strong appeal to women in view of the innocent character of the story, the "cute" actions of the babies, and the remarkable sagacity displayed by the animals. Besides Wayland Trask and Charles Murray, prominent parts are played by Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton and Laura La Varnie.

$500,000 Cast in "Masks and Faces."

The salary list of "Masks and Faces" with Sir Johnston Forbes Robertson and a cast including fifty of the best known actors and stars of the English stage, a World Picture release set for May 6, if produced by private individuals, would pass the half million dollar mark. As this picture was made for the purpose of endowing a fund for the orphans of English actors killed in the war and these stars contributed their services, it is possible for American exhibitors to secure this picture on the regular program without any additional payment, either in the shape of a bonus or percentage of the gross receipts.

Large Interiors in Minter Picture.

In the current Mary Miles Minter feature, "The Greater Call," now being produced at the American Film Company studio in Santa Barbara, will be shown two interiors that will greatly interest.

One is that of a church, and the other the interior of a theater, with the play on. Both are real, permission to use the church edifice and theater being obtained at considerable expense. Lights from the studio were installed, a full congregation and audience secured, and the necessary scenes taken. The results as seen on the screen fully justify the expense and trouble.

"Shame" Goes Well on Coast.

"Shame," the John W. Noble seven-part production released by General Film Company, is scoring a success as a high class attraction on the West Coast, according to H. W. Schmidt, branch manager at San Francisco. Many important bookings have been obtained in the last few days, and new contracts are being obtained daily.

The Strand theater at San Francisco has arranged to show "Shame" for a week, while the Liberty theater at Sacramento has contracted for a four days' showing.

Three Paralta-Barriscales Are Now Awaiting Release

BESSIE BARRISCALE heads the list of Paralta stars from the standpoint of quantity of production. Already Miss Barriscale has completed five seven-reel features, and is working on a sixth. Two of these—"Madam Who" and "Within the Cup"—have already been released and are doing excellent business all over the country. Miss Barriscale's productions, which are awaiting their turns for release from the Paralta offices, are "Blindfolded," "Maid o' the Storm" and "Rose o' Paradise." They are elaborate productions, enacted with strong supporting casts for the star, and each is of a nature differing entirely from the other, yet presenting characterizations appropriate for Miss Barriscale's personality and versatility.

"Blindfolded" is an unusual story of the underworld, and stands out as an example of excellent direction. There is a series of interior scenes, taken in absolute darkness with but flashes of light to reveal the action, which build up a suspense more tense and thrilling than in any screen play ever made by Paralta. This picture was directed by Raymond B. West from the story by E. Richard Schayer. Mr. West is also responsible for the direction of "Maid o' the Storm," which is a story laid in Scotland, in which Miss Barriscale's impersonation commences as a fishergirl waif and transforms to a prima donna in London opera. The story was written by J. Grubb Alexander and Fred Myton. "Rose o' Paradise" is an elaborate screen version of the novel by Grace Miller White, and was staged under the direction of James Young.

Miss Barriscale is now engaged in the filming of a sensational patriotic drama, to be entitled "Patriotism." She is also being directed in this by Raymond B. West, and the story is from the pens of Jane Holly and R. B. Kidd. Many of the scenes in this picture will be laid in Scotland, but they are of a completely different nature from those presented in "Maid o' the Storm."

Cavalieri Starred in "Gismonda."

Lina Cavalieri has begun the production of a sensational and spectacular production of "Gismonda," the Sardou play in which Sarah Bernhardt won fame, according to an announcement of the Famous Players-Lasky Corporation. The scenes are being taken at the Fort Lee, N. J., studio, and when completed the picture will be released under the Paramount trademark.

John Emerson Sees "The Blue Bird"

Projection Takes Place in Hospital Following Successful Operation for Removal of Director's Spleen.

JOHN EMERSON, the well known director associated with the Famous Players-Lasky Corporation, was operated upon March 21 at the Post Graduate Hospital in New York City for splenic anaemia, the entire spleen having been removed. The operation, which is an unusual and delicate one, was performed with entire success, and Mr. Emerson is assured a rapid and complete recovery.

Shortly after his operation, Jesse L. Lasky prepared a fitting surprise for the noted director by arranging for the showing of the new Artcraft special release, "The Blue Bird," adapted from Maeterlinck's famous classic of good cheer.

With the co-operation of S. L. Rothapfel, a projection machine, screen and operator were installed at the hospital, where, to the great delight of the invalid, this production was run off.

Mr. Emerson will take a rest of from ten days to two weeks.

Walthall, New-Fangled Cowboy.

A new way for a cowboy to arrive and shoot up a town is shown in Henry B. Walthall's forthcoming Paralta Play, "With Hoops of Steel," which has just been finished under the direction of Eliot Howe. The old idea of a rip-roaring entrance on pinto ponies has given way in the picture to a new form of western "Cloud-burst"—noisier, faster and with less regard for consequences than any mere horseback arrival. In "With Hoops of Steel" this cowboy arrives to shoot up the town arrayed in all the picturesque costume that has endeared the cowboy to the hearts of the public, but instead of arriving on a horse he comes on a motorcycle.

The spitting, roaring motorcycle, tearing down the street at full speed, the exhaust of the motor accompanied by the reports of the rider's six-shooter, is something new in pictures, in fact, when the mad rider comes into town it surprises the other cowboys fully as much as it will the audience. There is a general stampede; but curiosity gets the better of them, and they return to inspect the strange, new contrivance.

"Heart of the Sunset" (Goldwyn).

The absorbing and thrilling Rex Beach story "Heart of the Sunset"—a melodramatic romance of the great American Southwest in the not far gone days when Uncle Sam, angered almost beyond patience, stepped into Vera Cruz and with a fleet of dreadnoughts to back him up, took nagging Mexico by the back of the neck and shook it—is shortly to be released by Goldwyn.

"Heart of the Sunset," called Rex Beach's most powerful story, is not a tale of warfare. Rather is it a fascinating romance of the borderland woven with that skill for which the author is famous, around the lives and love of two creatures widely separated by station and environment.

Current Events Shows Launchings.

What America is doing in the way of shipbuilding to defeat submarine warfare is aptly illustrated in Universal Current Events No. 46. The pictures show the triple launching of 9,000 ton steel cargo steamers at San Francisco, Cal., the steel plate for the next ship to be built being slipped into place the instant the completed hull leaves the ways. The titles give some figures on shipping losses, explaining that if America's shipbuilding program is lived up to the United States alone will launch more vessels in 1918 than the Kaiser's submarines sank of all nations combined in 1917. The launching of a huge wooden steamship at Kearny, N. J., concludes the subject.

Scene from "Purple Lily" (World).

Essanay Preparing for Big Feature "Young America"

ESSANAY now is engaged in the preparation of its next feature production, "Young America." George K. Spoor, president of Essanay, purchased the rights for this play from Cohan and Harris and it has already been put into scenario form by Essanay's staff of writers. Director Berthelet has almost completed his plans for interior art decorations and settings. Scouts are out seeking ideal locations for the exterior scenes.

Mr. Spoor has a representative in New York looking for a suitable cast. This is in connection with his new policy of picking the cast specifically to fit the picture, instead of relying altogether on stock company players. This same policy was largely adhered to in "Ruggles of Red Gap" and in "A Pair of Sixes."

In the former Frederick Burton and Lawrence D'Orsay were engaged to play the leading roles in support of Taylor Holmes, while several minor characters were also supplied by talent outside the Essanay studios. In "A Pair of Sixes" Maude Eburne, Alice Mann, Robert Conness and others were engaged to play with Mr. Holmes.

In "Young America" practically the entire cast will be picked from players from New York, with possible additions of minor players from Chicago. It is aimed to get the exact type of player to suit the various roles.

In this way Mr. Spoor believes he will be enabled to produce a picture strong in every part and comprising a more harmonious whole, because of the wide field of players to choose from as against the limited number of a stock company.

The play was written by Fred Ballard and had a highly successful run on Broadway, as also in other cities. It is believed that it will make a superior screen production. Work is being rushed on this play and it is expected to release it shortly through the Kleine exchanges.

Other productions are also being got under way, including "Hawthorne of the U. S. A.," which in all probability will be the release following "Young America," although several other plays, of which Essanay holds the picture rights, are being considered as a following release.

The latest of the Taylor Holmes features, "A Pair of Sixes," which is released through the George Kleine system, April 1, is booking rapidly. This is held by critics to the funniest of all the Holmes comedies. Large downtown theaters in practically all the cities of the country have arranged bookings according to reports of the Kleine offices. The picture was adapted from the stage play by Edward Peple and is in seven parts.

The feature release following this will be a Chaplin Jingle, entitled "Chase Me, Charlie." This is a British version of Charlie Chaplin's funniest films and is taken from the Essanay Chaplin comedies. The titles are in jingle form and the scenes from the various Chaplin comedies together with the titles dovetail to form a complete new story with the funniest and snappiest of the Chaplin scenes. It is in five parts and is released April 6.

"The Ordeal of Rosetta" (Select).

Alice Brady, Select star, has just completed filming "The Ordeal of Rosetta," in which her versatility is given full expression in the dual role of the twin sisters, Rosetta and Lola, respectively the heroine and villainess of the story. An earthquake in the little Sicilian town of Cantonia, where the girls live with their father, separates them. Rosetta comes to New York with her aged parent and becomes a stenographer and later the secretary of a successful novelist. Lola becomes an adventuress and drifts to South America. Later she, too, comes to New York, and the tangling threads of fate involve the sisters in a web of circumstances that furnish the ordeal from which Rosetta emerges victorious at last.

Alice Brady's leading man for "The Ordeal of Rosetta" was Crauford Kent, who needs no introduction to film audiences; others in the cast include Ormi Hawley, Maude Turner Gordon, Henry Leoni and Hazel Washburn.

"The Lie" Next Ferguson Subject.

The sacrifice by a young woman of her happiness to save the honor of her family, threatened by the act of her erring sister, forms the basis of "The Lie," the Artcraft picture starring Elsie Ferguson which will be released on April 8. The play was written by Sir Henry Arthur Jones, and after winning marked success in London was produced in New York City, where it enjoyed a long run. "The Lie" was staged under the direction of J. Searle Dawley, from a scenario by Charles Maigne.

Pathe Has Six Months' Supply of Feature Productions

UNDER the direction of Paul Brunet, vice-president and general manager of Pathe Exchange, the distributing company will continue to release features, according to an important announcement from that concern this week. Pathe plans call for bigger features than ever before,

Robert Thornby, Bessie Love's Director, Showing "The Little Sister of Everybody" Where She Gets Off.

it is stated. When asked for information as to his intentions concerning this part of his releasing schedule, Mr. Brunet said:

"Favorable as has been the reception accorded our recent features we want to do even better and will let nothing stand in the way of our obtaining this object. We feel that the producing arrangements can be improved to give us still higher quality. To this end Mr. Zecca, literally one of the fathers of the motion picture, has come to us in America as director general of productions. We are going to make Pathe still stronger with the aim that more and more producers of good pictures will look to us for distribution."

In connection with Mr. Brunet's statement, it has become known that Pathe has either on its shelves or practically completed at one or the other of its producing company's studios a supply of quality features for the next six months. Among these pictures are Fannie Ward in "The Yellow Ticket," "A Japanese Nightingale" and "The Narrow Path"; Frank Keenan in "The Bells" and "More Trouble"; Bryant Washburn in "The Range Rider," "Kidder & Ko" and "In Wrong"; Bessie Love in "A Little Sister of Everybody," "How Could You, Caroline?" and "Carolyn of the Corners"; Irene Castle in "The First Law" and "The Girl from Bohemia"; Gladys Hulette and Creighton Hale in "Annexing Bill," "For Sale" and "Waifs"; Baby Marie Osborne in "Dolly Does Her Bit," "The Soul of a Child" and "The Evidence."

It is expected this list will be augmented by the taking over of several big productions by Pathe and a realignment of its affiliated producing companies.

"THE HORSE IN ACTION" POPULAR PATHE FILM.

To many motion picture fans one of the most popular films of the year was a short Pathe release entitled "The Horse in Action," which was shown some weeks ago. Part two of this analysis of motion, also entitled "The Horse in Action," will be released by Pathe in a short time.

These pictures are Pathe-colored and are taken with an ultra-rapid camera, the pictures of which record the action slowed to eight times less the normal speed. They depict in an interesting manner the actual movements of the horse going over hurdles and making other jumps. The successive steps of the horse's forelegs followed almost simultaneously by a similar action of the hind legs show in the film what the naked eye fails to discover.

The audiences at the New York Strand theater have been particularly enthusiastic over these pictures, and in the theaters where they have been shown artists and others interested in the study of movements just as they are have gone to see them two or three times while they were being shown.

Much Territory Open for Fisher Cartoons

FOLLOWING the widespread announcement by William Fox, through trade papers and other mediums, of the conclusion of a contract with Bud Fisher for world-wide distribution of Mutt and Jeff animated cartoons, there has developed, according to Mr. Fox, a lively contest for foreign territory.

The Fox Film Corporation is the only American producing concern of its kind that has made a really definite movement toward the establishment of a globe-encircling chain of offices under New York management. The company books its pictures in most foreign countries through its own agencies. Knowledge of this fact, however, did not deter foreign rights interests from attempting to secure exclusive territory.

In order to clear up the question of open territory for the benefit of subscribers and readers in foreign lands and those dealing in foreign rights, Winfield R. Sheehan, general manager of the Fox company, announced that considerable foreign territory remains open or now is the subject of negotiations.

"We cannot promise, of course," said Mr. Sheehan, "that any particular country will not be sold by the time this is published. We are getting inquiries all the time, and contracts are being closed daily, but as matters stand just now there is some good territory remaining in Central and South America, some in Europe, and some scattered through various other parts of the globe.

"Mexico," for instance, has not yet been disposed of, and neither have the Central American countries. In South America we have Chile, Peru and Bolivia available. Probably the biggest opportunity, however, exists in Europe. France, Belgium, Russia, Holland, Spain and Portugal, Switzerland, Italy, Greece and the Balkan States can all be obtained. These latter countries will be especially interested in the animated cartoons because Bud Fisher now is a captain of artillery in the army of the Allies and his drawings will deal largely in the future with life at the front.

"There also will be lively interest in the announcement that we are prepared to sell the Mutt and Jeff rights for the Philippine Islands. China, India, the Dutch East Indies, Egypt and South Africa likewise are on our open list."

Beautiful Location for Fox Picture.

One of the most beautiful locations in California was used in making the new William Fox play, "The Bride of Fear," which has just been completed, with Jewel Carmen in the leading role. Hitherto this location has never been seen on the screen, for it is a private club property which has been closed, except to a few members, for a long time.

"The Bride of Fear" was written by Bennett Cohen and directed by S. A. Franklin. Miss Carmen is surrounded with an excellent cast.

Nor Soup Nor Fish Impede the Frolicking Fairbanks

THE completion of "Mr. Fix-It" marks the eighth picture produced by Douglas Fairbanks for Artcraft. It follows "Headin' South" and will be released on April 22. As "Mr. Fix-It" Fairbanks is a regular fixer of human hearts, emotions and happiness, and although he appears in "soup and fish" the opportunities afforded him for the display of his athletic stunts are plentiful. "Mr. Fix-It" is a smiling young man, bubbling over with good humor and geniality, whose pet theory is that happiness is a mighty good habit which everybody can acquire if they desire it.

Fairbanks' chief director, Allan Dwan, wrote the scenario and directed the production, in which a large cast appears. A unique feature is the fact that three leading women appear in the photoplay. They are Wanda Hawley, Marjorie Daw and Catherine MacDonald. Other well-known players are Leslie Stuart, Ida Waterman, Alice Smith, Mrs. H. R. Hancock, Frank Campeau, Fred Goodwin and Margaret Landis.

It is said there is a remarkable slum scene, in which Fairbanks rescues a girl from the clutches of a crowd of gangsters after a desperate battle and goes down the side of a house on a clothesline. When he is headed off on the street he utilizes a swaying election banner to gain the other side of the street, and swings himself to the ground from window to window.

Fairbanks has been repeatedly referred to as the great exponent of Americanism by newspaper and magazine writers. In his pictures he usually endeavors to implant a moral lesson, and in "Mr. Fix-It" he proves that happiness is within the reach of all, and that it may be obtained by lending one's best efforts to laugh at trouble and, incidentally, to afford happiness to neighbors.

"Fate Decides" Will Follow Nazimova's "Revelation"

MME. NAZIMOVA, in consultation with Richard A. Rowland, Metro's president, and Maxwell Karger, studio supervisor, has decided upon the title for her second production de luxe, the gypsy drama which will follow "Revelation." The seven-act feature, which will have an early release, will be entitled "Fate Decides." The production was directed by George D. Baker. June Mathis is the author of the scenario.

Many other titles were suggested for the gypsy picture, but "Fate Decides" was selected as being strongest, most appropriate, and most in keeping with the central theme of the story, in which the power of destiny is skillfully emphasized.

In this picture, the Russian actress plays the part of a gypsy princess with a fiery, untrammeled nature of that picturesque race. Love and hate are almost equally developed in the gypsy girl, Azah, who is made the instrument of fate to bring justice to Bruce Griswold. Her life in the gypsy encampment, and in the caravan of her tribe, is depicted in a fascinating manner, and gypsy rites and customs are reproduced.

Mme. Nazimova was of great aid to Director Baker in staging many of these quaint incidents, as she made a special study of the "zingari" in Europe. A fire festival and dance of the young maidens forms one of the most charming incidents in this multiple-reel feature. Those who have delighted in the antics of Nazimova in the scenes of "Revelation" where she impersonates a saucy boy will be especially interested in her pranks as the gypsy girl in "Fate Decides."

Charles Bryant is leading man. Irving Cummings, Edward J. Connolly, Dodson Mitchell, Frank Currier and Nila Mac are in the supporting cast.

Four Keystones for April

"Mr. Briggs Closes the House" is the First Release.

COMEDY production has continued steadily at the Culver City studios, and four two-reelers, recently completed, are listed for April release on the Triangle card. Several innovations are apparent on the program. "Mr. Briggs Closes the House," the first feature of the month, is a deviation from the usual type of comedy. Mrs. Kate Corbaley wrote the story. Exceptionally good casts have been selected for the forthcoming features and many players from the dramatic end of the lot will make their appearance in comedy roles. Fritzie Ridgeway, Myrtle Rishell, Jack Livingston, Jack Richardson, Lillian West and May Walters are among the temporary deserters who will be seen in future Keystone productions.

Charles Mortimer Peck, well-known writer, who has recently joined the Triangle scenario staff, adapted Mrs. Kate Corbaley's comedy for the screen. "Mr. Briggs Closes the House," April 7 release, deals with the comedies and errors of domestic life. William Beaudine directed. In the cast are Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank Caffrey.

Working with Director Herman Raymaker in "First Aid," on the April 14 program, are William Franey, Maud Wayne, Diana Carrillo, twelve-year-old Burwell Hamrick and Myrtle Reeves. Mrs. Howard (Maud Wayne) is a "First Aid Fiend." She spends her time at the Red Cross meetings learning how to bandage the injured. That is why she tries to drag Mr. Howard to a first aid demonstration, and not succeeding, decides to have one of her own.

"Their Neighbor's Baby" is the comedy release for the week of April 21. In the cast are Fritzie Ridgeway, Rae Godfrey, Ray Griffith and Charles Dorian, Josey Jacobs, Little Barbara Connelly, who appeared in "Little Red Decides," and several other children.

"Mr. Miller's Economics" is the fourth and concluding comedy of the month. Edward Brady and Charles Dorian are the featured players.

Pathe to Release Tank Film.

Path is adding to its reputation as being the successful releaser of war pictures in a two-reel feature called "Our Fighting Ally—the Tank," which will be released on an early program. The Official Government Pictures, Inc., which distributes the British war pictures in America, made the picture, most of the pictures of which were taken at Camp Dix, N. J. Interesting details of the tank are given. The fact that the British tank is merely a development of the American caterpillar tractor is brought out when the caterpillar tractor is shown cultivating the fields of America to feed the Allies, while the tank is fighting actively on the fields of France. The men of the National army being trained at Camp Dix are shown in conjunction with the tank. They are being trained to co-ordinate their efforts with that of the war monster.

Peggy Hyland Goes to Charleston.

A large company of William Fox photoplayers, headed by Peggy Hyland, has left for Charleston, S. C., and at this very moment is probably "shooting" scenes on the Atlantic. The subject is to be released under the title of "Peg of the Pirates."

A. A. C. Lund is in charge of the direction. In the cast are Sidney Mason, Eric Mayne, Frank Evans, L. Wolheim, Ajax Carroll and Carlton Macy.

Select Cast for "Brave and Bold."

George Walsh's special feature has just been titled "Brave and Bold." Prominent in the support are Regina Quinn, Dan Mason, Francis X. Conlon and Mabel Bunyea.

Scene from "Billy's Babies" (Goldwyn).

Variety With a Large V in Fox's April Productions

THE April releases of the Fox Film Corporation include two Standard plays, four special features, two Mutt and Jeff animated cartoons and one Sunshine comedy.

Of the Standard plays, "The Soul of Buddha" is a Theda Bara super-production, featuring her as a half-caste Indian girl. The star is first shown as a sacred dancer sworn to the worship of Buddha. The picture was directed by J. Gordon Edwards.

"The Blindness of Divorce," the other Standard Picture release, was written and directed by Frank Lloyd. It is played by an all-star cast, prominent among whom are Bertha Mann, Charles Clary, Rhea Mitchell and Bertram Grassby.

Jewel Carmen in "The Bride of Fear," a Fox special feature, portrays the part of a young girl, discouraged in her attempt to make a way for herself in a great city, who is saved from suicide by a crook. The play was written by Bennett Cohen and directed by S. A. Franklin.

"American Buds" features the Fox "Baby Grands," Jane and Katherine Lee, in a sparkling romantic drama in which the two children are seen as inmates of a poor farm. The play was written and staged by Kenean Buel. Prominent among the support of the Lee children are Albert Gran, Regina Quinn, Lucille Satterthwaite, Leslie Austin, H. D. Southard and Nora Cecil.

Tom Mix has an uproarious comedy in "Western Blood." The play is something quite different from what Mix has been accustomed to appear in because it features him and his cowpuncher friends in dress suits. Mix's leading woman in "Western Blood" is Victoria Ford. The story was written by Tom Mix himself, and the acting was directed by Lynn Reynolds.

George Scarborough's thrilling drama, "Her One Mistake," is the April special feature written for Gladys Brockwell. In this play the star again brings to the screen a dual role. The drama was staged by Edward Le Saint. Supporting Miss Brockwell are William Scott, William Louis, Charles Perley and other prominent screen players.

The Henry Lehrman Sunshine comedy scheduled for release in April is "A **Waiter's Wasted Life.**"

Mutt and Jeff, Captain Bud Fisher's famous cartoon characters, recently adapted by William Fox, will disport themselves in two April releases. One is "The Freight Investigation" and the other is "The Leak."

"A Pigskin Hero" First Star Comedy.

The first of the Lyons-Moran Star Comedies will be released by Universal on April 8 under the title "A Pigskin Hero," which is said to be one of the best efforts of Captain Leslie T. Peacock, scenario writer for the two well-known comedians.

In "A Pigskin Hero," which is the first of twelve comedies already completed under the new brand "Star Comedies," Lyons and Moran create an entirely new style with the assistance of their leading woman, Edith Roberts. Experts at Universal headquarters who have seen several of the new comedies declare that the comedians are destined to be more popular in them than they have been in the productions they have worked in for Universal for the last five years.

Hughie Is Some Riot Himself.

Rural chickens and Broadway chickens, pigs, cows and every other variety of the barnyard family are used in the two-reel L-Ko comedy release of April 22, featuring Gale Henry, with a cast consisting of Hughie Mack, Dave Morris and Catherine Young. The comedy has been aptly named "A Rural Riot," which it is, from beginning to end, visualizing as it does the woman's bank—her stocking; the farmer's bank—his stove; the burglars, who, wise to the world, steal the hot stove and get away with it.

Gale Henry and Hughie Mack are sweethearts in this comedy, and Hughie shows the extent to which a fat man may go in his love.

Thrills in New Pathe Serial.

Thrills in plenty are promised in "The Wolf-faced Man," the Pathe serial being filmed by the Diando Film Company in California. The story of this serial is from the pens of W. A. S. Douglas and Lucien Hubbard.

A cattle stampede, a wild ride down a mountain side in a flume and hairbreadth escapes on the edge of cliffs and in quicksand are only a few of the thrills which George Larkin, who will play the leading part in this serial, will have to experience.

Announcing

D. W. GRIFFITH'S

THIRD AND GREATEST TRIUMPH

HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD

The one play you have awaited with bated breath—that the foremost of all screen producers has been engaged upon on the West Front for the past eighteen months—is complete—it is now playing to more than capacity at Clune's Auditorium in Los Angeles, California—third week.

PARTICULARS LATER

Trade News Brevities

Trimont Film Is a New Boston Corporation

State Rights Exchange Opens Offices at 12 Piedmont Street—Many Exhibitor Guests Present—Company's First Picture Run Off

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—A new state rights organization to open a full-fledged exchange in Boston is the Trimont Film Corporation which has a fine new exchange at 12 Piedmont street. The office is under the management of D. H. Brand, a well known moving picture man.

The opening of the new quarters was the object of a celebration in which scores of exhibitors from all parts of New England took part. It was a most enjoyable affair. Mr. Brand had a special luncheon served to the guests and they inspected the new quarters and witnessed a run-off of "Corruption," the first picture to be handled by the organization in this territory.

The Trimont exchange is very conveniently located in the heart of Filmland city and is thoroughly up-to-date. On the ground floor are the general offices with a private office for Manager Brand. The exhibition room is on the second floor.

Asks Boy Scouts to See Opening of "Eagle's Eye."

Everett, Mass.—A. A. Lionais, manager of the Home theater, has invited all the Boy Scouts of the city to attend the opening showing of "The Eagle's Eye."

Samuel Rubenstein Gets Foursquare Appointment.

Samuel Rubenstein, formerly assistant manager of the Federal Film Corporation of Boston, has been appointed manager of the Four Square Film Corporation of Philadelphia.

E. J. Eberhardt Will Look After the Owl.

Lowell, Mass.—Julius Meyer, owner of the Owl theater, announces a change in management. E. J. Eberhardt, manager of the Stoneham theater in Stoneham, has been appointed manager of the theater. Mr. Eberhardt was formerly connected with the Ioca theater in Exeter, New Hampshire, and the Premier theater in Newburyport, Mass.

Arthur Selma to Manage Strand.

Lowell, Mass.—Arthur Selma, formerly connected with various booking agencies in Boston, has been made local manager of the Strand theater in this city. He will serve under the direction of Thomas D. Soriero, general manager of the Park theater in Boston and the Strand theater in this city. James Carroll, former manager of the Strand, has gone to Washington, D. C., as manager of the Poli theater there.

"Kaiser" Will Stay a Long, Long Time.

So great has been the attendance at the Globe theater at the run of 'The Kaiser—The Beast of Berlin" that the original two weeks' run has been extended into a month. If it can be arranged, the film may remain indefinitely. The New England rights to the picture are held by the American Feature Film corporation of which Louis B. Mayer is the head.

Several companies have started touring New England with the film and big business is reported in all directions. On the week of April 1, the picture is being shown as follows: Colonial, Lawrence, Mass.; Academy of Music, Fall River, Mass.; Broadway, Everett, Mass., and the Owl at Holyoke, Mass. On the week of April 8: Suffolk, Holyoke, Mass., and the Opera House, Providence, R. I.

Canadian War Pictures in Boston.

The very latest Canadian war pictures are being shown at the former Beacon department store under the auspices of the Boston Chamber of Commerce in the campaign to urge war workers to greater efforts and to drive home to New England the fact that the United States and her allies depend upon the war work accomplished in this part of the country.

The Canadian pictures were sent to Boston by the Canadian war department and are the latest and most thrilling war pictures yet produced. There were also shown relics of the numerous engagements in which the Canadian regiments participated.

E. R. Daniels Goes to Worcester.

Lynn, Mass.—E. R. Daniels, manager of the Dreamland theater in Lynn, has received a new appointment as manager of the Royal theater in Worcester.

"The Remaking" in Lawrence.

Lawrence, Mass.—"The Remaking of a Nation" is being shown at the Lawrence Opera House by the Military Service Council in aid of the soldiers who have gone "Over There."

Major Film Company Moves.

The Major Film Company, formerly at 131 Columbus avenue, has moved into larger quarters at 10 Piedmont street. Manager Billy Echler says that the rapidly increasing business of the company necessitates the securing of larger quarters.

Maritime Province News

From Alice Fairweather, "The Standard," St. John, N. B.

More Taxes Expected in New Brunswick.

ST. JOHN, N. B.—There are rumors of taxes filling the air just now as the New Brunswick Legislature is in session and the proposed tax was put off until this time for the final decision.

F. G. Spencer, W. H. Golding, W. C. McKay, of St. John, and Fred Winter, of Moncton, representing the New Brunswick exhibitors, had a friendly talk with Hon. Walter Foster, the provincial premier. It is understood that the situation was thoroughly discussed and that the exhibitors will meet whatever is fair and just in a spirit of patriotism. They feel that there are other amusements and luxuries which might well be included in any reasonable tax levied.

Manager Wooten Doing a Good Work.

Perth, N. B.—The Victoria County News contains on the front page a letter written by N. J. Wooten, the manager of the Specialty Theater, Andover, N. B., on the great value of the theater in time of war and the mission of the picture with its "Revivifying touch of fancy" as "the nation's deep refreshment."

Exhibitor Cuzner "Keeps Going."

Sydney, C. B.—An article in the Sydney Record accompanied by a portrait congratulates "Billy" Cuzner, of Sydney Mines, upon his pluck and energy in keeping on going after reverses. His theater, the Premier, was burned to the ground recently, but Cuzner opened in the Temperance Hall of Sydney Mines, and as soon as the weather permits will erect a new fireproof building on one of the main streets of the town. This is the second time Mr. Cuzner has suffered badly by fire, but the Record says "He keeps on going." That's the kind of stuff that makes any town prosper. No wonder he's popular. And may he prosper.

Good Attractions Plentiful.

Sydney, C. B.—That the theatergoers in Sydney have good pictures to tempt them to the shows may be realized by programs offered in that city recently. March 21—At Khatter's, Mary Miles Minter in "A Dream or Two Ago." King-Bee Film Corporation in a comedy and other features. At Acker's Palace Theater, "The Soul Master" (Earle Williams) with vaudeville and special music as well as other pictures. The Casino had "The Bond of Fear," Keystone Comedy, Pathe News, Symphony orchestra. The Russell theater, Glace Bay, had House Peters in "The Heir of the Ages," Mack Sennett Comedy, "Vengeance and the Woman," Vitagraph serial.

Plucky Ticket Seller Saves Cash.

New Glasgow, N. S.—The ticket seller for N. W. Mason, of the Academy, was recently held up and an attempt made to rob her of tickets and a cash box which she held in her hand. The lady was walking down the street when two men came up to her, one snatching the bundle of tickets which she held in her hand, the other attempting to take the cash box. Fortunately the scream of the seller were heard and the men made off, having only succeeded in grabbing the bundle of tickets.

Tampa, Florida, Notes

By Gilbert Freeman, Box 1168, Tampa, Fla.

Head of Birth of a Race Photoplay Corp. Resigns.

Tampa, Fla.—President H. D. Barker, of the Birth of a Race Photoplay Corporation, about the organization of which there was considerable "gossip" in Chicago, it being charged that the concern was a gigantic swindle, has resigned, it was announced here Monday night, March 25. Mr. Barker stated that he retains his stock in the corporation and is merely stepping down so that the stockholders may choose their own head to complete the picture which is expected to be one of the greatest screen spectacles yet produced. The prologue of the picture has been completed, it was announced. The total expenditures to date, much of which is tied up in a permanent plant at Sulphur Springs, at Tampa, are, it is said, $280,000.

According to Secretary O. W. Lee, of the company, the auditor sent here by a committee of Chicago stockholders following the recent "scandal," has completed his work on the company's books and returned to the Windy City to make his report.

Will Greatly Enlarge Indianapolis Lyric

Barton & Olsen Get Ninety-Year Lease on Land Adjoining Theater and Will Make a 2,500-Seat House—Other Indiana Notes.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, IND.—The Lyric theater, probably the most popular combined motion picture and vaudeville house in the city, is to be remodeled, redecorated and enlarged this summer, according to arrangements just completed by Messrs. Barton & Olson, owners.

Messrs. Barton and Olson have just obtained a ninety-nine year lease on the property to the south of the Lyric, and this will be incorporated in the new theater, giving the entire building a frontage of 112 feet and a depth of 90 feet. The new addition will give the theater a seating capacity of 2,500, about twice its present capacity.

Under the new arrangement the stage, which is now in the east end of the building, will be switched to the south end, giving it a width of 40 feet. The interior of the theater will be decorated in Adam style, with an entire new lighting system, by which some elaborate effects can be produced.

One of the special features of the new building will be the lobby, which will be 100 feet wide, with three bix offices to assist in the rapid handling of tickets. Along the south side of the building an aisle will be made for promenade and exit purposes. There will be fourteen exits from the main floor. A unique ventilating system will be used by which the air, after being washed and cooled, will be forced into the auditorium around the proscenium arch by machinery on the roof.

The entire cost of the improvement will be from $125,000 to $150,000.

Theaters Won't Change Show Hours.

Indianapolis theaters, including both motion picture and legitimate, will make no change in the time of their shows on account of the clocks being set forward an hour on the morning of March 31, in accordance with the daylight saving plan. This decision was reached Friday, March 22, by the Indianapolis Theater Managers' Association at a meeting at English's theater to consider the advisability of beginning the shows at a later hour by the clock.

Indiana Man Wrote "A Man's Man."

Especial interest was attached to the showing of the picture, "A Man's Man," featuring J. Warren Kerrigan as the principal, at the Colonial theater here, the first half of the week, when it became known that the scenario was written by Thomas J. Geraghity, formerly editor of the Rushville Republican, at Rushville, Ind. After doing newspaper work at Rushville and other cities in the East Geraghity became a member of the staff of the Paralta Film Producing Company, at Hollywood, Cal. He is well known in Indianapolis.

New Theater Company in Jonesboro.

Jonesboro, Ind.—A stock company composed of B. L. Pierce, H. H. Petty, O. H. Schrader, E. Rothinghouse and L. M. La Porte, of Jonesboro, has purchased the Royal theater here and in a few weeks will remove the theater to the west room in the new bank building that is rapidly nearing completion. The theater will be managed by Mr. LaPorte, formerly connected with the LaPorte Stock Company. The new management has obtained a good line of pictures and may possibly arrange for a few vaudeville acts later on.

H. H. Thomas Goes to Dayton.

H. H. Thomas, assistant conductor of the Circle theater orchestra, has resigned to accept the post as conductor of the orchestra in the new Dayton theater, at Dayton, O., which will be opened about the middle of April. Mr. Thomas left Indianapolis this week for Dayton to begin rehearsals.

Louisville News Letter

By Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

Picture Shows Needed to Hold Labor.

LOUISVILLE, KY.—What moving picture theaters have come to mean to mining and lumber operating concerns in isolated districts was recently shown in an advertisement of the Climax Coal Co., of Shamrock, Ky., a company which was being forced to advertise for coal miners to operate mines at Edgewood, Ky. In advertising for the men the company featured the fact that it had an excellent camp close to good schools, picture show houses and other amusements. Holding labor has been an important factor in successful operation of isolated plants, and operators have learned that the picture theater means so much that in many camps removed from towns of any size the operators have installed their own picture theaters along with the commissary store and other equipment of the mining town. Private schools and churches are other very important factors.

George Owens Takes Stanford Theater.

Stanford, Ky.—C. Hays Foster, of Stanford, has leased the Stanford opera house to George Owens, of Mt. Vernon, an experienced moving picture man, who operated a house in Mt. Vernon for several years.

Dave Desberger Retires from Active Business.

Paducah, Ky.—Dave Desberger, for many years in the moving picture business, and priorly in the show and theatrical business, has announced that his last theatrical enterprise was sold when he recently sold the Star theater, and that he has retired from active business on account of bad health. Mr. Desberger at one time was with numerous road shows, and is getting along in years.

One Company Controls Paducah Theaters.

It is understood that all of the Paducah motion picture theaters will shortly be operated through one company and under one management. Articles of incorporation have been filed by the Kozy Theater Co.; capital, $6,000; incorporators, Rodney C. Davis, R. R. Kirkland, L. F. Keiler, and Lawrence Dallam. Mr. Davis and Mr. Kirkland have operated the Kozy theater for several years, while Mr. Keiler and Mr. Dallam control the Arcade theater. The Star theater has been purchased by these interests, and it is reported that when the lease expires the house will be closed.

Kentucky Theater Notes.

Falmouth.—A new Simplex projecting machine has been installed at the Duncan theater by Elmer Woodhead, who has heretofore been operating with one machine.

Lebanon.—Rowland Clark, of Lebanon, operator of the Arista theater, has leased the Alhambra theater, of Campbellsville, a neighboring city, and will in the future operate both theaters. The Alhambra was formerly operated by the late W. I. Medor.

The Star theater, Louisville, recently spent about $1,000 in remodeling stairways and placing the theater in first class shape. Business at this house has been excellent under the capable management of Johnson Mussellman.

The Hippodrome theater, Louisville, recently had a special show consisting of a four-reel film entitled "The Story of the British Convict Ship Success," the film being accompanied by a lecture by J. C. Heerey, Australian writer and lecturer, who has been investigating prison conditions in Kentucky, and who has run a number of interesting articles in Kentucky papers on the subject. The prison ship, which was used at Melbourne, Aus., for many years, was exhibited at Louisville last year, after having come up the Ohio River. The film re-enacted life on the old prison ship in a startling and realistic

Two Good Film Shows an Enduring Appeal

Cincinnati Theater Patrons Justify Reappearance of "Daughter of Gods" and "Crisis"—The Former at the Gifts and Other at the Alhambra.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—The continued appeal of first class films was strikingly proved recently in Cincinnati, as it has been before, by the reappearance and hearty welcome of two pictures which are old as pictures go.

One of these was the great Fox production of "A Daughter of the Gods," featuring Annette Kellermann, and the other was "The Crisis," which made such a hit when it was first seen here. The Kellermann picture was a week's attraction at the Gifts, and large houses attended, welcoming the chance to see the picture at popular prices, as its first appearance in Cincinnati was at the same figures as those charged for other first class theatrical attractions. "The Crisis" was at Manager Charles Weigel's Alhambra theater, and drew well. The prices were raised for the occasion to 15 and 10 cents plus the war tax.

Four-Minute Men Do Good Work Near Cincinnati.

The effective work which speakers have been doing at Cincinnati theaters is being duplicated across the river by Covington "four-minute" men, and virtually every house in the Kentucky town is open to the speakers, as the case is in Cincinnati. The occasional difficulties made by pro-Germans on both sides of the river merely make the rest of the population the more determined to keep things moving for Uncle Sam. Among the theaters in Covington giving time to the speakers are the Delbee, the Delmar, the De Milo, the Family, the Grand, the Hippodrome, the Lyric, the Ludlow, the Strand, and the Victoria.

New Amusement Park in Newport, O.

A prominent firm of local architects is working on plans for a big outdoor amusement resort at Eleventh and Monmouth streets in Newport, O., to be operated by John Burkard, already well known as a theater man, and Frank Brieling, also of Newport. While no details have as yet been announced it is stated that a prominent feature of the resort will be adequate provision for the exhibition of first class pictures. An area of 300 by 400 feet is available for the park.

Children's Shows Every Saturday.

Youngstown, O.—The management of the Dome theater, which has for some time been making a specialty of children's programs, has met with such success in this form of entertainment that the house has been selected for such shows every Saturday morning.

Coal Mining Film for Patriotic Reasons.

Charleston, W. Va.—One of the most recent and most striking tributes to the advertising possibilities of moving pictures is the arrangement concluded by the West Virginia Council of Defense

with leading coal operators of the state to spend $24,000 in producing and distributing a moving picture designed to give a correct idea of how coal is produced. Representative modern coal operations will be shown, and every facility will be offered to permit the taking of pictures which will show every detail of the coal industry. When completed arrangements will be made to show the picture not only in the United States, but in foreign countries. The appropriation is one of the largest which has been made in this section or elsewhere for advertising an industry and not a single concern by means of moving pictures.

Dayton News Letter

By P. J. G., Dayton Correspondent.

New Organ at the Ideal.

DAYTON, OHIO.—At the Ideal theater, Dayton, last week I dropped in for a chat with John Siefert, the "king of camouflage" and P. T. Barnum's only rival. The main object of my visit was to inspect the new organ which he had boasted of and he advertised in the papers and of which the New York Symphony Orchestra is jealous. After hearing the organ I suspect that these noted musicians have nothing to fear, for although the instrument gives forth a sweet tone it does not quite measure up to the musical offerings of the N. Y. S. O. Nevertheless it is an improvement over the other organ and improves this house considerably.

Glenn Culp Aiding Patriotic Road Show.

Glenn Culp has resigned as superintendent of the Strand theater in Dayton. Although he is to be on the road with a National Cash Register road show (they are equipping twenty of these organizations with complete outfits and a patriotic show in the interest of the national government), his stay will not be long for he will be called into the service in the near future. Glenn had made many friends while at the Strand who will regret his departure. His successor has not been announced as yet.

Ye Scribe Visiting in Chillicothe.

Ye writer is now enjoying a rest and will visit Martin G. Chandler at Chillicothe, Ohio, as well as the many exhibitors in that town. I have not visited Chillicothe for several months and think the situation there will stand investigation. —The new Chillicothe Picture Theater Co. —is it a flivver? Answer in next week's "World." Are business conditions good there? See next week's issue of the "World." Do Sunday shows meet with approval? Could Chillicothe support another large theater? These and many others will be explained at length (perhaps) after the visit.

The Royal Theater and Its Manager.

Thirteen years ago Benjamin Wheeler opened the first picture theater at Dayton's most popular summer resort—Lakeside Park. This was his first important step into the film world and since that time he has managed many different houses.

It is interesting to hear Mr. Wheeler tell of the famous bally-hoo he used at the old Lakeside theater and the success he made of this, his first important venture with the silent drama. His next important step was the management of the Old Auditorium Hippodrome theater, which was formerly the Y. M. C. A. building. He then accepted the management of the Royal theater here and has been at this house since that time.

The Royal is a small house but always enjoys a large patronage (even in the morning). It is true that the Royal does not present the best pictures on the market (nor could they afford to at the present price of film), but their patronage is regular and few look for the attraction booked when they enter—the main object is to get inside. The Royal is the most successful of the smaller theaters, and without Ben Wheeler I think the house would have much less patronage.

Detroit Film Brevities and Business Notes

Dawn Masterpictures Secures Many Frank Keenan Reissues—Filmdom Notes About Exchanges and Theaters—Other Items of Interest.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

Dawn Masterplay Gets Frank Keenan Re-issues.

DETROIT, MICH.—One of the biggest deals in film circles around here for many months was effected recently between the Dawn Masterplay Co., an independent film exchange at 501 Owen Building, and Dan Michalove, special representative of the S. A. Lynch Enterprises, by which the Dawn company buys nine Frank Keenan subjects and seven Norma Talmadge subjects, reissues. The Dawn will release them at the rate of one every two weeks starting the latter part of April. The prints are new and carry a complete line of paper, advertising, etc. In this connection, we might add that the Dawn is now negotiating for some other big pictures and has also bought for Michigan the rights to "Marvelous Maciste," which has been previously sold in the territory.

The Dawn Masterplay Co. was originally started by Arthur S. Hyman, who came to Detroit in February, 1917, with a series of Mother Goose pictures. He later affiliated with I. M. Freiberg and S. M. Krohn, of Dayton, Ohio, forming the Dawn Masterplay Co. Offices were immediately opened in the Owen building and the first picture secured was "Wrath of the Gods," followed by "Redemption," "The Whip," "Raffles," "I Believe" and "Persuasive Peggy."

They do things in a big way and they intend to keep on with that policy. They will book any exhibitor straight rental or percentage and in the case of the majority of bookings one of their representatives goes right with the firm insuring service to the exhibitors.

Joe Horwitz to Handle U. S. E. B. Corp. Film.

Joe Horwitz, in charge of the Foursquare exchange, will hereafter handle the releases of the United States Exhibitors Booking Corporation, inasmuch as this is the new plan of releasing. Mr. Horwitz reports that he has nearly 50 Detroit bookings on "The Eagle's Eye" serial and about 40 throughout the state with many contracts still pending.

W. C. Bachmeyer Visits.

W. C. Bachmeyer, district manager for Metro, spent a week in Detroit in conference with George Montgomery, local manager. Mr. Bachmeyer was recently appointed in charge of Detroit, Cleveland, Pittsburgh and Cincinnati. He was formerly manager of the Paramount exchange in Pittsburgh, and about two years ago he was transferred to Cincinnati, which is his home town, by the way. About six months ago he assumed charge of the Metro-Cincinnati exchange. While he will visit Detroit frequently he will make his headquarters at Cincinnati.

State Film Gets Jester Comedies.

The State Film Co., Film Exchange building, Detroit, has purchased the Michigan rights to the Jester Comedies. These were formerly contracted for by the Strand Features. The State Film Co. will have two prints on each release.

"The Unbeliever" Making a Long Run.

"The Unbeliever" has been booked for its fourth week at the Majestic theater, Detroit. This is the record of that beautiful playhouse as no other picture ever stayed longer than two weeks and even this record is held by only one or two productions. Four weeks consecutive showing at an outskirt theater is surely a record and a credit to both Manager M. W. McGee and the production. It is being booked for big runs all over the state. Following its Detroit showing the Majestic in Grand Rapids will play it a full week and it also goes into Battle Creek, where it is certain to be a "clean-up."

George Brookins Takes Hillsdale Theater.

Hillsdale, Mich.—George Brookins, of the Gem theater at Hillsdale, Mich., writes the World office that he has leased the ruined I. X. L. theater and that after remodeling and many alterations and improvements will reopen same as a picture theater.

"Kaiser" Showing at the Adams.

"The Kaiser, the Beast of Berlin," a Jewel production, started an indefinite engagement at the Adams theatre, Detroit, March 31. The Adams was formerly a dramatic stock house and belongs to the chain of Kunsky theaters. Russell G. Pearce is the house manager. W. D. Ward, manager of the Universal exchange in Detroit, reports heavy bookings on "The "Kaiser" picture throughout the state.

Detroit Business Notes.

Bob Cotton, World manager in Detroit, prides himself that eight theaters on Woodward avenue—the main thoroughfare of the city—are showing World pictures each week. These theaters are the Woodward, Empire, Grand Circus, Fine Arts, Forest, Norwood, Garden and Alhambra.

The Woodward Theater Co. has opened a new theater at 395 Woodward avenue, seating about 350. Its admission price is 8 cents, including the war tax. This is the price that prevails at all of the theaters operated by this concern, except the Grand Circus.

Eddie Fontaine, former manager of Pathe office in Detroit, has taken management of the Strand theater, Flint, for Lester Matt, proprietor, who has many diversified enterprises, including the Hotel Matt, and who is now working on plans for a big new theater in Flint that will seat 1,200.

The Allen Film Co. is discontinuing business in Michigan and hereafter will release its three features, "The Garden of Allah," "Mother" and "The Warrior" through the George Kleine office.

Two well-known film men have retired from positions—George J. Trask, of the U. S. Exhibitors Booking Corporation, and R. A. Perry, manager of the Allen Film Co.

Tom Ealand, of the Orpheum and Regent theaters, Detroit, has booked "Revelation," Metro's special production with Nazimova, for two weeks—one week at each theater. He has also booked another Metro special, "The Legion of Death," with Edith Storey, for a full week at each theater.

MORE DAYTON ITEMS.

John Lyons Oughtn't to Feed That Jinx.

John Lyons was evidently born under an unlucky star. It will be remembered that a touring car he owned turned turtle just outside of Dayton and completely ruined the car. With the loss of this machine John decided to invest in another. This he did and the following day after the purchase the car was stolen.

P. S.—The car only cost twelve hundred dollars.

How About This, Cincinnati?

I know a Dayton manager who when calling over long distance phone asked the operator for the —— Film Co-operation at Cincinnati. Al Kinzeler ventured the opinion that this would be a great idea if practiced.

Many Texas Theater Managers Visit Dallas

Business in State Good and Prospects Promising—Benjamin P. Schulberg in Dallas As Guest of Harry Owen—Exhibitors Who Were in Town.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—There were a lot of exhibitors in Dallas recently and they all said practically the same thing—business good and the outlook not at all unpromising. Of course they're looking forward to the Texas convention at San Antonio on a momentous date in April, and the most of them will be there for the final celebration.

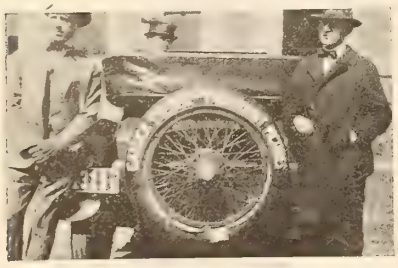
Most of 'em were from territory close around Dallas, but there were several from farther away. During the week ending March 23 fully fifty exhibitors came to Dallas to meet with B. P. Schulburg, vice-managing director of the Famous Players-Lasky corporation. Mr. Schulburg visited with Manager Harry Owen of the S. A. Lynch Enterprises. The exhibitors were invited here to meet him. The New York man was on his first visit to Texas and Dallas, and he is loud in his praise of the state, the city and the men he met. "It's a live town," he said, "and they're a live crowd." The object of the visit was to get at first hand, an idea of what Texas exhibitors and Texas patrons want in the way of pictures. According to Mr. Schulburg it will be the Lasky policy to supply just that. Mr. Schulburg visited Oklahoma City and New Orleans before leaving the south.

Among well known Texas exhibitors who visited Dallas exchanges during the week ending March 23 there were L. M. Rideout of the Star theater, Denison; O. Gill, of the Erie, Hugo, Okla.; B. C. Bell, of the Queen, Palestine; Wm. Eppstein, of the Royal, at San Antonio, and others. Mr. Bell declares east Texas is in excellent condition, and the Oklahoma man makes a similar report as to his portion of that state.

W. M. Lytle, of the Empire, and associated theaters, headquarters at San Antonio, was also a Dallas visitor, accompanied by Mrs. Lytle. He declares the Alamo City is making big preparations to entertain the crowd when it arrives for the convention opening there April 15.

Exhibitor Harry Owen a Good Advertiser.

Harry Owen, whose picture is presented herewith, runs the Garrick theater at Dallas and used to be in the automobile business; but he thinks the picture business



C. W. Hartman and Harry Owen.

is the best and he don't mind telling the world what pictures he shows—just like that, all in a bunch without stopping for breath.

The picture is that of the back of a hack, as may be very plainly seen. It is the back of C. W. Hartman's hack, and Hartman is the presiding elder of the Garrick. It's Hartman at the left. The lady? Oh, that's a secret.

New Theater Opens in Juarez.

Juarez, Mexico.—The new Eden Theater in Juarez, recently erected at a cost of $6,000, has been formally opened by Manager J. G. Camacho. A band concert, such as the Mexico populace deems essential as preceding any sort of function, opened the ceremonies. The new theater is of adobe and concrete construction, and is built along the lines of the modern picture houses on the American side of the river, with inclined floor and up-to-date features. It is equipped with 600 new chairs and a stage. Spanish titles are run, as was explained in recent correspondence to the Moving Picture World, under arrangement with Francisco Norte of El Paso, inventor of the device, by which this is made possible.

Marlin Has a Picture Show.

Marlin Tex.—With the advent here of John McGraw and his New York Nationals, a new moving picture theater entered the lists. Frank Roman has opened the Dixie, an attractive, new place, which bids fair to success.

New Orleans News Letter

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

New Mecca Theater Opens Easter.

NEW ORLEANS, LA.—The New Mecca theater, built upon the ruins of the structure that was destroyed by fire some weeks ago, will be opened to the public on Easter Sunday. This suburban house is one of the most complete theaters in the city and Manager Frank R. Heiderich, Jr., has made it a point to incorporate every appliance that will contribute to the pleasure and comfort of his patrons. Typhoon fans will cool the building, while opera chairs well placed, a large organ of latest design, rest rooms, running water, telephones, and other conveniences will be among the minor attractions supplemental to the exhibition of the best pictures the market affords in the most approved fashion.

T. O. Tuttle Made Kleine District Manager.

New Orleans, La.—Manager T. O. Tuttle, of the local exchange of the George Kleine System, announces that after March 31 the New Orleans office of the George Kleine System will be closed and the affairs of the company will be in the hands of a resident representative, who will be under the direct jurisdiction of the Atlanta office, to which point Manager Tuttle has been transferred with the enlarged duties of a district manager assigned to him. Exhibitors in this territory will be furnished with service through the Atlanta office. Mr. Tuttle while here has surrounded himself with a host of friends and there is not a more popular nor a cleaner manager in the entire film exchange colony.

Busy Saenger Amusement Convention.

New Orleans, La.—The Saenger Amusement Company has just rounded out the first year of its larger activities in the Southern amusement field, and a meeting of all of the house managers in the cities where the company operates was held in New Orleans, and the managers had three days of about as strenuous work as ever befalls to a person who is under the impression that he is invited to a house party and finds that he is expected to get up and hustle with the housekeeper and the cook.

Heretofore the functions of the Saenger Amusement Company have been carefree and invitations to them have been eagerly sought. Therefore the surprise may be imagined when Managing Director E. V. Richards, Jr., announced to the newly-arrived representatives of the firm that the first and the last word in the present convention would be "work." He kept his word. A fixed program had been arranged, under which every phase of the business of the company with its relation to the public was exhaustively discussed, and every hour of the day and some of the hours of the night were occupied in the tightening up of the determination to have and to hold the Saenger Amusement Company's various units in the foreground of public favor.

Among those present at the meeting were E. M. Clark, of Natchez and Jackson, Miss.; Raymond Elder, Houston, Texas; Johnny Jones, Pensacola, Fla.; Arthur Tobias, Jackson, Miss.; Mrs. Eva Vernon, Texarkana, Tex.; Howard Swain and Simon Ehrlich, Shreveport, La.; Noble Hearne, Alexandria, La.; Jack Manning, Monroe, La.; L. J. Pico, Vicksburg, Miss., and the resident managers of the Saenger theaters in New Orleans.

Social Film Club in New Orleans.

New Orleans, La.—The New Orleans F. I. L. M. club, which went on the rocks a few months ago when a row over C. O. D.'s and advance deposits disrupted the organization, has been revived, this time for social purposes only, the members frankly admitting that it is, at this time, impossible for them to attempt to discuss business relations with each other. Every exchange manager in the New Orleans colony has enrolled himself as a member, and stated meetings for the purpose of eating and talking have been arranged.

Jack Woods Marries Atlanta Girl.

New Orleans, La.—"Jack" Woods, manager of the General Film exchange, and Miss Nell Kenington, of Atlanta, Ga., were married at Lake Charles, La., on Wednesday, March 20, and have taken up their residence in New Orleans, where they are receiving the congratulations of their friends. Mr. Woods was influenced by sentiment in the selection of Lake Charles as the place for taking the important matrimonial step, from the fact that that city gives him the greatest volume of business of any city in the New Orleans film territory.

North Carolina Jottings

By D. M. Bain, Wilmington, N. C.

With Travelers in the South Atlantic States.

WILMINGTON, N. C.—A. C. Eckhardt, formerly traveling this territory for the Washington Kleine office, visited Wilmington recently in the interest of Paralta, booking through the Washington General Film office. A. H. Livezey, of Pathe exchange, Charlotte, was a Wilmington visitor with D. M. Bain, booking manager of the Howard-Wells Amusement Co., and closed contracts for Hearst-Pathe News, "The German Curse in Russia," Pearl White's new serial, "The House of Hate," and the new Pathe plays. A. F. Solomon, assistant manager of the California Film Enterprises, of Los Angeles, is touring the Carolinas in the interest of "Temptation," upon which his company have the world rights. The production is being played on a percentage basis all throughout the country, and is meeting with capacity business.

Marx S. Nathan, manager of the Great Atlantic Feature Film exchange, Wilmington, N. C., will soon begin an extended trip through the Carolinas, Virginia, and Georgia booking "The Unborn" and several other productions upon which he has recently secured Southern rights.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

R. W. Abbey Now Universal Roadman.

MINNEAPOLIS, MINN.—R. N. Abbey has joined the Universal exchange as roadman. He will cover a portion of Zone 5, which includes southern and central Minnesota.

Harold Bolster Stops Over.

Among the visitors to Minneapolis and St. Paul last week were Harold Bolster, of the New York Goldwyn office, who

spent a day here with Manager R. C. Fox on his way back from Australia.

Marines See "Unbeliever" by Invitation.

Manager Harry Graham, of the Perfection exchange, Minneapolis, has arranged a private showing of the Edison feature, "The Unbeliever," for the benefit of the U. S. Marine Corps at the Strand theater, Wednesday morning, March 27, at ten-thirty. Mr. Graham's invitation with a handsome embossed American flag on one corner of it is one of the most attractive to reach our desk in some months.

Notes About Minneapolis Exchangemen.

Manager E. S. Holmes, of the Greater Vitagraph exchange, is in California at the bedside of his mother, who has been seriously ill, but who is said to be on the road to recovery.

R. N. Abbey, one of the oldest film men in Kansas City, has joined the First National exchange, and is now touring central and southern Minnesota.

Recent Visitors in Minneapolis.

Among the out of town exhibitors visiting Minneapolis exchanges recently were Ed. Buckley, Opera House, Foley, Minn.; F. L. Buck, Gem, Waterville, Minn.; J. A. Gondy, Grand theater, Cannon Falls, Minn.; C. C. Teas, Crystal theater, Watertown, Minn.; Max Kruschke, Crystal theater, Princeton, Minn.; Joseph H. Ryan, Lyric theater, Madison, S. D.; Oliver Whaley, Elka and Grand, Bemidji, Minn.; Val B. Valleau, Broadway theater, Albert Lea, Minn.; Manager Edelstein, Lyric theater, Hibbing, Minn.; Fred Campbell, Auditorium theater, White Bear, Minn.; E. A. Nelson, Star theater, Duluth, Minn.; C. V. Danielson, Grand theater, Milton, S. D., and James B. Simpson, Odeal theater, South St. Paul, Minn.

Grand at Luverne Changes Hands.

Luverne, Minn.—Manager Jochims, of the New Palace theater, has bought the Grand theater of Luverne and took over the management of it immediately.

With Minneapolis Exhibitors.

"The German Curse in Russia" began a week's run at the Metropolitan theater, Minneapolis, March 24, under the auspices of Labor's Loyal Legion. Clyde H. Hitchcock, of the Princess theater, with Secretary Schuyler Farnham, of the Legion, were in charge of the film's presentation.

Not to be outdone by other theaters featuring musicians and singers, Manager Billy B. Watson, of the New Garden, featured Jess Huber, tenor soloist, the last half of the week beginning March 17. Mr. Huber introduced "Three Wonderful Letters from Home."

Manager Woodhouse, of the New Calhoun theater, is now featuring a ladies orchestra, and is enjoying extra business as a result.

Manager Fred Bolls, of the Majestic theater, Stillwater, Minn., is also featuring a ladies orchestra. Mr. Bolls is making a success of the Majestic due, to a good extent, to the fact that music he furnishes is so much in contrast to that of the former management. A Victrola formerly furnished all of the music for this theater.

Manager William Deeth, of the American theater, Minneapolis, is now featuring his violinist, Fred Gilbert, a Minneapolis Symphony orchestra man.

Manager Julius Johnson, of the New Garrick, Minneapolis, recorded a good week's business with Mary Pickford's "Amarilly of Clothesline Alley" beginning Sunday, March 17. Local critics acclaimed "Amarilly" Miss Pickford's very best feature to date.

Manager Theodore L. Hayes, of the New Garrick, St. Paul, is now featuring with William Warvelle Nelson, his orchestra leader and composer, several soloists formerly with the LaSalle Opera Company.

Several Kansas City Theaters Change Hands

Another Pathe Salesman, the Third Recently, Becomes An Exhibitor When Harry Taylor Takes the New Center—Theater Notes of Middle West.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Several theaters in Kansas City changed hands during the last week, and with one exception the changes and openings are made in suburban theaters. William Andlauer and Morris Spicer sold the New Center theater to Harry Taylor, city salesman for Pathe. Incidentally, Mr. Taylor is the third man out of the Kansas City Pathe office to become an exhibitor within the last two weeks.

Mr. Andlauer and Mr. Spicer will open the Broadmoor theater and the St. John theater March 24. Both of these houses have been closed for several months. The Broadmoor theater is at Thirty-fourth and Broadway and the St. John theater is at Independence avenue and St. John. The Bonaventure theater is also operated by these men.

The Strand theater, Thirty-sixth street and Troost avenue, has been sold to H. W. Hildebrand, of St. Joseph, Mo., by E. A. Finch. This theater is one of the latest built theaters in the residence districts of Kansas City, and is in the immediate vicinity of the Apollo, Alamo, Gilliam, Isis, and Warwich theaters.

Charles Gregory Takes Goldwyn Territory.

Charles Gregory, booker at the Kansas City Goldwyn office, has been made a traveling salesman out of that office. His territory will be in northern Missouri and Iowa. A year ago he was shipping clerk at the same office, and about two months ago he was made booker.

Court Decides Against "I, Mary McLane."

The Kansas City Kleine exchange came out on the poor end of their legal controversy over "I, Mary MacLane." After a series of legal battles, including arrests, restraining orders, contempts of court, and appeals, the court of last resort upheld the action of the local censor board in arresting the exhibitor of the picture in the face of a restraining order. So it is decreed that the love affairs portrayed by the picture will never be shown to a Kansas City audience.

Theater Changes in Oklahoma.

Elreno, Okla.—Al Derry has purchased the Jewel theater from Almon R. Tinkelpaugh, and will continue the business.

Oklahoma City, Okla.—The Orpheum Theater Company chartered with a capital stock of $20,000 by George M. Green, H. L. McCracken, and Charles H. Woods.

Camp Doniphan, Okla.—Camp Doniphan has been selected as the site for one of the twelve Liberty theaters to be erected by the Government. Work on the construction of the building will begin at once.

Picher, Okla.—Picher's new $50,000 Main street theater is about ready to be opened to the public. It will seat 1,300, and is one of the most up-to-date theaters in this section of the country.

Tipton, Okla.—Ernest Benton has sold the Dixie theater to William Massie.

Bennington, Okla.—J. G. P. Simpson, of Pattersville, Texas, has purchased the Majestic theater from Mr. Sharpund, and has taken charge of the same.

Healdton, Okla.—The Highnote theater is now under the management of A. C. McBryde, formerly of Holdenville.

Henryetta, Okla.—Chas. Blain has purchased the Yule theater, and he also is manager of the Morgan and Royal theaters.

Blackburn, Okla.—Mr. and Mrs. Link Depuy have bought an interest in the picture show which has been in town for the past six months.

Collinsville, Okla.—The Royal theater has been purchased by E. R. Wilder, of Tulsa. The house is to be remodeled and repainted throughout, and will open up in about two weeks.

Duncan, Okla.—Managers Burns and McDaniel, who suffered the loss of the Pastime theater by fire recently, will begin immediately on the construction of a new theater on a much more elaborate scale than the old one.

Fordyce, Ark.—The Lyric theater, under the management of R. H. Keeten and O. W. Brazil, has been remodeled.

Little Rock, Ark.—The Royal and Gem theaters, of this city, have decided to surrender their charters.

Middle West Theater Items.

Topeka, Kan.—The Iris theater, which has been closed for several months, will be reopened to the public.

Dwight, Kan.—Dwight is soon to have a picture show. The Aspelin building has been leased for a term of years. The business men are boosting the plan.

Wichita, Kan.—A $1,000,000 film company has purchased the Wonderland Park, and Wichita will have a film producing studio.

Blue Rapids, Kan.—W. L. Sherrill has sold his picture show business here. (Name of new owner not given.)

Kansas City, Mo.—W. P. Cullen, who recently took charge of the Garden theater at Thirteenth and McGee streets, is asking for suggestions for the remodeling of the theater.

Excelsior Springs, Mo.—The Auditorium building here has been sold to Willis R. Munger, of Kansas City, by Samuel S. Snavely and the Excelsior Springs Amusement Company for a consideration announced as $100,000.

Carthage, Mo.—Fire March 11 caused from $700 to $800 damage at the Delphus theater here.

Sioux City, Ia.—Articles of incorporation have been filed for the Plaza Amusement Company. Capital stock, $20,000. Incorporators, T. D. Muse, president; M. D. Whitman, vice-president, and J. C. Duncan, secretary and treasurer.

New Hampton, Ia.—E. E. White has become the owner of the Idle Hour theater in this city.

Waukee, Ia.—The Plaza theater has been opened under the new management of J. R. Manning.

Marshalltown, Ia.—Charles Camplin has bought his picture show at this place back again (name of former owner not given).

Boulder, Colo.—William Fox, famous movie magnate, may erect a film studio here.

Goldfield, Colo.—Goldfield is soon to have an up to date moving picture show. W. Glen Miller has rented the Mitterer building at Ninth and Portland avenue. The picture show will probably open in about two weeks.

IN NASHVILLE, TENN.

Special Features Has Two Hart Pictures.

Correcting an error in a former issue we wish to state that the Special Features Company, of Knoxville, Tenn., owns the rights in two of the big Hart features, "The Hell Hound of Alaska" and "The Bandit and the Preacher." Nat L. Royster, sales manager of the Special Features Company, has written calling our attention to the fact, and we are glad to put ourselves right in the matter.

Send Items to
RAMBLES 'ROUND FILMTOWN
Everybody's Doing It—
Join the "Everybodys"

128 Reels of Government Film for Coast

San Francisco Exhibitors Can Rent Council of Defense Picture Through the Office of Sol Lesser at Price to Cover Handling of Them.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL. — The State Council of Defense, which recently organized a film bureau for the distribution of films designed to show the country's war activities, has purchased one hundred and twenty-eight reels from the Government through the Bureau of Public Information, and the first release, "The Remaking of a Nation," will shortly be offered to exhibitors. The distribution in California will be through the offices of Sol L. Lesser, who has donated his services to the cause, as have the men who will assist him. The rental price on the pictures will be just sufficient to pay for the expense of creating and handling them. Exhibitors are taking as much interest in the offerings as in the regular releases of producing companies.

Film Men Visit Mare Island.

A party of film folks recently visited Mare Island as the guests of Col. Karmady, this including Mr. and Mrs. Louis Reichert, of Metro; Mr. and Mrs. William J. Citron, of Fox Film; Mr. and Mrs. M. J. Cohen, of the George Kleine System, and George Mann, western division manager of Fox Film. The visitors were shown over the training station, and in the evening had supper with the marines, pronouncing the food very fine. Before leaving for home "The Unbeliever" was screened for the benefit of the boys.

Famous Dancer on Tivoli Program.

Doraldina, the celebrated dancer, has agreed to appear on the stage of the Tivoli opera house in conjunction with the presentation of Pathe's "The Naulahka," in which she stars. Three and a half years ago this artist was a working girl in this city, poor and unknown. She saved sufficient money to reach Spain, and studied dancing, becoming an instant success on her return to New York. When Mayor Rolph heard that the Tivoli opera house was to present the film in which she takes a leading role he urged E. M. Asher, of the Turner & Dahnken exchange, to go to Los Angeles and invite her to appear here in person. Doraldina accepted, naming only one condition—that she be paid no salary. She is eager to appear before her old schoolmates and friends, but will not accept pay for doing that. On the opening evening Mayor James Rolph, Jr., will present her with a silver plaque engraved with a message of San Francisco's appreciation.

San Francisco's Army List Grows.

Charles R. Perryman, who has been with the Duhem company for the past four years as assistant to Ray Duhem, and whose close application to the study of moving picture work in all its branches has made him an expert in this line, has enlisted in the photographic division of the signal corps.

Harry Davis, son of Sam Davis, of Davis Bros., who conduct a film exchange on Golden Gate avenue, has enlisted in Compayn 10, Coast Artillery, and has been assigned to band duty.

Larry Selenger, shipping clerk for the California Film Exchange, is preparing to leave for training camp shortly, having beein placed in Class 1.

Sells Many Theaters in California.

Fred Frisk, of the United Theater exchange, reports a very brisk demand for moving picture houses, and has succeeded in disposing of a number of late. Recent transactions have included the transfer of the Varsity theater, 2024 San Pablo avenue, Berkeley, from S. Roeder and M. Lange to E. A. Tipple; the Macdonald theater, Richmond, from J. W. Hoots and F. E. McDaniels to L. Deleon; the Liberty theater, 554 Haight street, San Francisco, from H. Jacobson to W. T. McMurray; the Turlock and Royal theaters, Turlock, from George Bailey to A. A. Richards; the Lyceum theater, 3350 Mission street, San Francisco, from E. R. Fredburg to Robert McNeil and W. G. Bailey, and the Park theater, on Devisadero street, San Francisco, from Max Blumenfeld to S. S. Smith and A. H. Newell.

All-Star to Handle Gaumont News.

The All-Star Feature Distributors, Inc., has completed arrangements to handle the Gaumont News in the territory covered by it, and will commence releasing on March 26. Four copies of each release will be used at this office, or eight a week.

C. L. Williams Dead.

C. Lee Williams, who was engaged in the film exchange business in San Francisco for several years, with offices in the Mechanics Bank building, passed away at Alameda a short time ago of heart trouble. Mr. Williams was a veteran amusement promoter and circus manager, and was the organizer of the Hagenbeck-Wallace circus. In addition to his film interests here he was connected with the management of Neptune Beach. He was one of the organizers of the Order of Pals, an organization of theatrical men formed here a few years ago.

Leon Bories Joins Consolidated.

Leon Bories, for many years manager of the San Francisco, Cal., branch of the General Film Company, and one of the best known men in the film exchange business, was a recent visitor here, and made arrangements to take charge of the Seattle branch of the Consolidated Film Corporation. Marion H. Kohn, manager of this concern, has returned from a trip to the Northwest, and advises that he has purchased the rights to "Parentage."

Lotz Assumes New Duties with Triangle.

H. E. Lotz, formerly manager of the local branch of the Pathe Exchange, Inc., but who has been in the East for the past year, has been made Western division manager for the Triangle, and will maintain headquarters in San Francisco. He arrived recently to take over his new duties. L. E. Lund, traveling auditor for Triangle, also arrived here within the week.

Imperial Features Camp Pictures.

The management of the Imperial theater, San Francisco, has booked a series of pictures taken at Camp Lewis showing California boys in training. At the initial showing of these soldiers appeared on the stage and went through various maneuvers. The call for parts of the film on the part of relatives of the boys in camp has been such that arrangements have been made whereby these can be secured at cost by application at the box office. In commenting on business, Manager J. A. Partington states that all former records for the Lenten season have been broken.

Theater Equipment Stolen.

Sam Sax, proprietor of the Nixon theater at 1715 Polk street, San Francisco, Cal., reported to the police that burglars had entered the place on the morning of March 16 and made away with electrical equipment valued at $88.50.

San Francisco Newslets.

The New Line Process Film Cleaning & Renovating Co. has opened for business at 120 Golden Gate avenue, with the Paul Smith Pictures Co.

J. V. Houston, who conducts the Klamath Fall theater, the Star theater, and Houston opera house at Klamath Falls, Ore., was a recent visitor here, coming to arrange for film service and to purchase equipment.

Walter Preddey has disposed of two Mazda lamp outfits to R. Tcherassy, of the Point theater, Richmond, Cal. This exhibitor plans to erect a theater at Walnut Creek.

The management of the New Mission theater is planning to instal an orchestra, which will be under the direction of Walter Weber.

W. W. Hodkinson, of the corporation bearing his name, has returned from a trip to Seattle. Paralta plays will be shown at the California and Portola theaters commencing in April.

Harold F. Moore, until recently with the Famous Players-Lasky Corp., at Calgary, Canada, is now connected with the local office of the George Kleine System.

Ruth Roland, moving picture star, came up from Los Angeles a few days ago to make a short stay.

Northern California Notes.

San Jose, Cal.—The Liberty Theaters Co., of California, a $75,000 corporation, has filed certified copies of its articles of incorporation. The principal place of business is San Jose, but a theater is also conducted at Fresno. The directors are Theodore Keech, of Fresno; Newton Jackson, Santa Clara, and James Beatty, Arthur Holmes, and George F. Sharp, of San Jose.

Elk, Cal.—Edward Bloom has purchased new equipment for his moving picture theater.

Oakland, Cal.—The Sequoia theater is now being conducted under the management of J. Tobias.

Oakland, Cal.—The T. & D. theater recently featured a song written by two convicts in the State Penitentiary, the sale of which is furnishing funds for purchasing instruments for the prison band. Manager Arthur Wenzel, of this house, has announced a reduction in summer prices.

Des Moines News Letter.

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

C. C. Taft, Theater Owner, Dies.

DES MOINES, IA.—After an illness of a few days C. C. Taft, who was largely interested in local moving picture theaters and amusements generally, died suddenly from pneumonia. Mr. Taft owned a large part of the stock of the Casino theater, the new Rialto, which is shortly to open, and was also one of the largest stockholders of Riverview Park, the local amusement park, and in previous years had been interested in moving picture theaters in Marshalltown and Mason City. In addition to his theater interests Mr. Taft was also interested in real estate and was president of a large commission company, as well as operating a string of twenty cigar stores. His death was very sudden and he is mourned by a large circle of friends in the amusement business, as his personality endeared him to all who knew him. Mr Taft's theatrical interests will be conducted by Abe Frankel, who has been general manager and financially interested in all of the Taft amusement enterprises.

Carl Pierce, Paramount Representative, Visits.

Carl Pierce, manager of the service department of the Paramount-Artcraft, was a Des Moines visitor and staged a trade showing of Maeterlinck's "The Bluebird." Mr. Pierce is well known to local exhibitors, having visited Des Moines on several occasions in the past, and he spent a day in calling on his friends in the city, leaving for a tour of some western Paramount-Artcraft exchanges before returning to New York headquarters.

A. H. Blank Gets "The Frozen Warning."

A. H. Blank last week purchased the rights on the six-reel feature, "The Frozen Warning," for Iowa, Nebraska and Kansas. Harry Spanuth, president of the Commonwealth Pictures Corporation, of Chi-

cago, who produced this feature, closed the deal in person with Mr. Blank.

J. F. Peckenpaugh Invents New Film Cleaner.

J. F. Peckenpaugh, formerly assistant manager of the local Laemmle office, has perfected a film-cleaning device which is now being patented, and Mr. Peckenpaugh is organizing a company for the manufacture and sale of this new equipment. In several local tests the machine has worked splendidly and it is expected that a large number will be turned out in the course of the next six months.

Exhibitor Makes Local Topicals.

Arthur G. Stolte of the Strand theater, Cedar Rapids, ever on the alert for new features for his theater, has purchased a late model motion picture camera and is supplying most of the Strand Weekly with his own efforts at filming events throughout the state. Mr. Stolte takes several hundred feet every week, which he incorporates with other topical scenes, and thus has a screen review of current events of more than usual local interest. He plans a number of scenes at Camp Dodge in the near future.

Willis Kent in Cavalry Regiment.

Willis Kent, who is well known to Iowa exhibitors through previous connections with the General and other exchanges, is now a lieutenant in the cavalry and stationed at Ft. Riley, Kan.

Harry Skirball Now Covering Iowa.

Harry Skirball, brother of Manager Billy Skirball, of the Metro office, is now traveling in Iowa, having been transferred to this territory from Chicago.

Hugh Bennett Reopens the Fairfield.

The new Fairfield theater, in Fairfield, Iowa, is now opened, under the management of Hugh Bennett. This theater was partially destroyed by fire early in January, but through the energy and persistent effort of Mr. Bennett was immediately rebuilt and is now doing a splendid business.

Visitors in Des Moines.

Visitors to Des Moines exchanges recently included J. M. Heffner, of the Bijou theater, Mason City; Tom Arthur, of the Cecil theater, Mason City; J. A. Price, of the Empress theater, Indianola; J. E. Benton, of the Çomet, Albia; Louis Rosenfield, of the Temple Grand, Creston; Pete Lemen, of the Rialto, Newton, and A. W. Walton, of the Grand, Perry. Also Charles Manfre and his special representative, Mr. Walsh, of the Omaha Fox office, spent several days in Des Moines last week in the interests of new Fox Standards.

Prairie State News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Dakota Theater Changes.

RIGBY, N. D.—The Lyric theater is now under the control of Dr. Shiveley, owner and proprietor.

Webster, S. D.—Rose Lahiff has accepted a position as pianist at the Bijou theater at Aberdeen.

Among Nebraska Theaters.

Omaha, Neb.—The showing of "The German War Curse In Russia," under the auspices of the Omaha Daily News, at the municipal auditorium, was well handled. H. M. Thomas, manager of the Strand theater, donated his services as general director. It was shown for a week, the proceeds above expenses going to the hospital auxiliary for the purchase of supplies.

Ulysses, Neb.—The Crystal theater has been leased to P. H. Tobey.

Aurora, Neb.—The Lyric theater, which has been under the management of Harry Parris, is now controlled by A. Calkins.

Palisade, Neb.—Krehmeyer & Wright have been planning to open a theater here.

Alma, Neb.—R. L. Keester has sold his moving picture theater to Mr. Binderup.

Liberty Theater at St. Helens, Ore., Opens

New House Takes the Place of the Old Stand That Burned Down Some Months Ago—Begins With Record-Breaking Crowds on March 21.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

ST. HELENS.—The new Liberty theater opened March 21 with record-breaking crowds for this town. Several Portland exchange and supply men were present at the opening and gave their services in handling the people. The new Liberty takes the place of the old Strand theater which burned some time ago. M. S. Jeffries promoted the new enterprise.

"Tom Sawyer" was the opening picture.

Special Viewing for "Grand Passion."

The Film Supply Company of Oregon held a special viewing of "The Grand Passion" March 20, under the supervision of Vern Schubach. Several out-of-town men, including Messrs. Kiggings and McGill, of the Liberty theater, Vancouver, and Charles Schram, of the Grand, Oregon City, were present.

Pete Sabo Weds.

Pete Sabo, owner of the Portland Motion Picture Machine Company, in the Strand Theater building, has joined the ranks of the benedicts. He recently married Miss Magdeline Nees, his former secretary.

Broadway Theater at Portland Closes.

The Broadway theater, a pretty house on the East Side, Portland, closed its doors March 22. It is understood that the equipment will be removed. The Broadway is located in the best residential district in the city and the lack of patronage is attributed to the fact that nearly everyone in the community owns an automobile and motors downtown for the shows.

Lew Cullins Visits Portland.

Lew Cullins, owner of the Casino theater, The Dalles, and one of the best known exhibitors in the state, recently made a pilgrimage to Portland to tie up some more service and talked over the conditions in his locality.

"Although the small towns are bound to suffer some on account of war conditions," said Mr. Cullins, "we in The Dalles are enjoying the best business in several years, and I am looking forward to increasing prosperity."

Mr. Cullins is getting the highest admission price in town and says the patrons are willing to pay the price for the shows.

With the Northwest Distributors.

Gus Metzger, manager of the Film Supply Comapany, is still confined in bed by reason of a recent operation, but is kept advised each day of the film moves by numberless exchange men and exhibitors who visit him at the hospital.

Bert Lubin, handling the screen classics for Metro in the West, was a recent caller on the Portland exhibitors. Mr. Lubin is handling the territory west of Denver, and from Portland will visit Spokane, San Francisco and Los Angeles.

W. W. Kofeldt, Seattle manager for Pathe, placed "The House of Hate" with Pantages, to follow the Ruth Roland series.

C. F. Hill, manager for the Progressive Motion Picture Company, has been on the road covering the southern part of the territory, leaving the office in charge of Harry Hunter, assistant manager.

Al Rosenberg is working hard in the new Portland office of the De Luxe Feature Film Company and reports contracts already coming into the Rose City branch.

Frank Steffy, Northwest manager for the Kleine System, was in Portland screening "The Unbeliever." He showed to quite an audience of the military representatives of the Rose City.

Ted Johnson, traveller for Mutual, recently completed a trip up the Columbia River territory, covering Hood River, The Dalles, Goldendale, Wash., and surrounding towns, and reports excellent business for his firm at all these places.

Recent Theater Changes.

Roseburg, Ore.—The Antlers theater has been sold by Werner and Koller to Parrott and Southerland. The new owners are local men and active members in the Elks' lodge, which owns the building. Mr. Werner has been playing at the Hippodrome theater, Portland, and made the trip to Roseburg to close the deal.

Grants Pass.—The Bijou theater has been sold by J. B. Caldwell to Joe Wolke. The Bijou will be closed by Mr. Wolke, who now owns the Joy.

Fire in Coquille, Ore.

Coquille.—A fire starting in the basement of the Scenic theater got beyond the control of the local fire department and half the town was destroyed by its spread.

C. A. Pendleton, owner of the Scenic, said the fire was not a film fire, but due to defective flue or furnace. He intends to rebuild his theater.

Spokane News Letter

By S. Clare Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

First Bruce Scenic and Other Clemmer Films.

SPOKANE, WASH.—"Me and My Dog" is the title of the first Bruce picture to be shown at the Clemmer theater. This depicts the ramblings of the camera man and his dog through Washington, Montana, and Alaska. This is modestly declared to be the most beautiful scenic ever made.

Other offerings in this unusual collection of Clemmer scenics include "The Land of Enchantment," a trip through the Yosemite, a combination of scenery and outdoor life and natural history, "The Head of War Creek," and a visit to an old Indian battlefield on the summit of the Chelan Mountains in this state. Among others are "A Mountain Observatory," a trip to the Mount Wilson star observatory situated at an altitude of 5,714 feet in the Sierra Madre Range in southern California, and "Asphyxiating Gases" and "Along the Riviera," a split-reel subject dealing first with the poison gases of modern warfare and later with magnificent views along that famous stretch of the Mediterranean from Nice to Spezia, Italy.

Ackerman & Harris Give Big Organ Order.

An innovation in a vaudeville theater and an added feature of the present Hippodrome theater orchestra will be the new $15,000 Wurlitzer pipe organ, which arrived in Spokane March 15. It will be installed by an expert from San Francisco.

Ackerman & Harris, who control the Hippodrome circuit of theaters, have purchased 12 of these large Wurlitzer pipe organs, and will install them in their leading houses on the circuit. The organ will serve to accompany the photoplays presented in every theater controlled by Ackerman & Harris, and will furnish music from the time the pictures start until the vaudeville program begins.

An added attraction at the Hippodrome for the week of March 18 was Edyth Sterling in person. Lovers of motion pictures will doubtless remember Edythe Sterling on the Mutual program, and her interpretations in "The Web of the Grafters" and in "Nancy's Birthright."

Red Hair as Good as Tickets.

All red-headed girls will be admitted free to the Liberty theater, Spokane, Monday, April 1, to see the exhibition of "Empty Pockets." The titian-haired damsels will be the guests of Manager Sam W. B. Cohn in view of the fact that the five young women who carry principal roles in the story are "brick-tops."

Buffalo News Letter

By Joseph A. McGuire, 152 Elmwood street, Buffalo, N. Y.

J. M. Sitterly Managing Office of Pioneer.

BUFFALO, N. Y.—John M. Sitterly, identified for a long time with the film business in this territory, is now manager of the up-state office of the Pioneer Film Corporation. His offices are at 47 West Swan street, Buffalo.

Changes at Buffalo General.

Fred Flarity, formerly of the General Film, Pittsburgh, Pa., has succeeded Ed Hayes as manager, Buffalo. Mr. Flarity has appointed S. R. Banks road representative. Mr. Hayes is now Metro manager, this city.

W. P. Allen Now at Camp Devens.

William P. Allen, formerly road representative in Buffalo from the Syracuse branch of the Vitagraph Co., was drafted by Uncle Sam, and is now rapidly learning his new duties at Camp Devens, Ayer, Mass. Mr. Allen was held in very high esteem by his customers in Buffalo and in Rochester, and in the latter city a very practical evidence of this regard was manifested when the exhibitors and some of his fellow film salesmen collected a purse from which they intend, from time to time, to send Mr. Allen "smokes."

F. F. Hartich, branch manager of the Vitagraph, Syracuse, who was in Buffalo, said Mr. Allen's departure was felt as a real loss to his office, as he was a most efficient man. Mr. Hartich was looking for a Buffalo location for the Vitagraph. If he finds suitable quarters he will close the Syracuse branch.

Serious Fire in Booth of Liberty Theater.

Alden, N. Y.—Joseph Weisbeck, manager of the Liberty moving picture theater, Alden, N. Y., had the presence of mind to avert recently what might have been a panic in that house. When the show was about to start in the evening, the films in the machine ignited and set fire to other films in the booth. Mr. Weisbeck requested the patrons to pass out quietly and receive their money back, as there would be no show. When the house was about vacant, the films exploded, blowing the door of the booth open. A. F. Baldwin, the operator, and his assistant, Harold Tucker, who had been holding the door shut, were seriously burned about the face and hands. They were attended by a local physician.

E. L. Hymans Takes a Bride.

E. L. Hymans, manager of the Victoria moving picture theater, Buffalo, was married on Tuesday, March 26, to Miss Grace Redans, assistant to G. A. Hickey, manager of the Goldwyn exchange, this city. The ceremony was performed by the Rev. Guy Vaughn Shedd, Miss Redans' brother-in-law, at his home in South Walpole, Mass. Mr. and Mrs. Hymans were entertained in Boston by the bridegroom's brother, D. Hyman, after which they completed their honeymoon in New York City. The contracting parties have many friends in Buffalo's film circles.

Al Sherry Chosen as Sales Manager.

Al Sherry has been chosen sales manager of the Gardner Syndicate, Buffalo, which distributes the Billy West comedies. T. R. Gardner is head of this syndicate and L. D. Hatfield is his assistant.

M. Fitzer Is Pathe Representative.

Morris Fitzer, formerly with the Metro, Buffalo, has succeeded H. L. Taylor as Pathe representative in the Rochester territory.

F. J. Leonard Boosting "Eagle's Eye."

F. J. Leonard, formerly with the Victor Film, Buffalo, is doing special work on "The Eagle's Eye." He has just returned from a successful trip among the exhibitors of northern New York, who gave him generous bookings. The Palace, Buffalo, and the Strand, Syracuse, has had big business on this production.

Canadian Universal Takes Montreal Theater

The Holman, a 1,200-Seat House, Secured for Term of Years—Will Be Rearranged—Other Renting Companies That Have Theaters.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

MONTREAL, Que.—There is a tendency among the big Canadian film rental companies to acquire direct control of a leading moving picture theater in the important centers of the Dominion in which to present first runs of favored features and programs. The Famous Players Film Service, Limited, and the Regal Films, Limited, have each secured a number of theaters in various cities in which their own releases are first featured, and, consequently, first profits are retained within the respective interests. The latest large exchange to enter the exhibiting field on a definite basis is the Canadian Universal Film Company, Limited.

President Clair Hague, of the Canadian Universal, announced that the Holman theater, a 1,200 seat theater of Montreal, Que., had been secured for a term of ten years starting March 23, and that Mr. Harry Pomeroy, of the Globe theater, Toronto, had been appointed manager of the Holman.

Although the Holman had been operated for a year or so it could not be classed as a finished theater, as it had never been decorated or furnished with all the equipment of a well-appointed theater. Therefore the theater was closed for the week of March 25 for the application of a dress and other adornment. A few months ago it passed into the hands of receivers, and this was due, it is said, to the fact that the house was not attractively arranged. Several thousand dollars have just been spent for curtains, draperies, oil paintings, and other interior decorations. Manager Pomeroy also engaged a number of lady ushers and secured a large orchestra as well. In addition he undertook an extensive advertising campaign as soon as he took over the house.

Starting with Sunday, March 31, the opening attraction under the new ownership and management was "The Kaiser, the Beast of Berlin," for a week's run. This was to be followed by "The Price of a Good Time" and "The Doctor and the Woman." The Holman theater is in the heart of Montreal's retail shopping district, and Manager Pomeroy decided to cater to female patronage.

The Canadian Universal has also been negotiating for a large theater in Toronto, and the company will also undertake to organize a chain of houses across the Dominion. The Famous Players Company is closely allied with theaters in Toronto, Ottawa, Brandon, Calgary, Edmonton, Moose Jaw, and other cities. The Regal Films, Limited, has theaters in Toronto. Ottawa, Montreal, and elsewhere. Messrs. Brouse and Stapleton, who hold the Eastern Canadian franchise of the First National Exhibitors' Corporation of the U. S. A., have two theaters in Ottawa.

Superfeatures, Ltd., Opens Winnipeg Office.

Superfeatures, Limited, headquarters in Toronto, has increased its lead as the largest exclusive distributor of special features in Canada by acquiring the Canadian rental rights for Hoffman Foursquare Productions, the releases of the U. S. Exhibitors' Booking Corporation, and the twenty-episode serial, "The Eagle's Eye." It is extending its actual field of operations with the opening of a fourth office in the Phoenix Block, Winnipeg, under the management of Fred Crosby, formerly in charge of the Montreal branch of the company. George Brownridge, of Toronto, has replaced Crosby at Montreal. Superfeatures now has offices in Toronto, Montreal, St. John, and Winnipeg. The personnel of the company has also been increased by the addition of George Moran, a well known Canadian vaudeville figure, to the staff as special representative.

F. G. Spencer Gets "Damaged Goods" Rights.

F. G. Spencer, one of the most prominent exhibitors in Canada, has bought the sole rights of "Damaged Goods" from the Mutual Film Corporation for the Provinces of Ontario, Quebec, Nova Scotia, and St. John. Mr. Spencer controls no less than fourteen theaters in the Eastern part of the Dominion. The much discussed feature has not been passed by the censor boards of Ontario or Quebec, but there is a good possibility that it will be approved, with some restrictions, because public opinion in Canada at present is strong toward the subject of the suppression of conditions.

Quebec Censors Condemn "Revelation."

The Board of Censors for the Province of Quebec created a fine mix-up in Montreal on Monday, March 18, when Loew's theater, Montreal, was refused official sanction to present "Revelation," starring Nazimova, as extensively advertised. M. J. Walsh, acting chairman of the board, refused to give any reasons why the picture was condemned, as it had been decided not to give such information regarding rejections, but a Montreal newspaper is the authority for the statement that the censors had condemned the feature after consulting with representatives of the priesthood.

Manager Mills, of Loew's theater, substituted "Alimony" for the banned picture at the last moment. Incidentally patrons of this theater are now enjoying the novelty of having afternoon tea at the expense of the theater whenever they desire to do so during any matinee performance except Saturday. The patrons are requested to take refreshments before seeing the show if possible. The tea is served between 2 p. m. and 5:30 p. m.

F. A. Hall Takes Garrick Theater.

F. A. Hall, formerly a Montreal exhibitor, has taken over the Garrick theater, a small but attractive moving picture theater of Toronto.

IN BALTIMORE.

By J. M. Shellman.

Baltimore Trade Personals.

BALTIMORE, MD.—C. E. Eiseman, formerly associated with the Mutual Film Corporation as manager of the Baltimore branch office, which was recently closed, has now become the representative for the Triangle Film Corporation in the Monumental City. Mr. Eiseman succeeds A. B. Price, and both are well known and well liked by the trade in this city. Mr. Price is now with Metro, as recently announced in this column.

M. Seigel, representative for the Baltimore Film Exchange, now handling "The Kaiser," a Jewel production, left recently for an extended trip through Maryland, West Virginia, Virginia and North Carolina, where he expects to get big business. He states that he expects to join a big game of "African Golf" with the Baltimore film men when he returns.

J. J. Hartlove, manager of the Crescent theater, 1110-12 S. Charles street, aided the fund being raised for the South Baltimore Hospital, by turning over the entire receipts of the box office on Good Friday to the fund. The attraction on this day was Jean Sothern in "Peg o' the Sea."

Blanke & Jink, a firm of prominent architects in Baltimore, announce that the new Arcade theater which is to be built in Washington, and which they designed, is to cost about $50,000. Work has already been started on the construction.

Critical Reviews and Comments

Upon Current Productions

The Splendid Sinner (Goldwyn).
The Red, Red Heart (Bluebird).
The Witch Woman (World).
Rough and Ready (Fox).
A Living Target (Pathe).
The Woman in The Web (Vitagraph).
A Camouflage Kiss (Fox).
Mrs. Slacker (Pathe).
A Bit of Jade (American).
The Love Brokers (Triangle).
A Rich Man's Darling (Bluebird).
Little Miss No Account (Vitagraph).
The Lie (Arteraft).
The Blue Bird (Arteraft).
Billy's Baby (Goldwyn).
The Life Mask (Petrova Pictures).
Chase Me, Charlie (George Kleine System).
Breakers Ahead (Metro).

"THE SPLENDID SINNER."

Mary Garden Plays Music of a Woman's Moods in Goldwyn Picture with Sensational Climax.

Reviewed by Hanford C. Judson.

UNDER the surface of this Goldwyn picture, "The Splendid Sinner," sometimes pretty deep under it, runs the newly rediscovered, war-given knowledge that life has a richer value than petty experiences are likely to bear witness to. The heroine, played by Mary Garden, has made a mess of her life. Mistress of a rich German-American, she grows disgusted with the feasts and light friendships and tries to take refuge in a real love marriage with a husband who doesn't know her past.

Made of fiber that cannot face poverty, she tries gambling and soon her husband knows all and leaves her to join the Canadian overseas forces. She becomes a Red Cross nurse on the German side of the line with no suspicion of what has become of her husband. One day she is ordered to attend a wounded prisoner and finds him. He gives her a paper which she tries to take across to the French, but is caught. In the general who is ordered to try her she discovers her old profligate lover, the German-American. She pleads guilty and is condemned to death. As she stands in her Red Cross uniform in front of the firing squad the general sends a note to her promising to save her if she will once more be his mistress. This she tears. They shoot her and she falls dead.

The plot is built rather to give an interesting flow of action than to illustrate a new experience, for it lacks sidelights and contrast that artistically get into the heart of the situation and makes its significance vivid. The spectator is held more by the playing of Mary Garden than by the story. She is a magnificent mirror for the moods of a passionate woman and she plays on them till the result looks like music sounds. No other player in the picture is more than momentarily interesting, but they make a good chorus behind the soloist.

Perhaps not everything in the picture is in perfect taste. The Germans would hardly have shot the confessed spy in her Red Cross uniform; yet if the director had shown the heroine being deprived of her insignia it would have harmed the picture, and merely because it would have shown too plainly that she had disregarded conventions even as the enemy we are now fighting does most reprehensibly.

"THE RED, RED HEART."

Five-Part Bluebird Featuring Monroe Salisbury Presents Weak Story of Romantic Character.

Reviewed by Margaret I. MacDonald.

THE story from which the Bluebird five-part production, "The Red, Red Heart," is taken, is entitled "The Heart of the Desert," by Honore Willsie. The production is not a strong one, but will interest in a romantic way the ordinary class of audience. The direction of the picture is not altogether of the modern school, and neither photography nor action carry with them the realism of the best type of modern photoplay. The picture is clean and in many ways pleasing, but it contains inconsistencies beyond which the modern screen has educated us. For instance, why should the civilized Indian take the screen license of stalking about in the half naked garb of a century or so ago, while his less cultured brethren wear the same kind of clothing as the whites?

As the story runs, a young girl brought from the east by her betrothed for the purpose of regaining her health persistently refuses to take interest in life, having suffered a nervous shock from a train wreck. The son of an Indian chief working on a big irrigation project for the friend with whom she is stopping, determines to save the girl from herself, kidnaps her and takes her out on the desert that she may drink of the spirit of the desert and forget her ills. This he accomplishes while her friends pursue them in vain. When the girl has recovered and a fight has been fought for her between the Indian and her lover she decides to stay with the Indian, whom she has learned to love.

"THE WITCH WOMAN."

Ethel Clayton in Five-Part World Picture by Willard Mack Portrays a Deserted Maiden.

Reviewed by Edward Weitzel.

LOVERS of the sort of romance that bears but little resemblance to life will find "The Witch Woman" to their liking. This five-part World picture was written by Willard Mack and directed by Travers Vale. Ethel Clayton plays the heroine. The story belongs to a class of fiction that was popular when Ouida wrote "Two Little Wooden Shoes," and is a long way removed from the realistic school of to-day. The heroine is an Alsatian shepherdess, Marie Beaupre by name, who gives herself to a handsome but dissolute young artist and is deserted by him. Driven from the village by her uncle and his neighbors, Marie loses her wits and lives in a cave in the mountains. An elderly Frenchman of means befriends her. She is taken to Paris, restored to reason and adopted by M. Delauney.

Louis La Farge, the recreant lover, has a twin brother who is so marvelously like him that few persons can tell them apart. Marie meets Maurice La Farge and mistakes him for Louis. Eager to be revenged upon her betrayer, she learns that he has political aspirations and determines to work against him. A notorious woman, Andrea Montignac, is the painter's latest flame, and her jealousy prompts her to kill him. Marie discovers her mistake about the identity of Maurice and is glad to accept his love.

The material admits of color and movement and aside from the Alsatian scenes, the picture shows the life of the Paris studios, its restaurants and a home of wealth and refinement. The production is generally adequate. Ethel Clayton indicates the insanity of Marie skillfully, but she takes more naturally to the character after the shepherdess puts on her Paris gowns. Frank Mayo in the dual role of the La Farge twins performs a difficult task with credit. Louise Vale as Andrea Montignac, Jack Drumier as M. Delauney, John Ardizoni as Dr. Cochefort, and Robert Tansey as Paul Martinet are capable selections. Photographed by Max Schneider.

"ROUGH AND READY."

Specially Desirable Picture—Farnum Is Hero of Alaska Melodrama with Tremendous Climax.

Reviewed by Hanford C. Judson.

IN AN Alaska melodrama you expect exciting incidents, and when William Farnum has the hero's role you can hardly be surprised if the climax follows an elemental struggle in which strength, courage, resource and strategy are almost equally matched in hero and villain. Just this kind of climax closes "Rough and Ready," a six-reel Fox Standard picture. In it William Farnum as the hero fights Alphonze Ethier, as the villain, for the pretty heroine's safety. The fight is strenuous, yet follows ordinary lines till one of the villain's henchmen stealthily hands him a dirk. And now Farnum, whom the fight has shown to be not quite so strong as the villain, needs his brains, and must use them freshly at every moment and be quick about it. The villain has him squarely on his back. Several times the dagger moves slowly down to his throat, but is pushed back. The villain rests for an instant and eases his position. Again the knife comes down, down, slowly, surely. There is a sudden lunge downward and the blade has gone home. We see the two lying, villain over hero, victor thoroughly spent, limp as his victim. There's a spell on those who watch such a fight. Some of the dive's habitues summon courage to move near and turn the upper man over on his back. It is his, the villain's, breast in which the dirk has been fastened. A quick turn of the wrist had done it at the last instant.

There is a remarkable thrill in this; but while it is the biggest punch I have seen in pictures in a long time, the picture has more good punches than any film of its length that I remember just now. These exciting incidents are artistically handled and reasonable in a melodrama. They certainly satisfy. The direction is able to a degree, and there is no incompetent player. The heroine, taken by Violet Palmer, is charming in her role, and Jessie Arnold, who has the role of the big-hearted girl of the dive who also loves the hero, compels the keenest sympathy by her acting and per-

sonality. The scenes in the North in the deep snow, with cabins, trails and dogs, are excellent. I believe it is a picture that will make money for a long time and have many recall showings. If a theater has people enough around it this picture will stand for a long run, and it will pay to advertise it to the limit as an exciting melodrama of red-blooded Alaskans.

"A LIVING TARGET."

Sixth Installment of Pathe Serial, "The House of Fear," Has Red-Hot Finish.

Reviewed by Edward Weitzel.

THE Hooded Terror contrives to escape detection in his usual remarkable manner and keeps Pearl Walden and Harvey Gresham at their wits' ends by the startling string of incidents that follows his activities. Always far enough ahead of his pursuers to prevent capture, this relentless and resourceful villain gets Pearl into his power and is forcing her to put up one of the liveliest fights of her reckless young life when Harvey enters and takes a hand in the affair. The scene is Gresham's apartments and the bodies of his valet and of Baron van Roth are found on the floor.

Pearl and Gresham chase The Hooded Terror over roofs and up and down stairways, but he gets away and turns up later at the test of a rapid-fire gun which a representative of a foreign government may decide to purchase. Harvey, who is present, goes into a hut on the grounds, and The Terror, who has overpowered the two men operating the gun, turns the muzzle on the building and riddles it with bullets. Pearl and a policeman arrive just when matters are getting warmest for Harvey.

Pearl White and Antonio Moreno are as vigorous as ever in the leading roles.

"THE WOMAN IN THE WEB."

Latest Vitagraph Fifteen-Part Serial Is Story of Russian Revolution and Has Promising Start.

Reviewed by Edward Weitzel.

BUILT around the Russian revolution, "The Woman in the Web," a fifteen-part Vitagraph serial written by Albert E. Smith and Cyrus Townsend Brady and featuring Hedda Nova and J. Frank Glendon, starts off full of promise. The heroine is a Russian princess and a member of the Czar's embassy in Washington when the story opens. Two of her countrymen, also of the Imperial Commission, are the villains of the serial and are plotting to overthrow the Russian ruler. A young American, whose father represents the Czar in this country in a number of investments, is in love with the Princess and when she is ordered to return home he follows her. His name is Jack Lawford. The Baron Borusk, a secret agent of the Kaiser, and Colonel Kovsky, a Cossack, also in love with the Princess, are the brace of conspirators.

Once in Russia and the succession of "stunts" that are the life and soul of this sort of screen entertainment gets under way, Lawford is locked in a tower by the Baron and the Colonel, and the hero takes a flying leap from a small window into a distant tree. The Princess is rescued later on by a number of Cossack soldiers who perform some of the gymnastic feats for which Arab acrobats are noted. The Russian lady is trying to reach America with the imperial jewels. Her royal master has been warned of the uprising and has intrusted the Princess with the treasure. Trapped on the roof of a building, she is in danger of capture until the Cossacks imitate "The Span of Life" stunt and form a human bridge to the next building. The girl and Lawford escape. As they and the soldiers are galloping across a wooden bridge it is blown up by the Baron and the Colonel, and everything is left in the air until the next installment.

Hedda Nova and J. Frank Glendon are excellent selections for the two leading roles. They are both correct physical types and understand the art of acting.

"A CAMOUFLAGE KISS."

A June Caprice Picture—Comedy in Five Reels Has Rather Vague Plot.

Reviewed by Hanford C. Judson.

THE pretty pictures made by photography and settings with the graceful grouping of the players, and especially the witty subtitles, come to be the chief source of entertainment for the spectator of "The Camouflage Kiss," a Fox five-reel comedy with June Caprice in the heroine's role; for the story has too little action for the length of film. There is plenty of promise of action, and situations are always being started, but there is never much doing till the last reel, and the best of it is weaker than the possibilities. There is too little plot.

The subtitles in the early part of the film will be a delight. They are filled with unexpected and fresh fun. In fact, everything that a competent picturemaker can do to bolster up a weak story has been done here. Director Harry Millarde gives clearer evidence of his value as an artist in his handling of this picture than in some of his more successful productions. In many ways it is lovely, and it is certainly not without good laughs. The only criticism we can make is that it is much too long for the matter it holds.

"MRS. SLACKER."

Pathe Gold Rooster Five-Part Picture, Featuring Gladys Hulette, Produced by Astra.

Reviewed by Edward Weitzel.

JUVENILE fiction was the term once used to designate the class of story to which "Mrs. Slacker" belongs. This five-part Pathe Gold Rooster picture, written by Agnes C. Johnson, has a number of quaint touches that are seldom absent from her scenarios and, as usual, her sense of comedy is superior to the dramatic motive underlying her plots. A certain freshness of treatment has always added greatly to the merit of her work, and "Mrs. Slacker" is no exception to the rule.

Susie Simpkins is a young girl in a small town who does family washing, and her uncle gets drunk on her earnings. The wealthy Gibbs family is one of her customers, and Robert, the son, who is a great coward, marries the girl in order to claim exemption. When Susie finds this out she puts on a soldier suit and stumbles upon a German plot to blow up a reservoir. Her conduct so inspires her husband that he helps her to defeat the conspirators and turns out to be a real fellow after all.

Gladys Hulette is exactly suited to the character of Susie and makes it easy to understand that washerwomen of her grade might find favor in the eyes of many a rich man's son. Creighton Hale has no difficulty in acting the slacker husband, and Paul Clerget is excellent as the father. The picture was cleverly directed by Hobart Henley. Released March 31.

"A BIT OF JADE."

Five-Part Adaptation of Graham Story for Mutual Features Mary Miles Minter.

Reviewed by Margaret I. MacDonald.

THE story of how a jade necklace stolen from a Hindu becomes the prime mover in a pretty romance is the subject of the American-Mutual production, "A Bit of Jade." The picture, which is an adaptation of a book by Mildred Carl Graham, has been directed by Edward Sloman in fairly satisfactory style. The action is at times a bit stereotyped, but the production on the whole is entertaining and will no doubt be enjoyed by the average audience. Mary Miles Minter plays the feminine lead with Alan Forest playing opposite her. Others of the cast are David Howard, Vera Lewis, Alfred Ferguson and Clarence Burton.

As the story goes a pretty girl whose brother is addicted to gambling is accidentally thrown on the good offices of a young man of wealth in whose possession is a jade necklace of antique design, on an occasion when she is left in a restaurant by her brother without money to pay her bill. The fact that the brother has taken the other man's overcoat by mistake causes the necklace which is in the pocket of the coat to get mixed up in a series of incidents which finally brings about the betrothal of the two central figures of the story, as well as the clearing up of an unpleasant gambling affair for the girl's brother.

"THE LOVE BROKERS."

Alma Rubens and Texas Guinan in Interesting Triangle Written by W. Carey Wonderly.

Reviewed by Edward Weitzel.

ANOTHER woman who gives her love to the wrong man and finds it out before it is too late is the heroine of "The Love Brokers," a five-part Triangle drama written by W. Carey Wonderly and featuring Alma Rubens and Texas Guinan. The story is interesting, freshness of treatment in the incidents having a great deal to do with it. Charles J. Wilson's scenario and the direction of E. Mason Hopper also help materially.

Charlotte Carter comes to New York hoping to succeed as a song writer. She does not get on as fast as she had expected and receives a severe shock when she learns that Peter Ladislaw, with whom she is in love, is a forger. He comes to her for help, and Olga Grey, a Broadway worldly wise young woman, shows her how to raise the money. Gerald Townshend, a wealthy art patron, is fascinated by Charlotte. Later on he is injured in a motor car accident and Olga manages affairs so that he and Charlotte contract what is supposed to be a death-bed marriage. As Townshend's widow, Olga sees Charlotte the mistress of a fortune, in which she will share. Of course fate, in the person of the author, does not permit Townshend to die, and Charlotte and he arrive at the proper understanding.

Alma Rubens fits the character of Charlotte at every angle and Texas Guinan is quite as successful as Olga. Joe Bennett, Lee Hill, Betty Pearce and George Pearce round out the cast smoothly. Photographed by Jack Mackensie.

"A RICH MAN'S DARLING.

Louise Lovely in a Bluebird That Has a Dash of Spice in It.

Reviewed by Edward Weitzel.

A DASH of spice often adds to the flavor of things. A sportive old gentleman, who is not above paying for the society of a pretty woman, injects the dash of paprika into the five-part Bluebird, "A Rich Man's Darling," starring Louise Lovely. Harvey Gates is the author of the story and Edgar Jones directed the production. There is no want of lively proceedings during the action of the play. This all comes about because an attractive dress model is sent to deliver some gowns to Madame Ricardo, the young widow, whose bills are being paid by Mason Brooks.

Finding that the owner of the gowns is not at the summer hotel to which she has been sent, Julie, the model, gets into one of the evening frocks, sails down into the dining room and passes herself off as Madame Ricardo. Here young Leo Brooks meets her, woos her at express train speed, and they are married that very night, Julie still letting him believe that she is the frisky widow.

The next morning the papers come out with the headline, "Young Hunter Poaches on His Father's Preserves." The elder Brooks learns of the marriage and is very angry. A mistake in the identity of the two women when they arrive at the Brooks home and the fact that Madame Ricardo's husband is very much

alive prevents the interest from losing its grip, and the sportive elderly gentleman is finally induced to welcome Julie as his son's wife.

By not thinking too closely about the story considerable amusement will be found in it. The production is in keeping with its requirements. Louise Lovely is a plump and pleasing Julie, and Philo McCullough, Harry Holden and Harry Mann do their share of the acting in a capable manner.

"LITTLE MISS NO-ACCOUNT."

Gladys Leslie in Five-Part Vitagraph Comedy-Drama of Juvenile Fiction Order.

Reviewed by Edward Weitzel.

EDWARD P. SMANEY'S story, "The Reflections of Scarlet," was the original of "Little Miss No-Account," a five-part Vitagraph picture featuring Gladys Leslie. Lovers of juvenile fiction in which the youthful heroine is persecuted by a wicked uncle until she runs away and meets the wealthy hero and they marry and live happly ever afterward will find this comedy-drama very much to their taste. The incidents of a humorous nature are often amusing and the dramatic portions of the story will not endanger any one's morals, even if the serious situations are not very thrilling.

Patty Baring, the part played by Gladys Leslie, is a young girl who lives in a fine old house in Washington Square that will be hers when she comes of age. Her uncle is the villain of the plot. He is the owner of a gambling house, treats Patty unkindly, and is planning to cheat her out of her inheritance. The girl runs away and goes to live with a little newsboy and his grandfather. Patty next meets the hero, a district attorney who is bent on closing up the gambling houses in the district. He loves Patty in spite of her poor clothes and her lowly friends. When her uncle's gambling house is raided and she is found there he takes her to his mother, and all ends happily.

Gladys Leslie is cute and cunning as Patty, but forgets at times that the girl is sixteen and not six years of age. Her reason for dressing up in the outlandish clothes she finds in the garret must remain a secret. No normal girl would wear them on the street. The supporting company is a good one. It consists of Frank O'Connor, William Calhoun, Eulalie Jensen, West Jenkins, Richard Wageman, Carlton and Stephen Carr. William P. S. Earle directed the production.

"THE LIE."

Artcraft Screen Version of the Jones Play Stars Elsie Ferguson.

Reviewed by Edward Weitzel.

IN writing "The Lie," Henry Arthur Jones, the famous playwright, has supposedly created a truthful story of English life. The Famous Players-Lasky screen version, made by Charles Maigne and directed by J. Searle Dawley, sticks closely to the original. The part of Elinor Shale, the heroine, would delight the soul of any star. Every other character is shaped so that the virtues of Elinor stand out like a mountain peak. Her sister and the man she first gives her heart to are as disagreeable a pair of "rotters" as ever were born. Elinor finally finds happiness with the only male being in the lot that is not a cad. As a picture of upper-class English society it is not at all flattering, although a little reflection shows clearly that Sir Henry has availed himself of the playwright's privilege of using the possible situation.

Elinor and Lucy Shale, daughters of an impoverished nobleman, find themselves obliged to sell the manor after their parent's death. Lucy, the younger, trusts her honor to the man she loves and he is killed before he can give her the protection of his name. Finding herself about to become a mother, she goes home and confides in her sister. Elinor helps her to keep her secret. When the child is born and circumstances make it appear that Elinor is its mother, Lucy confirms the lie and so wins the man that her sister expected would ask her to become his wife. Elinor shields her sister to the end, that the ungrateful girl may not lose her chance of happiness, and is rewarded by finding in Nol Dibkin a nature as generous and as steadfast as her own.

Elsie Ferguson endows Elinor with the charm of mind and person demanded by the part and portrays her varying moods with fine skill. Her acting gives the picture its chief value. David Powell and Percy Marmont are excellent in the leading male roles. Betty Howe makes Lucy sufficiently disagreeable and John L. Shine's conception of an English baronet is on original lines. Charles Sutton, Maude Turner Gordon and Bertha Kent complete the cast.

The production is creditable, the English atmosphere being fairly consistent.

"THE BLUE BIRD."

Beautiful Spectacular Production of the Maeterlinck Poetic Masterpiece.

Reviewed by Edward Weitzel.

HERE'S to a flock of "Blue Birds"! We have it on the word of Maurice Maeterlinck that "The Blue Bird" brings happiness, and the screen version of the Belgian poet's beautiful fantasy is incontestible proof that his statement is true. The man who adds to the happiness of the world is entitled to a rich reward. And so the Famous Players-Lasky Corporation, that made the moving picture of one of the most human fairy stories ever written, should be repaid by achieving a financial success equal to the artistic merits of its production. The scenario, by Charles Maigne, the direction, by Maurice Tourneur, and the acting by the members of the cast, all have a share in shaping "The Blue Bird" into a screen poem of rare beauty.

The Maeterlinck masterpiece will appeal to every mind. It has the simplicity of childhood and the wisdom of a deep but kindly philosophy. It tells great truths and it teaches the folly of fear. It dignifies the humble virtues and makes lovelier the graces of life. It has delicious humor, and its note is always one of hope. The lessons it teaches are for all ages. To sit under its spell is to receive an impulse for good that will never be effaced. It is a potent argument in favor of the screen.

Technically considered, the closest scrutiny of the Artcraft production finds but little that is not entitled to the highest praise. Certain transformations could be quickened to advantage, and the spell of weirdness is occasionally absent. For the most part the desired effect is created with compelling power and the mood of the poem is seldom lost. The first reel discloses a novel and amusing bit of screencraft. The Rich Children are having a party at their home across from the humble cottage where Tyltyl and Mytyl live. The house is brilliant with lights, but the window shades are drawn. Against the shades appear the grotesque silhouettes of the happy little dancers and the serious musicians, the latter blowing and sawing and scraping away with untiring energy.

The list of weirdly impressive or rarely enchanting scenes includes the Palace of Night, the graveyard at midnight, the Palace of Luxuries, the Cavern of Miseries, the Cathedral of Happiness and the Azure Palace. The last named is where the unborn children remain until Time opens the gate and sends them to earth where their mothers await them. Here the delicate, almost naive fancy of Maeterlinck finds its most charming expression and Director Tourneur has reproduced the spirit of the episode with a poetic simplicity that leaves nothing to be desired.

There is no need to recall in detail the story of the boy and the girl who go in search of the Blue Bird of Happiness and return to find that the object of their search dwells in their own home. The mortals, fairies and the odd characters, Light, Night, Dog, Cat, Fire, Water, Milk, Sugar and Bread that accompany the children on their search are all excellently played. Robin Macdougall as Tyltyl and Tula Belle as Mytyl are an uncommonly gifted pair of youngsters. Little Miss Tula is the embodiment of naturalness, without missing one of her points in the slightest degree. Emma Lowery as Mummy Tyl, Katherine Bianchi as Berlingot's daughter, Charles Ascot as Dog, Tom Corless as Cat and S. E. Popapovitch as Fire stand out prominently. "The Blue Bird" is in six reels.

"BILLY'S BABY."

First Capitol Comedy Released by Goldwyn Presents "Smiling Bill" Parsons and a Good Cast of People and Babies.

Reviewed by Margaret I. MacDonald.

RELEASED as a Capitol Comedy, "Billy's Baby," featuring "Smiling Bill" Parsons, will be enjoyed by all. It contains a lot of clean fun, is well made and is, moreover, the first of this brand released through the Goldywn Distributing Corporation. Billie Rhodes plays the feminine lead in a cast that is generally good.

The story of the comedy is simple. Bill, much envied by the "boys," becomes engaged to one of the prettiest girls in town in spite of the fact that he is both fat and baldheaded. In a moment of weakness, however, he gambles away the five-hundred-dollar diamond ring which he has bought for his beloved and is obliged to resort to untruths to pacify her. The discovery of an unusually pretty baby, the child of an Italian fruit vender, and the whereabouts of a baby show at the same time, supplies Billy with an inspiration. He steals the baby and takes his place among the mothers (black and white) at the baby show, winning the first prize and enough money to replace the lost ring. A newspaper reporter with his camera puts the finishing touches to the affair and Billy's picture with the baby and its mother appearing in the morning papers is almost the undoing of his happiness.

"THE LIFE MASK."

Madame Petrova in Five-Part Mystery Story That Will Interest Her Admirers—Released by First National.

Reviewed by Edward Weitzel.

MYSTERY stories in general are based upon a murder. "The Life Mask" is no exception to the rule. This five-part photoplay was adapted by Mrs. L. Case Russell from a novel and Madame Olga Petrova acts the leading character. Anita Courtland commits the crime of marrying a man she does not love and is made to pay for her folly. She is already engaged to another, but breaks with him in order to save her stepmother from disgrace, the lady having become entangled financially with Woodruffe Clay, the man who marries Anita. On the bridal night Anita cannot control her repugnance for her husband and pushes him away with such force that he is badly injured. Clay has a friend named Florence Roberts, whom he has been supporting, and he insists upon having her at his bedside whenever she calls.

Anita grows to hate her husband. He insists that she take the place of the trained nurse at night and watch by him. She does so, dozes off and dreams that she has poisoned him in her sleep. When she awakes Clay is dead. Anita knows that she walks in her sleep and is haunted by the fear that she has really poisoned Clay.

The widow has a faithful old nurse and the two sail for Spain. Here Anita meets

Captain Hugh Shannon, the man she has always loved. A titled Englishwoman who is anxious to have Shannon marry her daughter also appears on the scene. Just as Anita sees a chance for happiness an American newspaper arrives and she learns that she is accused of her husband's murder. Lady Mendel betrays her to the police and Anita is about to be arrested when the mystery is explained. The old nurse was the real murderer. She committed the crime to save her mistress from further unhappiness.

"The Life Mask" has a strong moral: Even three wrongs do not make a right. Its story will be followed with interest by the admirers of Madame Petrova's acting. Director Frank Crane has selected admirable locations for his Spanish scenes. The supporting cast is competent.

The picture is on the First National Exhibitors' Circuit.

"BREAKERS AHEAD."

Viola Dana Presented in Story of the Sea, with Fine Photography and Lighting.

Reviewed by C. S. Sewell.

PATHOS is the dominating motive of "Breakers Ahead," the Metro five-reel feature released March 25, starring Viola Dana. It is a story of the sea, as indicated by the title, and is interestingly told for the greater part of the picture, although it is inclined to drag in the earlier reels.

Ruth's mother dies and she goes to live with her mother's friend, Agatha, in a neighboring seaside village. She falls in love with Agatha's son and all is going well when a jealous woman starts the rumor that Ruth's father and mother were never married. Ruth, being unable to disprove it, is shunned by the villagers. In the meantime her lover, Eric, and Captain Scudder, an old friend, have gone to sea. The captain, yielding to temptation, is about to allow the boat to be run on the rocks by the first mate, when Eric saves it. Returning to port the owner's son, who has also tried to win Ruth, sets fire to the ship. Ruth, believing that Eric is aboard, goes to his rescue in a small boat and is overcome by the flames. She is rescued by Eric. It then develops that Captain Scudder is Ruth's father, and that he was separated from her mother and never returned, due to a misunderstanding. Everything ends satisfactorily with the marriage of Eric and Ruth.

Charles J. Brabin directed the production and has provided some fine water scenes, as well as good lighting effects on the seashore at midnight. However, the action of the story is not altogether convincing and the story diverges considerably from the main theme at times.

Viola Dana's work as Ruth is entirely satisfactory, and she is assisted by a competent cast, including Clifford Bruce as Eric, Mabel Van Buren as Agatha and Russell Simpson, who gives a fine performance as Captain Scudder.

"CHASE ME, CHARLIE."

Charlie Chaplin Shown in Six-Part Revue, Originally Presented in the British Isles.

Reviewed by C. S. Sewell.

IN "Chase Me, Charlie," the six-reel revue released by the George Kleine system, Charlie Chaplin's rise to fame is cleverly told by means of various scenes which have been taken from a number of the pictures which he made while working with the Essanay Company, including "By the Sea," "The Tramp," "The Bank," "In the Park," "The Champion," "The Woman" and "Shanghaied."

This is an English version of Chaplin, and several of the subtitles contain references to points in England which will probably not be understood by a great many of the motion picture fans in this country. There is a lack of continuity in the production; in fact, the connection between the different scenes is made by means of the sub-titles, all of which are in rhyme. A number of these sub-titles are quite witty, several puns being introduced.

A number of the best scenes from the Essanay Chaplins have been used. However, audiences who have seen the original pictures will undoubtedly in some instances wonder why other scenes which were just as humorous from an American standpoint were not used. There are a great many hearty laughs scattered through the six reels, and considering the difficulties under which the assembler of these scenes necessarily worked it is somewhat remarkable that the result constitutes as continuous a narrative as it does.

Chaplin is assisted by Edna Purviance as Edna Sugar-Plum and Leo White as the Duke De Durti-Dog. The story shows Chaplin first as an orphan and a tramp, then through his various adventures, until he achieves prosperity and appears in a dress suit, having won the hand of Edna, and vanquished the Duke.

There are a number of references to Chaplin's popularity, two of the characters singing a song about him in one scene. Also there is a reproduction of a letter from an English Army officer, thanking the Essanay Company for sending Chaplin pictures to the boys in the trenches, and stating how much they were enjoyed.

Comments

General Film Company.

THE SONG AND THE SERGEANT (Broadway Star).—This two-reel O. Henry is a little story of the stage in which a vaudeville act falls flat. A row occurs and in the station house it develops that the reason is that the leading man loves the leading lady, and tries by his singing to let her know it, but she only weeps, not knowing why. It is lighter and hardly as good as some of the earlier numbers. Reviewed on another page of this issue.

Bluebird Photoplays, Inc.

THE RED, RED HEART (Bluebird), April 1.—A five-part production featuring Monroe Salisbury. Ruth Clifford plays the leading feminine role. The production is not a strong one, but is clean and in many ways pleasing. A full review will be found elsewhere.

Famous Players-Lasky Corp.

FRIEND HUSBAND (Mack Sennett) April 8.—Charles Murray, assisted by Teddy, the big Dane dog; Pepper, the cat, and a small white poodle and the rest of the cast, fill this two-part comedy full of Sennettisms. The four-footed humor is simply immense, and would make a wooden Indan split his sides from laughter. A pair of kidnapped babies and a crazy uncle keep things bubbling over for a newly married couple that have forgotten to provide themselves with an heir of their own. The oversight furnishes the plot and the Sennett business the laughs.

First National Exhibitors' Circuit.

THE LIFE MASK (Petrova Pictures).—This five-part photoplay is based upon a mysterious murder, and the interest is fairly well maintained to the finish. Madame Petrova and her supporting company keep the acting up to the Petrova pictures standard.

Fox Film Corporation.

ROUGH AND READY (Fox Standard), March 24.—A six-reel Alaskan melodrama with William Farnum. This reviewer has seen no better picture of this kind. It is rich in exciting incident, is red-blooded to a degree and has a climax that can hardly be excelled. Long runs and marked successes are predicted for it, and it can safely be boosted as a most unusual and sensational production. We have noticed it on another page of this number and at greater length.

THE CAMOUFLAGE KISS (March 31).—A comedy, with June Caprice in the role of heroine. It is too long for the matter, being five reels; but the sut-titles are especially witty and the direction is competent. There are many lovely scenes in it, and it is not without good laughs. For longer notice see another page of this issue.

Goldwyn Pictures Corporation.

THE SPLENDID SINNER (March 24).—A five-reel picture, with Mary Garden as heroine. It is a one-player picture, and is well worth while on account of her splendid picturing of the moods of a woman who is a sinner, but has plenty of character, and shows it. A longer notice will be found on another page of this issue.

Greater Vitagraph, Inc.

LITTLE MISS NO-ACCOUNT (April 1).—This picture is a very good specimen of juvenile fiction, and Gladys Leslie has the youthful charm necessary to the title role. A longer review is printed on another page of this issue.

Metro Pictures Corporation.

THE CLAIM (March 18).—In this five-reel production, based on a play of the same title, Edith Storey does some of the best work of her career, and demonstrates her ability as an actress. The story is interesting, and there are several strong scenes. Reviewed at length on page 130 of issue of April 6.

Mutual Film Corporation.

SCREEN TELEGRAM No. 7 (Mutual), March 24.—Interesting items in this number are the removal of the statue Germania—symbol of democracy—from its pedestal in St. Paul, Minn.; a train load of plough tractors on their way to France; the ploughing of the land behind the lines in France; the training of Morroccoan troops, and a demonstration by a maimed French soldier of the use of artificial limbs.

UP SHE GOES (Strand), March 26.—A rather amusing comedy, in which the Angel's Flight in Los Angeles figures largely. A young wife, whose pet hobby is attending a certain restaurant where a jazz band is employed, employs the saxaphone player to give her lessons in the absence of her husband. The husband sees the musician approaching his home as he is leaving it, and the incidents which follow form an amusing series of ups and downs on the Angel's Flight, and finally, when the husband's jealously has subsided, he employs the man to give lessons to both.

SCREEN TELEGRAM No. 8 (Mutual), March 27.—Interesting items of this issue are snow plows aiding in clearing a way for the passage of troops in the Alsace mountains and the hauling of guns over the mountains. The turning of a Louisiana pine forest into a stock farm is also shown; a review of troops at Fort Harrison, Indianapolis, and various patriotic demonstrations in different parts of the country.

A BIT OF JADE (American), April 1.—A five-part production featuring Mary Miles Minter. The picture takes the form of melodrama, and holds the interest of the spectator moderately well. A full review of the picture will be found elsewhere.

JERRY TRIES AGAIN.—An unpleasant attempt at comedy, in which the hero of the picture advertises for a wife. Before deciding to marry one of them he takes each to a doctor to obtain a health certificate, and finally he is asked to obtain one

for himself, and in the events which follow he finds himself in a peck of trouble.

Pathe Exchange, Inc.

MRS. SLACKER (Pathe), March 31.—A Pathe five-part Gold Rooster, written by Agnes C. Johnson, and featuring Gladys Hulette and Creighton Hale, this comedy-drama has some amusing bits of humor, and is well played. It is reviewed at length on another page of this issue.

ST. FLOUR AND AUVILLAC (Pathe), April 7.—A beautifully tinted scenic, picturing a town dating back to feudal days in the province of Auvergne, France. Village types are pictured in an interesting way, as well as herds of sheep and scenes along the Jordanne River.

TIMBER TRANSPORTATION IN SWEDEN (Pathe), April 7.—On same reel with above. This gives some picturesque and exciting views of the logging industry in Sweden. The view of the raft going over various rapids is unusual. This is also in tints.

SPIES WITHIN (Pathe), April 7.—Episode No. 5 of "The House of Hate." This number contains the usual amount of exciting action, in which the "Hooded Terror" plays a leading part. Gresham rescues Pearl at the beginning from the Terror. Gresham later has an interesting brush with a spy named Baron von Rath, who is raiding his apartment. Von Rath and his valet are killed when the Terror again appears.

FOLLOW THE CROWD (Rolin-Pathe), April 7.—A comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold invades the headquarters of a gang known as the "Red Handers." His burlesque experiences with the lady vampire and other members of the band are very funny. This is a typical number, with some good small business in it.

PIPE THE WHISKERS (Rolin), April 14.—A Herbert Lloyd one-reeler, with the scenes laid in a rest cure for old men. The star plays the part of janitor, who runs the whole works. It is not the best of the Lloyd brand, but the comedian puts his mind to his task and supplies a number of his sure-fire laughs.

Triangle Film Corporation.

THE LOVE BROKERS (Triangle), March 31.—Written by W. Carey Wonderly and featuring Alma Rubens, this five-part picture has an interesting story, and the production brings out the good points. A longer review is printed on another page of this issue.

World Pictures.

THE WITCH WOMAN (World), April 8.—Willard Mack is the author of "The Witch Woman," a five-part picture, starring Ethel Clayton. It is a romance of Paris, and has to do with a peasant girl. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

IN THIS ISSUE.

The Boss of Lazy "Y" (Triangle).
The Business of Life (Vitagraph).
A Camouflage Kiss (Fox).
The Danger Game (Goldwyn).
Fast Company (Bluebird).
The Grand Passion (Bluebird Special).
The House of Silence (Paramount).
The Lie (Paramount).
Little Miss No Account (Vitagraph).
The Love Brokers (Triangle).
The Magic Eye (Universal).
His Majesty, Bunker Bean (Paramount).
The Red, Red Heart (Bluebird).
The Risky Road (Universal).
Social Hypocrites (Metro).

"THE LOVE BROKERS."

Triangle Presents Alma Rubens in W. Carey Wonderly's Story. Scenario by Charles J. Wilson. Photographed by Jock Mackenzie. Directed by E. Mason Hopper. Released March 31.

Cast.

Charlotte Carter.....Alma Rubens
Olga Grey.....Texas Guinan
Peter Ladislaw.....Joe Bennett
Gerard Townshend.....Lee Hill
Madge L'Estrange.....Betty Pearce
Dr. Catherwood.....George Pearce

The Story: Charlotte Carter, an ambitious song writer, goes to New York and finds herself swept into the whirlpool of Bohemian life. An admirer, Peter Ladislaw, turns out to be a weak but not bad fellow, whose affluence is due to the forgery of a number of checks. In trying to help him out of his difficulties, Charlotte comes under the influence of Olga Grey, a woman of the world, who proceeds to engineer a scheme by which Charlotte is to marry the wealthy and socially prominent lover of the arts, Townshend. Believing it to be a deathbed alliance for the sake of Ladislaw, Charlotte marries Townshend, and later discovers Olga's duplicity. She awakens to a true love for her husband, which serves automatically to remove from her life the parasites of an artificial world.

Feature: Alma Rubens as Charlotte Carter, Lee Hill as Gerard Townshend, and Joe Bennett as Peter Ladislaw.

Program and Advertising Phrases: She Fell in Love With Her Husband.
Cunning and Connivery Lead to Unexpected Happiness.
Harpies That Prey Upon the Weak.
Surprise and Thrills in Gripping Plot.
Her Weakness Made Her Strong.
Baffling the Wise Ones of the World.
The Seamy Side of New York's Bohemia.
Side Lights on High Society.
The Cunning of Crafty Social Parasites.
Making the Most of Opportunity.
Sensational Scenes That Grip and Thrill.
Caught in the Net of Cunning.

Stunt Suggestions: The story does not adapt itself to street advertising. Depend upon the lobby display provided by the distributor, backing it with newspaper boosting.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

"THE BOSS OF THE LAZY 'Y.'"

Triangle Presents Charles Alden Seltzer's Story, Scenarioized by Cinema Exchange. Directed by Cliff Smith. Photographed by Steve Rounds. Released April 7.

Cast.

Calumet Marston.....Roy Stewart
Jim Marston.....Graham Pette
Tom Taggart.....Frank McQuarrie
Neal Taggart.....Aaron Edwards
Betty Clayton.....Josie Sedgwick
Malcolm Clayton.....Walt Whitman
Bob Clayton.....Frankie Lee
Dane Toban.....Wm. Ellingford
Dade.....Bill Patton

The Story: After years of aimless wandering, Calumet Marston returns to his home, the Lazy "Y" Ranch, only to hear that his father has just been killed by Tom Taggart, a squatter. The ranch has been left in charge of Betty Clayton, whom Cal has come to like, and when he hears Tom Taggart, the son of the slayer of his father, make slanderous remarks about Betty he thrashes him. Tom's vengeance comes when he fires upon Cal from ambush, wounding him, but is prevented from killing him by Betty, who fires upon Tom. Tom escapes, and he and his father plan to "get" Cal, but their well laid plans go awry. The father kills his son, but not before he himself is mortally wounded by his own boy. This news paves the way for a lasting happiness between Cal and Betty.

Feature: Roy Stewart as Calumet Marston and Josie Sedgwick as Betty Clayton.

Program and Advertising Phrases: Father Kills Son in Deadly Feud.
Red Blood in Real Men of the West.
A Winning Fight for Woman's Reputation.
Manhood Rides Where Honor Calls.
The Best Traditions of the West.
True Chivalry on Western Ranches.
Love Wins When Bullets Fail.
True Love Wins in Cupid's Duel.
Cupid's Darts Outlast Bullets.
Where Men Are Square and Love Is Real.

Stunt Suggestions: Any "Western" stunt may be hooked up with this feature. Riders in cowboy costume carrying advertising cards could be used as a street stunt. But there is no specific "aid" that seems to apply especially to this attraction.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"THE RED, RED HEART."

Bluebird Presents Bess Meredyth's Screen Adaptation of Honore Willsie's Book. Directed by Wilfred Lucas. Released April 8.

Cast.

Kut-le .....Monroe Salisbury
Jack Newman.....Val Paul
Katherine Newman.....Gretchen Lederer
Rhoda Tuttle.....Ruth Clifford
John DeWitt.....Allan Sears
Billy Porter.....Monte Blue
Molly .....Princess Neola

The Story: Her health shattered by the death of her parents, Rhoda Tuttle is taken to Arizona by her fiance, John De Witt. She is left in the care of Jack Newman and his wife, Katherine, who do everything to cheer her. Their attempts are unavailing and Kut-le, an educated Indian employed by Newman on an engineering project, realizes that the only way to cure the melancholy girl is to take her to the desert away from civilization. DeWitt and his friend, Billy Por-

ter, distrust the Indian and tries to dissuade him from carrying out his idea, but he perseveres and takes Rhoda away. In the desert he guards her against all harm and sees that she suffers no discomfort. In time DeWitt and Porter locate Rhoda, and the Indian, in self-defense, overcomes the men and then voluntarily relinquishes the girl. The true character of DeWitt is revealed in his trying to kill Kut-le surreptitiously, and this action determines Rhoda to give her heart and hand to the man who reclaimed her.

Feature Monroe Salisbury as Kut-le, the educated Indian, and Ruth Clifford as Rhoda Tuttle, the girl who regains her health and strength in primitive life.

Program and Advertising Phrases: Love takes true hearts back to the primitive.
Alone on the desert love finds its mate.
Health and strength in primitive life.
Romance in the Great open desert.
Ruth Clifford, prettiest of screen queens.
Monroe Salisbury, hero of "Ramona."
Bluebird's latest and best feature.
Love comes to strangely mated pair.
Thrills multiplied by sensations.
The noble red man's valiant deeds.
Beautiful photography reflects nature's glories.
The great open West shown in brilliant scenes.

Stunt Suggestions: As the hero is an Indian there is opportunity to use Indian trappings and devices in decorating the lobby. In every community there are people who have Indian relics that might be loaned for a window display that would attract attention and create interest in the subject. "Stunts" require more than suggestion—they need working out by the manager, one idea bringing out another. Boys in Indian costume could roam the streets with painted cards, advertising theater and date of show. Hearts made of cardboard and covered with red glazed paper of exaggerated size would attract attention as the basis of the advertisement.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Player cuts in three sizes. Scene cuts, one and two columns. Heralds. Press sheet.

"HIS MAJESTY, BUNKER BEAN."

Jesse L. Lasky's Presentation of Jack Pickford in a Great Stage Success. Based on Harry Leon Wilson's Saturday Evening Post Story. Scenario by Julia Crawford Ivers. Directed by William D. Taylor. Paramount Release for April 8.

Cast.

Bunker Bean.....Jack Pickford
The Flapper.....Louise Huff
Jim Breede.....Jack McDonald
His Wife.....Frances Clanton
His Oldest Daughter.....Peggy O'Connell
Old Mrs. Breede.....Edythe Chapman
The Greatest Pitcher.....Hart Hoxie
Prof. Balthaser....Gustaf von Seyffertitz

The Story: Bunker Bean, a stenographer, convinces himself that he has lived before, and is informed by a fortune teller that he was Napoleon. He declines the relationship and again visits the fortune teller, who this time succeeds in making Bunker believe that he is a reincarnation of Rameses the Great—a king of ancient Egypt—whose mummy lies in state in an old tomb. An opportunely inherited fortune enables Bunker to obtain the mummy, and then he believes that he is a king and acts like one. He becomes intimate with the family of his boss, and later amasses a big fortune in Wall Street. He marries Flapper, the youngest member of the boss' family, and later Bunker receives a surprise when his little dog removes the filling from the mummy. Bunker then realizes that "As a man thinketh in his heart, so is he," and thinks accordingly.

Feature Jack Pickford as Bunker Bean and Louise Huff as the Flapper.

Program and Advertising Phrases: A great stage success on the screen.
Jack Pickford's latest and best role.
Work of popular fiction shown in photoplay.
Harry Leon Wilson's great story visualized.
"As a man thinketh in heart, so he is."
The influence of mind over matter.
The science of believing in yourself.
An inquisitive puppy and a mummy's filling.
The reincarnation of Rameses the Great.
The outcome of high and lofty ambitions.
How a stenographer made himself famous.
Bunker Bean's second trip on earth.
How a dog investigated theosophy.
Great stage success shown on the screen.

Stunt Suggestions: If Napoleon were alive and Rameses was not still entombed there would be great opportunity for "stunts"; but, as it is, dependence must be placed upon ordinary methods of advertising. Dwell upon the fact that a successful story, made into a Broadway stage hit, now has Jack Pickford to present it on the screen. Hook up with Paramount's national advertising. Have copies of all advertisements framed in the lobby.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

"THE RISKY ROAD."

Universal Presents a Dorothy Phillips Production, Made from Katherine Leiser Robbins' Story by Ida May Park. Released April 8.

Cast.

Marjorie Helmer.....Dorothy Phillips
Melville Kingston.....Wm. Stowell
Robert Grant.....Geo. Cheseboro
Miles Kingston.....Edw. Cecil
Van Belt.....Jos. Girard
Lottie Bangor.....Juanita Hansen
Mrs. Miles Kingston.....Claire DuBrey
Myrtle .....Sally Starr

The Story: In the city where she has gone to earn her living as a stenographer, Marjorie Helmer makes the acquaintance of Melville Kingston. Poverty forces her to accept a proposition from Kingston which provides that she is to be set up in a luxurious apartment, and that at the end of a specified period she is to come to his way of thinking or he to hers. She is constantly depressed over the idea, and when she sees that Kingston has a wife she sends for her country sweetheart, Robert Grant, who, seeing the elegance of her home becomes convinced, notwithstanding her protestations of innocence, that she is not an honest working girl. Kingston, however, sees "her way of thinking," and, after explaining that the woman Marjorie believes to be his wife is his sister-in-law, proposes to her, and is accepted.

Feature Dorothy Phillips as Marjorie Helmer and William Stowell as Melville Kingston.

Program and Advertising Phrases: Furnished flats and French maids do not always bring happiness.
The country girl seeks city life with strange results.
An experiment in happiness.
Married life without a husband.
The humiliation of unmarried suspicion.
The lure of the beautiful.
An armed experiment in luxury.
Taking happiness on probation.
Testing an experimental marriage.
A shorthand course in happiness.
Testing experimental matrimony.
Trusting happiness on thin ice.
Seeking happiness by new methods.

Stunt Suggestions: There is nothing in the story to suggest stunts. Special interest might be created in interesting stenographers in the various business offices in your town. Offer a prize for the best criticism of the play written by a stenographer. Street stunts will be hard to devise.

Advertising Aids: One design each one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"A CAMOUFLAGE KISS."

Fox Presents June Caprice in a Five-Reel Comedy-Drama That Abounds in Laughs and Thrills. Story Written by Stephen Fox and Scenarioized by Ralph H. Spence. Directed by Harry Millarde and Released March 31.

Cast.

Martha Thorne.....June Caprice
Rudolph King.....Bernard Thornton
Pell Kingston.....Pell Trenton
John Chandler.....George Bunny
Irene Chandler.....Lola May

The Story: John Chandler is in the pork business. Rudolph King is a manufacturer of beans. Chandler's business is poor, so he suggests to King that they combine on a pork and beans corporation. King is reluctant until he sees Martha Thorne, Chandler's sister-in-law. To advance his love for Martha he combines with Chandler. He is very bashful, however. To be sure Martha will not be angry if he kisses her. He urges Pell Kingston to steal one in the dark first. Pell does. Martha, thinking King stole the kiss, is happy. She likes the kiss. When she learns later, however, that King camouflaged his kiss she shows how much she loves a good kisser by—well what's the use of telling everything.

Feature: June Caprice as Martha Thorne, the "Sunshine Maid," and Bernard Thornton as Rudolph King, who camouflaged a kiss.

Program and Advertising Phrases: June Caprice shows in this play she knows something about kisses, especially kisses that are stolen in the dark. The story is brimful of good natured humor.
A rollicking play that revolves around a kiss and has in it besides stirring touches of humor that result from the combination of pork and bean manufacturers.
A drama of love and the food question.
A romance based on a kiss in the dark.

Stunt Suggestions. Have streamer in front of the house bearing the words, "Do not kiss in the lobby. June Caprice will do all the kissing today on the screen." In the lobby have streamers with these words, "Have you ever had your kisses camouflaged? Want to know how? June Caprice will show you here next....." "Is your husband or sweetheart camouflaging his kissing? June Caprice will show you how to tell a camouflager." Get your candy store man to put out a line of candy called "Camouflage Kisses," and have him put this sign in his window, "Mexican Kisses are out of style. Take home a pound of Camouflage Kisses after you have seen Miss June Caprice at the .....theater."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet. Mats.

"FAST COMPANY."

Bluebird Presents Franklyn Farnum in John McDermott Story; Scenario by Eugene B. Lewis and Waldemar Young; Directed by Lynn F. Reynolds. Released April 1.

Cast.

Lawrence Percival.....Franklyn Farnum
Peter Van Huyler.....Fred Montague
Mrs. Van Huyler.....Katherine Griffith
Alicia Vanderveldt.....Juanita Hansen
Dan McCarty.....Lon Chaney
Richard Barnaby.....Edward Cecil

The Story: Lawrence Percival Van Huyler has developed into a perfect specimen of a mollycoddle as the result of his

bringing up, although he protested strongly to his parents against their method. He is engaged to Alicia Vanderveldt, who finally leaves him for the more manly Richard Barnaby, who tells her of his explorations and travels in foreign lands. In the ruins of an old building, Percival finds a confession from the founder of the Van Huyler fortunes stating that he (the founder) was not a Dutch patron, that his real name was Patrick John O'Malley, that he was born in Ireland, and that he had made his money through piratical activities. Percival is delighted to learn that he is an Irishman, and starts on a round of fun that lands him in jail. When he is released he exposes Barnaby, after discovering the volume from which he extracted all his discoveries and exploits, and eventually wins back Alicia.

Feature: Franklyn Farnum as Lawrence Percival Van Huyler, and Junanita Hansen as Alicia Vanderveldt.

Program and Advertising Phrases: "Gee! It's great to be Irish."
Imagine a Mollycoddle in Ireland!
Smiling Franklyn Farnum's Best Comedy.
Laugh and the World Laughs With You.
How a Mollycoddle Became a Real Man.
Living Down His Bringing Up.
"A Pirate—an Irishman. Oh, joy! I'm Irish."
Fighting Himself Into Jail and Out Again.
How a Wild Irishman Reformed Society.
Eloquence of a Two-Fisted Irishman.
Roaring Comedy of Laughs and Shouts.

Stunt suggestions: Dependence must be placed on advertising helps the distributor supplies. Men on motorcycles could do street advertising by carrying cards on both sides of their machine, "When you are with me you are in 'Fast Company.' You will also be in 'Fast Company' at the (name of theater and date)."

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

"THE HOUSE OF SILENCE."

Jesse L. Lasky Presents Wallace Reid in a Screen Version of Elwyn Barron's Novel, "Marcel Levignet." Scenario by Margaret Turnbull; Directed by Donald Crisp. Paramount Releases for April 8.

Cast.

Marcel Levignet.....Wallace Reid
Toinette Rogers.....Ann Little
Mrs. Clifton.....Adele Farrington
Dr. Rogers.....Winter Hall
Leroy.....Ernest Joy
Carter.....H. A. Barrows

The Story: A wealthy young man takes upon himself the task of tracing the perpetrator of what is believed to be a murder in a mysterious dwelling. It is true a man was killed, and a respected judge at that, but the homicide was committed by a young woman with her hat-pin in defense of her honor. The identity of the woman in question is established by means of the hat-pin and purse found near the body. The dramatic thrills which the development of the story create, the heart interest, the comedy are happily combined, and will be of interest to everyone.

Feature: Wallace Reid as Marcel Levignet, and Ann Little as Toinette Rogers.

Program and Advertising Phrases: The Doings of Sherlock Holmes, Jr.
Tracing Crime to the Wrong Door.
The Hat-pin, Weapon of Defense, Proves Its Worth.
Dramatic Thrills Blend With Sensations.
Wallace Reid in His Best Role.
An Amateur Detective's Surprising Discoveries.
Sure as Sin—Murder Will Out!
Thrills and Comedy Happily Combined.
The Latest and Best Paramount Photoplay.
Mysterious Murder Strangely Justified.
How a Common Hat-pin Avenged a Wrong.
You'll Think More of Your Hat-pin.

Stunt Suggestions: Window displays of all sorts of hat-pins may be hooked-up with this attraction, using a lettered card reading, "A Hat-pin Avenged a Wrong in 'The House of Silence,' Coming to (name of theater and date)." Empty houses and stores afford a place to tack these lettered cards, "This Is 'The House of Silence.' See the photoplay at (name of theater and date)." Frame copies of all national advertising Paramount is doing, and hang in lobby. It will keep your house hooked-up with a big campaign, and will influence those who read the advertisements in magazines, etc.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"SOCIAL HYPOCRITES."

Metro Presents May Allison in a Screen Version of Alice Ramsey's Play, "Bridge." Scenario by Albert Capellani and June Mathis. Directed by Mr. Capellani. Photographed by Eugene Gaudio. Released April 6.

Cast.

Leonore Fielding.....May Allison
Col. Francis Fielding.....Frank Currier
Lord Royle Fitzmaurice (Monsieur Royle).....Joseph Kilgour
Dr. Frank Sampson.....Henry Kolker
Lady Vanessa Norton.Stella Hammerstein
Maria, Duchess of St. Keverne, Marie Wainwright
Fluffy (her companion)....Maggie Breyer
Lady Felicia Mountstephen, Ethel Winthrop
Father Gilbert Grandon..Stephen Gratton

The Story: Upon the death of her father, who has been accused of cheating at cards, Leonora Fielding is cared for by Lady Mountstephen. Later, Lady Mountstephen tires of Leonora, and refuses to pay her extravagant bills. Lord Royle, who has been attentive to her, pays the bills. She afterwards learns that he is married to Lady Norton. Leonora, desiring to repay Lord Royle, determines to win the necessary money at cards. Lady Norton, having learned that her husband paid Leonora's bills, determines to be revenged, and, after substituting duplicate marked cards, accuses Leonora of being a cheat. Leonora is ordered to leave. A friend whose love she has not reciprocated, Dr. Sampson, comes to her rescue, and announces he is going to

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. New York

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

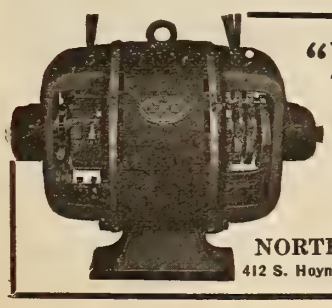
PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

marry her. A hand-bag which Leonora picks up by error results in her establishing her innocence, and her father's memory is cleared by the dying words of Earl of St. Albans.

Feature: May Allison as Leonore Fielding and Henry Kolker as Dr. Frank Sampson.

Program and Advertising Phrases: Unlucky in Love and Cards.
Screen Version of Great Stage Success.
Gamblers All—But Not All Cheats.
Fate Turned the Lucky Card.
Love and Lace at the Gambling Table.
Society Gamblers and Social Frauds.
Cupid Wins Against a Marked Deck.
True Love Turns the Ace of Hearts.
Tricks of Society Gamblers Exposed.
Card Cheats and Society Frauds.
True Love Holds the Winning Hand.

Stunt Suggestions: Bridge counters may be given as prizes. Decks of cards flooding the floor of a store-window may be hooked up with the feature by painted cards. Kewpie Dolls used to add effect to the display will prove attractive. Play on the gambling habit in high society in your newspaper advertising. Four aces painted on cards of exaggerated size may be used to ornament the lobby.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Press sheet. Filler sheet.

"THE LIE."

Adolph Zukor Presents Elsie Ferguson in an Artcraft Production of Henry Arthur Jones' Play. Scenario by Charles Maigne. Directed by J. Searle Dawley. Released April 8.

Cast.

Elinor Shale.....Elsie Ferguson
Gerald Forster.....David Powell
Sir Robert Shale.....John L. Shine
Nol Dibdin.....Percy Marmont
Hamp, butler.....Charles Sutton
Gibbard, maid.....Bertha Kent
Lady Beachworth...Maude Turner Gordon
Lucy Shale.....Betty Howe

The Story: Elinor Shale is the daughter of Sir Robert Shale, a dissipated Englishman. She is in love with a man of wealth and social standing, when her sister, Lucy, confesses a shameful secret to her. Lucy later becomes the mother of a son for whom Elinor finds a godmother, thus opening the door of scandal, and by which she is the innocent sufferer. Lucy weds the man whom her sister loves, but the latter makes no complaint, she preferring to suffer in silence rather than have her sister exposed. Elinor ultimately finds happiness in her love for another, and in the affection of her little nephew who worships her as his mother.

Feature: Elsie Ferguson as Elinor Shale, David Powell as Gerald Forster, and Betty Howe as Elinor's sister, Lucy.

Program and Advertising Phrases: Elsie Ferguson's Greatest Success.
Intensely Dramatic and Appealing.
Tremenduously Successful as a Stage Offering.
"The Lie" Was Henry Arthur Jones' Greatest Play.
Great Broadway Stage Success Brought to the Screen.
The Sacrifice of Love Rewarded.
An Unusually Heart-Appealing Subject.
Dramatic Action and Tense Situations.
A Great Lesson in Sacrifice and Devotion.

Stunt Suggestions: Offer a prize for the biggest lie that can be told in 50 words. Advertise it in the newspapers, and make the editors the judges. This will stir advance interest and pave the way for the regular announcement of the play and showing date. Have small cards for throw-aways, having theater and date in small type, but bold letters for "You Lie," "The Lie," "It's a Lie," "What a Lie." You'll find people hanging onto them for use as "jokers." The idea may be enlarged upon for men to carry signs through the street as "sandwich boards."

Attention

Independent Producer Or Distributors

I am in the market for unexploited Feature Productions of merit for certain territories. Before offering see me. Phone, wire or write.

AL ROSENTHAL

9th Floor—406 W. 31st Street
New York City, N. Y.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price:
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

There's a chance to play up the title in many ways to attract interested attention.

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each of star and production, one to three columns wide. Slides. Advertising layout mats. Press book.

"THE DANGER GAME."

Goldwyn Presents Madge Kennedy in Roy Somerville's Comedy. Directed by Harry Pollard. Photographed by William Fildew. Released April 7.

Cast.

Clytie Rogers.....Madge Kennedy
Jimmie Gilpin.....Tom Moore
LeRoy Hunter.....Paul Doucet
William Rogers.....Ned Burton
May Wentworth.....Mabel Ballin
Mrs. Rogers.....Kate Blancke

The Story: Clytie Rogers, a society girl, writes a novel which is severely criticized by Jimmie Gilpin, a book critic, who says that the incidents devised for such a heroine as the author has created are entirely improbable. Clytie, to prove that they are suitable, decides to enact her own story. After having promised to marry LeRoy Hunter, a suitor, she suddenly leaves him. Her first adventure is her entrance into an apartment, and when about to be caught dashes out, only to run into the arms of an officer. At the police station she is recognized by an onlooker, who secures her release. Without revealing his identity he takes her on a series of criminal adventures, protecting her always. She manages to escape from her charge, who follows her home, where to her joy she learns that he is Gilpin, the critic.

Feature: Madge Kennedy as Clytie Rogers, the girl, who is ambitious to become a novelist, and Tom Moore as Jimmie Gilpin, the story critic.

Program and Advertising Phrases: An Adventure on a Venture.
A Wilful Daughter of the Rich.
Authoress Enacts Her Own Story in Real Life.
What No Well-Brought-Up Girl Would Do.
A Venture in Criminal Experimenting.
The Heart of the Underworld.
A Rich Girl's Love of Adventure.
The Adventure of "Powder Nose Annie."
Playing a Dangerous Game at Prison Risk.
Madge Kennedy—Our Favorite Drawing Card.
Clever Mixture of Comedy and Melodrama.
Satire on New York's Greenwich Village.

Stunt Suggestions: Pistols and powder-puffs figure prominently in the story. Stills of the star may be hooked up with a display of puffs and powder at the druggists. Here is a good chance for the druggest to "sample" talcum powder in

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908.
THE FILM EXCHANGE
126 West 46th St., New York City

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

your audience. Also pictures of the star using a revolver might induce the hardware merchant to make a special display of "guns." Street stunts will be hard to device.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"THE MAGIC EYE."

Universal Presents a Little Zoe Rae Production. Story by Norris Shannon. Scenario by Frank H. Clark. Directed by Rea Berger. Released April 1.

Cast.

John Bowman.....H. A. Barrows
His Wife.....Claire Du Brey
Shirley.....Zoe Rae
Bullard.....Charles H. Mailes
Jack.....Wm. Carroll
Cordy.....Elwood Burdell

The Story: For fear that his ship would be torpedoed, John Bowman, captain of a tramp steamer, does not take his wife and Shirley, their six year old daughter, with him on the voyage. He leaves them and his life insurance policy with Sam Bullard, agent of the line. Shirley, who seems to be possessed of an uncanny sixth sense, has a vision in which her father's ship is destroyed, and the next day Bullard brings news that Bowman's vessel has been sunk, and that all on board have perished. Shirley refuses to believe that her father has met his death, for in her vision she had seen him clinging to a raft. Bullard and Mrs. Bowman go to the city to collect the insurance. A secret that Mrs. Bowman has kept from her husband is that in her girlhood days she had eloped with Bullard, who betrayed her, and in the city Bullard tries to get her to marry him. Shirley receives a message from her father, who is on a stalled yacht outside the harbor, and her answer brings him home quickly. He and Shirley then go to the rescue of the wife and mother, and a sound thrashing is meted out to Bullard.

Feature: H. A. Barrows as John Bowman, the captain; Claire Du Brey as his wife, and Zoe Rae as Shirley, their daughter, blessed with the sixth sense.

Program and Advertising Phrases: "A Little Child Shall Lead Them."
Childish Eyes See Wondrous Things.
Faith Sees Through Darkened Vision.
When the Sea Gave Back Its Dead.
Led to Happiness by Childish Hands.
Faith an Unshaken Foundation.
Intrigue and Villainy Thwarted.
Sensations and Thrills Abound.
Hope Deferred Brings Rejoicing.
The Magic Eye of Childhood.
The Screen's Youngest Star.
Little Zoe Rae—the Wonder Child.
Forceful Appeal to Young and Old.

Stunt Suggestions: Make a special "play" for patronage of kiddies. With a child star this feature will especially please children. Make a "drive" for the schools, giving a special performance after school hours. Where the children go the parents will want to be. Make a point in your advertising that this is an attraction especially appealing to women and children, with the plot hinging on the actions of a child.

Advertising Aids: One style each one, three and six-sheets. One-sheet of players. Black and white lobby displays. Slide. Player and scene cuts. Heralds. Press book.

"THE BUSINESS OF LIFE."

Vitagraph Blue Ribbon Feature, Based on the Novel of the Same Title by Robert W. Chambers. Starring Alice Joyce. Directed by Tom Terriss. Released April 8.

Cast.

Jacqueline Nevers.....Alice Joyce
Mrs. Elena Clydesdale.....Betty Blythe
James Desboro.....Walter McGrail
Cary Clydesdale.....Percy Standing
Aunt Hannah.....Mrs. Nellie Spaulding
Waudle .....Templer Saxe
Cairus .....Herbert Pattee

The Story: In order to raise funds James Desboro, a bachelor, negotiates with Jacqueline Nevers, who is conducting the antique business of her dead father, for the sale of his vast collection of antique armor. Jacqueline goes daily to his home in Silverwood to chronicle the pieces, and he falls in love with her. Desboro gives a house party, to which Jacqueline and Mrs. Clydesdale, a woman in love with him, are invited. At a game they play Jacqueline is hidden and is told that she shall marry the man who finds her. So that Desboro will not locate her Mrs. Clydesdale detains him in another room until the game is over. When Desboro learns of the trick he upbraids Mrs. Clydesdale and marries Jacqueline. Mrs. Clydesdale poisons Jacqueline's mind against her husband, and the two are estranged. Illness overtakes Mrs. Clydesdale, who has been reconciled to her husband, and, remorseful, confesses to Jacqueline that what she said against Desboro is false, and Jacqueline goes back to her husband.

Feature Alice Joyce as Jacqueline Meyers, Walter McGrail as James Desboro and Betty Blythe as Mrs. Elena Clydesdale.

Program and Advertising Phrases: Another best seller goes into photoplays.
Robert W. Chambers' great novel visualized.
The best of Vitagraph's Blue Ribbon features.
Alice Joyce presented in an ideal role.
A drama of emotional intensity.
Modern love in ancient armor.
Antiques of love brought up to date.
The profitable business of love-making.
Malice, intrigue and suspicion lends thrills.
Hide-and-seek in Cupid's bower.
Paying the price of spiteful intrigue.
Dangerous doings in high society.
Brilliant portrayals in heart-interest drama.
Visualizing on the screen a "best seller."

Stunt Suggestions: Society dramas are hard to couple with "stunts." If your book-seller will display the book there will be a mutual benefit. Displays of fine gowns in store windows may be coupled with the feature by window cards reading: "Beautiful gowns like these are worn by Alice Joyce and her society friends in 'The Business of Life' at (theater and date)."

Advertising Aids: One design each one,

MUSLIN BANNERS
3 X 12 FT. $1.50 PREPAID
PAINTED IN 4 COLORS
WE MAKE a SPECIALTY of DISPLAY CARDS and BANNERS for every PURPOSE
SAMPLINER ADV. CO. Inc.
729 Seventh Avenue New York

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel | Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

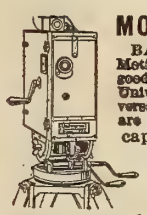
EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

In Our Department "Advertising Aids for Exhibitors" the Busy Manager Will Find a Mine of Practicable Stunts to Help Him Play Up the Feature of His Show. Use the Department Every Week.


MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $235, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

SOLIDHED POSTER TACKS

½ In., 25c. ⅝ In., 35c.
11/16 In., 50c. per 100
THE HANDY HAMMERLESS TACK
Solidhed Tack Co., 38 Murray St., N. Y.

OUR SPECIALTY IS
PLAIN and FANCY TITLES
Printed in Any Language
Write or Call
VELASCO & PUIG
145 W. 45th St., New York Phone: Bryant 6837

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"THE GRAND PASSION."

A Seven-Part Visualization of Thomas Addison's Novel, "The Boss of Powderville," Dramatized by Ida May Parks. Bluebird Special Release.

Cast.

Viola Argos.....Dorothy Phillips
Dick Evans.....William Stowell
Jack Ripley.....Jack Mulhall
Paul Argos.....Lon Chaney
Red Pete Jackson.....Bert Appling
Boston Kate.....Evelyn Selbie

The Story: Richard Evans is boss of Powderville. He owns the town and its munition industries. He is drunk with power. He decides to start a newspaper for the revenue to be gained from the dives, and imports Jack Ripley to run it. Jack persuades Evans to make the sheet a power for good instead of an organ of blackmail. This precipitates a war of the divekeepers, who abduct the girl both Evans and Ripley love. In rescuing her the evil end of the town is wiped out by fire, and the denizens attack the boss and Jack, who fight them off. Evans is fatally wounded, but dies happy in the knowledge that Viola at last knows his worth.

Feature These Players: Dorothy Phillips, star of "Pay Me," etc. William Stowell as the Boss of Powderville. Jack Nulhall as the young editor.

Program and Advertising Phrases: He bossed a whole town save one woman.
Love brought death, but death brought honor.
He burned the dens of vice for a woman's sake.

Stunt Suggestions: Send an auto through the streets with a woman and two evil looking men; the woman should have her head muffled, and be forcibly restrained from jumping out. And on the back of the car have a sign, "For the reason for this abduction see 'The Grand Passion' at the ..... theater today."

Advertising Aids: One, three, six, twelve and 24-sheet posters. Full set of stills. Half tones for all newspaper needs. Press sheets. "Treasure Box" of exhibitors' self-helps.

"LITTLE MISS NO ACCOUNT."

Vitagraph Blue Ribbon Feature, Starring Gladys Leslie in a Screen Version of Edward P. Smaney's "Best Seller," "The Reflections of Scarlet." Scenario by A. Van Buren Powell. Directed by William P. S. Earle. Released April 1.

Cast.

Patty Baring.....Gladys Leslie
Edwin Sayer.....Frank O'Connor
Josiah Wheeler.....William Calhoun
Ann Wheeler-Ballinger....Eulalie Jensen
Stebbins.....West Jenkins
Herman.....Richard Wangemen
Ned.....Carlton King
Bobby.....Stephen Carr

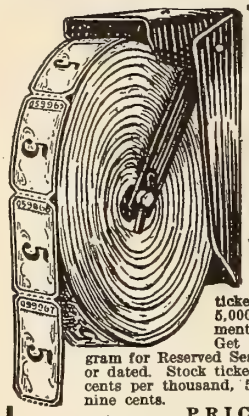
The Story: The stepfather of Patty Baring schemes with his sister to get Patty to sign certain papers which would deliver to them her big estate. They impose so many indignities upon her that Patty runs away on her eighteenth birthday, the day the schemers had planned to get hold of the fortune, and is adopted by the father of a newsboy she had befriended. In the store the boy's father runs she meets a gambler and an assistant district attorney. The attorney falls in love with her, and the gambler, to discredit her in the eyes of her lover, lures her to a gambling house, which is subsequently raided. Patty is arrested with the others, but the scheme results in a boomerang for the gambler and girl's relatives, who had a hand in her being lured to the den, for they find themselves convicted on a charge to defraud, and are jailed.

Feature: Gladys Leslie as Patty Baring, Frank O'Connor as Edwin Sayer, and William Calhoun as Josiah Wheeler.

Program and Advertising Phrases: A Gripping Story of Mercenary Intrigue.
Good Fortune Turns the Winning Card.
Gambling With a Girl's Good Name and Fortune.
Fate Protects the Sadly Beleaguered Heroine.
Honest Love Wins Over Intrigue and Plotting.
"The Reflections of Scarlet" on the Screen.
Edward P. Smaney's "Best Sellers" in Photoplays.
See the Book You Have Loved Vizualized on the Screen.
Good Plays Come from Good Stories, Plus Good Acting.
"Little Miss Nobody" Is Both a Good Play and Good Story.
See Gladys Leslie, Queen of the Screen.

Stunt Suggestions: Playing cards will come in handy advertising this story of a gambling house. Hook up with store-window displays; lettering a sign, "Playing cards and gambling made a lady of 'Little Miss Nobody,' the Vitagraph Blue Ribbon Feature at (name of theater and date)." It will be hard to couple this show with a street "stunt." A ragged little "girl" might roam the streets with a sign, "I'm 'Little Miss Nobody.' Who Are You? See me at the (theater and date)."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Herald. Press book.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

**HE'S gone across—
YOU "come across"!**

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

Synopses of News Reels

Gaumont Company.

Graphic No. 1.

Washington, D. C.—5,000 Soldiers from Nearby Camps Get Sightseeing Trip. Men in uniform are guests of city's patriotic motorists.

Chicago, Ill.—The Medical Women's Club Organize a Unit for Service Abroad. The work of British and French women doctors is one of the magnificent achieve-

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

AS IN THE PAST

Film DEVELOPMENT and PRINTING finds its perfection in EVANS' SERVICE.

Quality, responsibility and despatch mark every operation. Having helped others make film history, we are competent to help you.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

ments of this war. American women will not be found wanting.

Jersey City, N. J.—Explosion and Fire Wreck Huge Warehouses Filled with Army Supplies. Erie Railroad loses repair shop and equipment. Total loss $1,500,000.

Chicago, Ill.—Not a Locomotive, Just an Odd Kind of Automobile. It took Mr. A. F. Steinard four years of his spare time to build it and cost him $10,000.

France.—At an American Supply Base. Good things to eat are plentifully supplied by Uncle Sam.

Chicago, Ill.—Little Bo-Peeps of Lyons School Tend Thirty-two sheep. Children are taught food conservation from their own live pets as models.

Macedonia.—On the French-Greek Front. Mr. Venizelos and Generals Gerome and Zimbrakis.

Chicago, Ill.—A New Kind of Truss Wheel Tractor Will Revolutionize the Tread for Tanks. Sub-titles: The water-filled shell holes of "No Man's Land" could not furnish any rougher going than this road. No other kind of tractor can use railroad tracks. This one can and does.

Los Angeles, Cal.—The Red Cross Present Firemen with Service Flag. Subtitle: Patriotic salvage work is given appropriate recognition. The flag contains ninety-one stars.

We should all answer "yes" to this question—

Gaumont News No. 1.

San Francisco, Cal.—World's Biggest Concrete Ship Takes to the Water Like a Duck. The "Faith" is America's answer to the Hun's U-Boat problem.

Washington News.—Interesting Items from Our National Capital. Sub-titles: Miss Anne Martin of Reno, Nevada, is the first woman to announce her candidancy for the United States Senate. She will run on an independent ticket to fill the unexpired term of Senator Newlands. The Society to "Save a Belgian Baby" opens its campaign here. Speaker Champ Clark does his bit, each flower saving the life of a baby in Belgium. New Japanese War Mission discusses with Secretary Baker's aides the question of a Japanese invasion of Siberia. Our War Congress. Two hundred members of the House of Representatives pose on the capitol steps for the first time in years.

Pasadena, Cal.—Chicago "Cubs" Start Training Here. Weeghman's flock show mid-season form in fast workouts.

France.—A Big British Tank, After Its Successful Attack, Brings Back Its Prize—a Monster German Gun. Sub-titles: In Lorraine the American boys are holding a sector over fifty miles in length. The spring thaw causes the river Meuse to overflow near Verdun. The building in which the Superior Council of the Allies was held in Versailles. Mr. Lloyd George. General Pershing. Clemenceau and Petain.

Washington, D. C.—The Nimble "Cootie" is Doomed. Uncle Sam's portable laundry is going to give our Yankee boys a complete change of clean clothes every week.

Camp Gordon, Ga.—Khaki-Clad Kaiser Chasers in Remarkable Regimental Review. This unit, ready to the minute, marches past in its own special mass formation.

"NEWMAN" Brass Frames and Rails

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.
PRINCESS THEATRE CO., Inc.,
Hartford, Conn.
C. A. Morrison, Mgr.

Insist on the Name "Newman" When Buying Frames
Write for New 1918 Catalogue

The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Pathe Exchange, Inc.

Hearst Pathe News No. 26 (March 27).

New York City.—City acclaims "Buffaloes," its regiment of negro troops, who are eager to help emancipate the world from German slavery.

Los Angeles, Cal.—Thrills and spills mark the auto race on the Ascot Speedway when daring drivers set new world's record for speed.

Camp Plunkett, Mass.—"Every shot a hit" is the motto of army and navy. Frequent practice is held on the ranges to develop markmanship.

In Italy.—Venice—city of palaces, gondolas and bridges—is now clad in war's armor as protection from the ravages of the Hun.

On the Italian Front.—Hail the conquerors of Mount Tomba!—Italy's brave fighters who have recovered their pace and are regaining their land.

New York City.—Making sailors keeps pace with making ships. Naval training ship Newport prepares seamen to man new emergency fleets.

Universal Screen Magazine.

Issue No. 65 (April 5).

Comedy.—A Few Bits of Military Vaudeville. Let's hope that the Japs will be as successful in chasing the Kaiser out of Russia as they are when it comes to acrobatics. These boys would make fine signal corps men.

Preparedness.—Training Officers of the Gallant Canadians. What the Canadians did at Ypres, Neuve Chappelle, Vimy Ridge, Somme and Cambrai made the Kaiser apologize to God for declaring he was going to wipe the British off the map. Their officers receive a wonderful preliminary training.

Industry.—Making That Panama Hat. In Java, Dutch Indies, they haven't woman's suffrage, or the men aren't going to war, but the girls work just the same.

Industry.—Making of a Newspaper. Part IV. You have seen how paper is made, how news material is whipped into shape, how it is "set up" and put into forms—now watch the lightning presses turn out thousands of completed papers every hour.

Art.—Miracles in Mud, Produced by Willie Hopkins.

EXHIBITORS

Read our Department "Advertising Aids for Exhibitors"—It will help you in billing your Feature Picture.

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).
Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).

ESSANAY COMEDIES.

The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

JAXON COMEDIES.

(*Seventh Series.*)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(*All Two-Part Comedy-Dramas.*)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).
Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).
The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(*Fifth Series.*)

After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 24.

The Hillcrest Mystery (Five Parts—Drama—Astra).
The House of Hate (Episode No. 3—"A Woman's Perfidy"—Two Parts—Drama—Astra).
Let's Go (One Reel—Comedy—Rolin).
Pests of Our Fruit Trees (Colored—Educational) and Picturesque France—Arcachon (Colored—Travel) (Pathe Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slacker (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 7.

Twenty-One (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 5—"Spies Within"—Two Parts—Astra).
Follow the Crowd (One-reel Comedy—Rolin).
Timber Transportation, Sweden (Colored educational), and St. Flour and Aurillac, Picturesque France (Colored Travel) (Pathe Split-reel).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 14.

The Busy Inn (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 6—"A Living Target"—Two Parts—Drama—Astra).
Pipe the Whiskers (One Part—Comedy—Rolin).
Whispering Wires of War (One Reel—War Film).
Hearst-Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).
Apr. 1—Honor of His House (Five Parts—Drama).
Apr. 8—His Majesty, Bunker Bean (Five Parts—Comedy-Drama).
Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Rich Man, Poor Man (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 18—Subjects on Reel: Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.
Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.
Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.

PARAMOUNT-BURTON HOLMES.

Mar. 18—A Summer Day in Skaguay.
Mar. 25—Over the White Pass.
Apr. 1—Down the Yukon.
Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

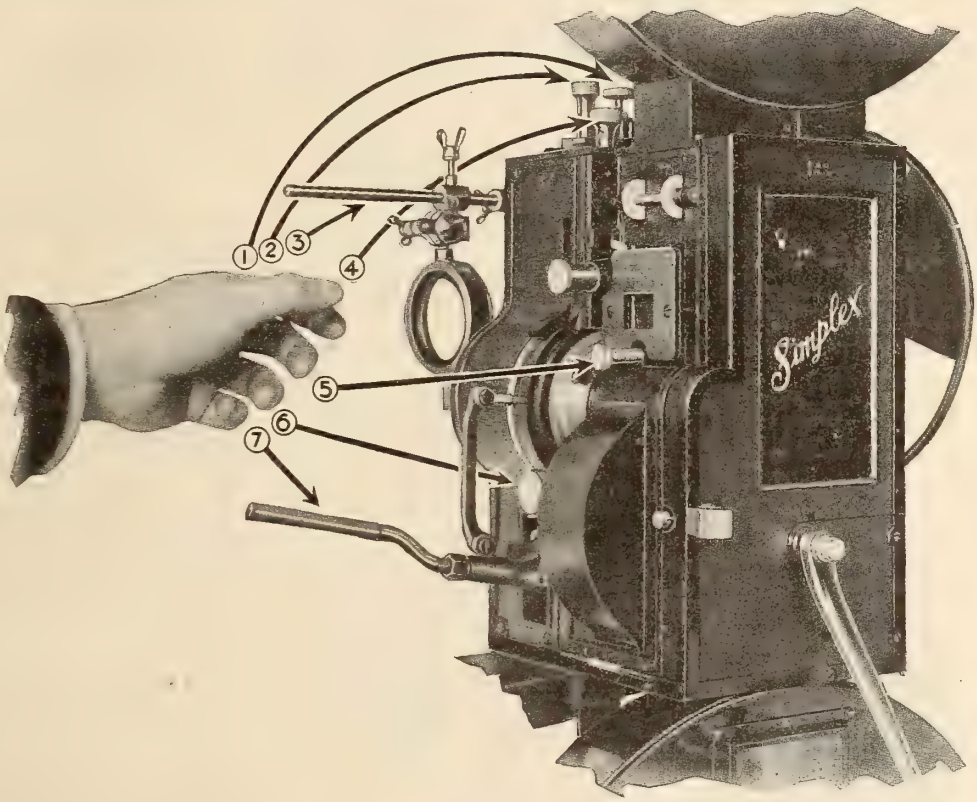
"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

All adjustments handy to the Operator's handiest hand



Just naturally, without any strain, without any corkscrewing of his spine, the Operator makes all necessary adjustments.

1, 2, 3. All Stereopticon adjustments.
4. Focusing Projection Lens.
5. Opening Door to reach Lower Loop.
6. Adjusting Shutter.
7. Framing.

This is only one of the many evidences of thoughtfulness for the Operator, and which show that, although the Simplex would win out on quality of projection alone, it is the Machine that enables the Operator to put on a better picture easier.

The utmost in convenience, added to the utmost in projection, makes the Simplex

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.
Mar. 27—Number 17 (Topical)—02940.
Apr. 3—Number 18 (Topical)—02949.
Apr. 10—Number 19 (Topical)—02958.

L-KO.

Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.
Mar. 27—Sherlock Ambrose (Two Parts—Comedy)—02939.
Apr. 3—Gowns and Girls (Two Parts—Comedy)—02948.
Apr. 10—(Title not decided)—02957.

NESTOR.

Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.
Apr. 1—Pink Pajamas (Comedy)—02947.
Apr. 8—Hickory Hiram (Comedy)—02956.

UNIVERSAL PRODUCTION.

Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.
Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.

UNIVERSAL SCREEN MAGAZINE.

Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.
Mar. 30—Issue 64 (Educational)—02941.
Apr. 6—Issue No. 65 (Educational)—02950.
Apr. 13—Issue No. 66 (Educational)—02959.

UNIVERSAL SPECIAL FEATURE.

Mar. 30—The Mystery Ship (Episode No. 18—"The Fight in Mid-Air"—Two Parts—Drama)—02943.
Mar. 30—The Bull's Eye (Episode No. 8—"Dynamite"—Two Parts—Drama)—02944.
Mar. 30—Finley Nature Studies No. 11—"Wild Fowl Nurseries of Southern Oregon" (Educational) and "How Mr. Noodle Went to a Masque Ball" (Cartoon Comedy)—02945.
Apr. 6—The Bull's Eye (Episode No. 9—"The Flaming Crisis"—Two Parts—Drama)—02952.
Apr. 6—The Lion's Claws (Episode No. 1—"A Woman's Honor"—Two Parts—Drama)—02953.
Apr. 6—Finley Nature Studies No. 12—"A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance—England" (Scenic)—02954.
Apr. 13—The Bull's Eye (Episode No. 10—"Coyotes of the Desert"—Two Parts—Drama)—02961.
Apr. 13—The Lion's Claws (Episode No. 2 "Beasts of the Jungle"—Two Parts—Drama)—02962.
Apr. 13—Finley Nature Series No. 13—"Sea Birds and Animals" and "The Land of Long Ago" (Scenic—Split Reel) 02963.
Apr. 13—Star Comedies—A Pigskin Hero (Comedy)—02965.

UNIVERSAL CURRENT EVENTS.

Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.
Apr. 6—Issue No. 47 (Topical)—02951.
Apr. 13—Issue No. 48 (Topical)—02960.

Mutual Film Corp.

STRAND.

Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.

MUTUAL STAR PRODUCTION.

Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).
Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Love Brokers (Five Parts—Dr.).
Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.
Mar. 31—A Good Elk.
Mar. 31—Her Bohemian Party.

KEYSTONE COMEDY.

Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—Mr. Briggs Closes the House.
Apr. 14—First Aid.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

100 % Perfect Development Has No Latitude

NICHOLAS KESSEL

Announces:-

His Retirement from the Fort Lee Laboratories of the Triangle Film Corporation.

The Plant at HUDSON HEIGHTS, N. J., formerly used for HERBERT BRENNON PRODUCTIONS, has been leased and as soon as alterations are made and new equipment installed, will be operated for manufacturing of the highest grade only.

UNIFORM QUALITY
IS ASSURED BY
A NEW PROCESS

100 % Perfect Development Has No Latitude

KESSEL & DOWNING

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).
Apr. 1—Little Miss No-Account (Five Parts—Drama).
Apr. 8—The Business of Life (Five Parts—Drama).

BIG V COMEDIES.

Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.
Apr. 1—Sleuths and Slickers.

VITAGRAPH COMEDIES.

Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.

VITAGRAPH SERIALS.

Vengeance and the Woman.

Mar. 18—Episode No. 13—"Sands of Doom" (Two Parts—Drama).
Mar. 25—Episode No. 14—"The Hand of Fate" (Two Parts—Drama).
Apr. 1—Episode No. 15—"The Reckoning"—Two Parts—Drama).

"The Woman in the Web."

Apr. 8—Episode No. One ("Caught in the Web"—Two Parts—Drama).
Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—A Camouflage Kiss (Five Parts—Comedy-Drama).
Apr. 7—The Bride of Fear (Five Parts—Dr.).

FOX STANDARD PICTURES.

Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 24—The Decoy (Half Reel).
Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).
Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.

FIRST NATIONAL EXHIBITORS' CIRCUIT

The Sign Invisible.
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).

Petrova Pictures Company.

The Daughter of Destiny (First Production—Seven Parts).
The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).
Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
A Pair of Sixes (Essanay—Five Parts—Comedy-Drama).
The Curse of Iku (Essanay—Seven Parts—Dr.).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Feb. 13—The Matinee Girl.
Feb. 27—The Artist's Model.
Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.
Mar. 29—Broncho Billy's Indian Romance.
Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.

Lincoln-Parker World Travelogue.

Feb. 1—Panama Canal, Part I.
Feb. 8—Panama Canal, Part II.
Feb. 15—Colombia, Part I.
Feb. 22—Colombia, Part II.
Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).
Apr. 1—The Cross Bearer (Seven Parts).
Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.

Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

CAMERAMAN, experienced, exempt, own outfit, seeks engagement studio, scenic, weekly. If no vacancy, will consider assistant's job with advancement. References, Schjerbeck, 17 Post Ave., N. Y. City. Phone St. Nicholas 8590.

MANAGER (American) at liberty, fourteen years' experience moving picture business, expert on Projection, good advertiser, can buy right, sober, reliable, will consider managing large house or circuit. Address Business Producer, care M. P. World, N. Y. City.

STRICTLY high class organist, employed, desires change. Fine library—references. Good organ and salary essential. Musician, care of M. P. World, New York City.

ORCHESTRA CONDUCTOR, expert in arranging proper musical settings for pictures, choice library, highly recommended. Will consider position with first class house. Address Director, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—A manager thoroughly experienced, for picture house. Apply Menschel Bros., 142 2d Ave., New York City.

THEATER WANTED.

WANTED—To purchase or lease theater not less than 600 capacity within one hundred miles of New York City. Send full particulars to E. B., care M. P. World, New York City.

EQUIPMENT FOR SALE.

8,000 opera chairs, including upholstered, excellent condition, 75 cents up. Wood folding chairs in stock. Atlas Seating Company, 10 East 43rd St., N. Y. City.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

TWENTY-FIVE guaranteed rebuilt motion picture machines, all makes, and hundreds of film subjects for sale cheap. Feature Film Company, St. Paul, Minn.

TWO Fort Wayne Compensarcs 220 volts, fine condition, $27.50 each, shipped subject to examination. Kaufman Film Specials, Memphis, Tenn.,

STUDIO EQUIPMENT FOR SALE.

FOR SALE—Laboratory equipment, 2 Cooper-Hewitt stand lamps for title work, 110 D. C.; 1 water filter; 24 excellent arc lamps for industrial interiors; 2 new portable projectors, demonstrating machines. Will sell above cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St. Indianapolis, Ind.

CAMERAS, ETC., FOR SALE.

EVERYTHING cinematographic, astonishing novelties, cameras, dissolvers, tripods, polishers, printers, prismaopticons, lenses, extraordinary facilities for mechanical work, repairing. Eberhard Schneider, 2d Ave., 14th St., N. Y. City.

CAMERAS FOR SALE.

SPRING CLEARANCE, 1918————ALL CAMERAS, ACCESSORIES, ETC., QUOTED ARE ACTUALLY IN OUR STOCK READY FOR IMMEDIATE SHIPMENT—200 ft. Pathe inside magazine, automatic dissolve, regular and trick crank, fitted with 50 M.M. Hellar lens, one of the finest machines made. Our price, $150.00————400 ft. Ernemann Model B, forward and reverse take-up, without change of belts. Finest movement, gear drive, regular and trick crank, 2", F:3.5 and telephoto lenses, in revolving lens mount, focus tube through camera. Our price, $250.00————400 ft. Williamson Professional M. P. Camera, forward and reverse take-up, 1 to 1 movement, spot dissolve. Our price, $135.00————200 ft. Special M. P. Camera, forward or reverse take-up, all movements, from one central gear, fitted with 50 M.M. Ernon Anastigmat lens in focusing mount. Our price, $75.00————Universal M. P. Camera, F:3.5, 50 M.M. B. & L. Tessar lens, regular and trick crank, tripod, 2 extra magazines, and carrying case. Our price, $275.00————200 ft. Ernemann Model A, 1 to 1, and 8 to 1 cranks, direct gear drive, with one extra magazine. Our price, $110.00————200 ft. Davsco M. P. Camera, slightly used, fitted with Tessar lens, F:3.5. Cost, $110.00. Our price, $80.00————400 ft. U. S. M. P. Camera, automatic dissolve, speed indicator. Our price, $125.00————Davsco Cinematograph Studio Light, gives 12,000 candle power on 15 amperes. Complete with stand. Our price, $35.00————10,000 candle power Northern Light, complete with stand, wiring, etc., Our price, $65.00.————Universal M. P. Camera Tripod. Our price, $55.00————Davsco Light-Weight M. P. Tripod, with panoramic and tilting top. Our price, $25.00————1914 Model Motiograph, motor driven projector, star intermittent, all metal base, finest possible condition, fitted with short focus projection, long focus projection, with one extra lens for lantern slides. Costs, when new, $235.00. Our price, $75.00. ACT PROMPTLY, GET IN TOUCH WITH US TODAY. TELEGRAPHIC ORDERS SHIPPED SAME DAY THEY ARE RECEIVED. DAVID STERN COMPANY, IN BUSINESS SINCE 1885, 1027R Madison Street, Chicago, U. S. A.

SERVICE AND VALUE—Seven M. P. cameras sold in two days. Each shipped immediately. That's real service. Bass values brought the orders. SPECIAL BARGAINS: 400 Pittman Professional, Tessar f:3.5 lens, automatic dissolve. Price complete, $160.00. 400 ft. Improved U. S. Cam and shuttle intermittent. Krauss Zeiss Tessar f:3.5 lens. Metal magazines. Price complete, ready to use, $110.00. 400 ft. Pathe Professional, outside magazine, Tessar f:3.5 lens, with two extra magazines. Price, $400.00. 1916 model Universal M. P. Tessar f:3.5 lens. Condition like new. Price, $210.00. Bell & Howell M. P. Camera. Complete, with 2-in. Carl Zeiss Tessar, 3-in. Carl Zeiss Tessar, 7-in. Cooke Telephoto, one 200 ft. magazine, one 400 ft. magazine and tripod with case. Complete, $850.00. Slightly used Universal tripods at $47.50. Used Northern Lights at $45.00. One Dallmeyer f:1.9 Cine lens, 3-in. focus, at $75.00. One Carl Zeiss 2-in. Tessar f:3.5 in bbl. at $27.50. One 6-in. Dallmeyer f:4.5 Telephoto in bbl. at $50.00. WRITE TODAY TO THE HOME OF CAMERAS. AMERICA'S MODERN CAMERA EXCHANGE. BASS CAMERA COMPANY, Chas. Bass, President, 109 NO. DEARBORN ST., CHICAGO, ILL.

FILMS WANTED.

10 TO 20, 5 and 6 reelers and Max Linder comedies for export. Send lists and prices. P. O. Box 159, Brooklyn, N. Y.

FILMS FOR SALE.

BRAND new print Uncle Tom's Cabin, original production five reels featuring Irving Cummings and the Celebrated Thanhouser Kid, approximately forty-six hundred feet, twelve cents foot, reasonable amount paper with same. Chicago Film Trading Co., 17 No. Wabash Ave., Chicago, Ill.

FILM for sale, all subjects released by the Unicorn Film Co., consisting of one and two-reelers featuring Mary Pickford, Mack Sennett, Blanch Sweet, Billy West, Owen Moore, Francis Ford, and others; all in splendid condition, with reasonable amount paper; also single reel Keystone Comedies. Chicago Film Trading Co., Shops Bldg., Chicago, Ill.

In answering advertisements please mention The Moving Picture World

Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FRANCIS FORD PRODUCING CO.
Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Following Are Norma Talmadge Productions.
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
The Following Are Wm. S. Hart Productions.
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
The Following Are Douglas Fairbanks Productions.
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
Feb. 1—The Stranger.
Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

Producers,—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

SPEER

THE CARBON WITH
A REPUTATION

SPEER ALTERNO CARBONS
for A.C. Work
AND
SPEER HOLD-ARK CARBONS
for D.C. Work

Have Proved Their Worth and Value

Write for descriptive folder, also the pamphlet showing operators' endorsements

Full Information Supplied By Your Dealer
"The Carbons with a Guarantee"

MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Cremona

Solo Theatre Orchestra-Organs

The instrument with the human voices.

SOLO STYLE "O"

The exclusive features of the CREMONA create a permanent satisfaction with both manager and patrons.

Reduces the overhead for music.

The Marquette Piano Co.
General Office and Factory:
1608-24 South Canal St., Chicago

Can I Display a Better Picture?

This is a question exhibitors are asking everywhere for they realize it is the quality of picture displayed that holds their customers' patronage.

Why not give your patrons the best, keep them coming and do it at a big saving?

THE BRECO CONVERTER

THE MODERN METHOD OF
CHANGING A. C. TO D. C.

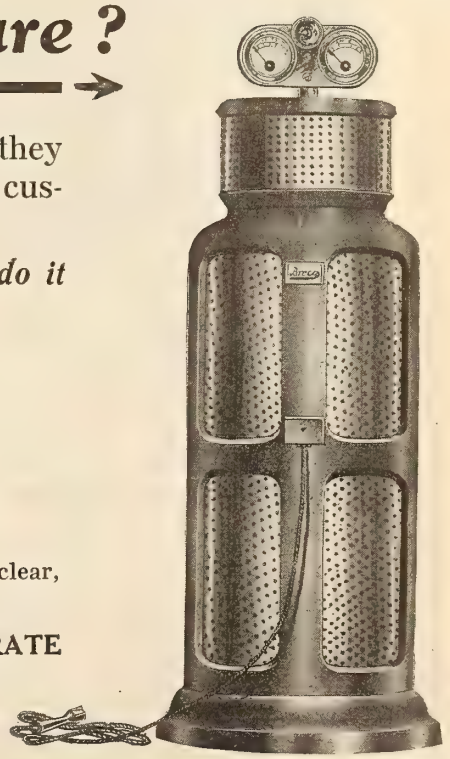
Was designed for your particular benefit. It enables the operator to display a clear, sharp, brilliant picture, free from eye strain or flicker.

HIGHLY EFFICIENT, ECONOMICAL, VERY EASY TO OPERATE

Will operate one or two arcs at a big saving in current. Very easy to install. Takes up little space and can be operated without special instructions.

LOW IN PRICE UPKEEP MINIMUM

Get particulars of this modern necessity



THE BRECO ELECTRIC CO. Sole Licensees **206 Huron St., Toledo, Ohio, U.S.A.**

Write us today for descriptive literature

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

Advertise Your Business

By the quality of your Projection

Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.

We will take in your old machine on part payment on a New Machine on the MONTHLY PAYMENT PLAN.

WRITE TODAY FOR PARTICULARS AND CATALOG

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg. 5 S. Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Illinois
Wright & Callender Building, Los Angeles, Cal.

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

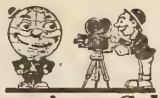
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

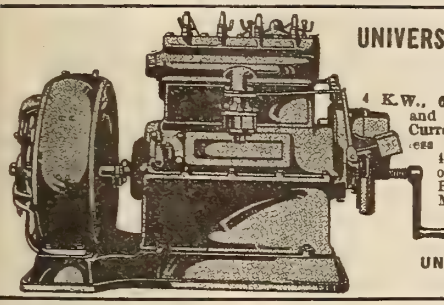
Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE



985 Market Street San Francisco, Cal.

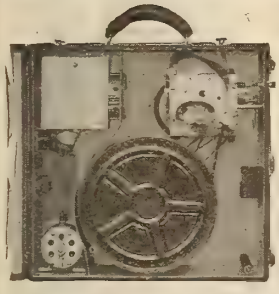


UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 16.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.



The De Vry PortableMotion Picture Projector

For use where PORTABILITY is as essential as QUALITY. Project your film where and when you please—in your Office, Home or at the Exchange. Easier to carry than a traveling bag.

Motor Drive—17"x17"x7". Weighs but 20 Pounds. Takes Standard Size Reels and Film.

Used by—Ford, Dodge, Packard, Mitchell and Paige-Detroit Motor Car Companies.
Dodge Brothers are using 75 De Vry's.

The DE VRY CORPORATION 117 N. Fifth Ave. CHICAGO, ILL.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City | 917 Schiller Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

The Spanish Edition of the Moving Picture World

is throwing the light on your export market.

It works in distant fields while you toil at home

CINE-MUNDIAL

Are you availing yourself of its services?

TOTAL NUMBER OF THEATRES MORE THAN 7.500

If not, your indifference is positively costing you in dollars and cents.

Grasp the opportunity extended by its advertising columns! Rates on Application.

Chalmers Publishing Co. 516 - 5th Ave. New York City.

BETTER PROJECTION
WITH
—UTE— EQUIPMENT —UTE—

WM. A. LANDAU
President

TELEPHONE AUDUBON 5048

S. G. BOCK
Sec'y and Treas.

L. & B. AMUSEMENT CO., Inc.
LESSEES
HEIGHTS THEATRE
181st STREET AND WADSWORTH AVENUE

New York, March 23, 1918.

UNITED THEATRE EQUIPMENT CORPORATION
729 SEVENTH AVENUE, NEW YORK CITY

Attention J. C. Hornstein, Manager

Dear Mr. Hornstein:—

We have just installed the VELVET GOLD FIBRE SCREEN at our Heights Theatre—181st Street and Wadsworth Avenue, New York City. This screen has replaced another Gold Fibre Screen and we wish to state that the screen you have just installed, together with the two Power's 6-B Cameragraph machines and special lenses, are giving us better projection than we have EVER had heretofore.

Very truly yours,
L. & B. AMUSEMENT CO., Inc.,
Per S. G. BOCK, Sec'y and Treas.

P. S.—We forgot to state that, in conjunction with the VELVET GOLD FIBRE SCREEN and Power's machines, we are using the Hallberg MOTOR GENERATOR.

WE ARE THE DISTRIBUTORS OF
HALLBERG MOTOR-GENERATORS AND ECONOMIZERS

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

Power's Cameragraph The Better Projector

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

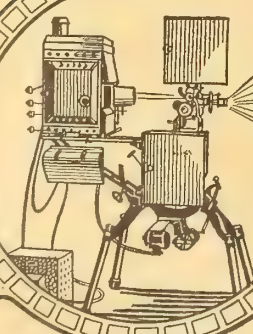
Largest Moving Picture Equipment House in the World

?

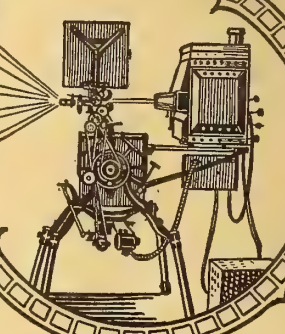
Ask the Operator

FROM HIS PRACTICAL EXPERIENCE HE CAN GIVE YOU THE REASONS WHY

Power's Cameragraph is the Leading Motion Picture Projector



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 36, No. 3 April 20, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK
TRADE MARK
ARTCRAFT PICTURES

Chalmers Publishing Company 516 Fifth Ave. New York

BEAUTIFUL
PRISCILLA DEAN
IN "THE
TWO-SOUL WOMAN"
THE GREAT FIRST PRIZE
DRAMATIC WINNER
With wonderful Priscilla Dean in the title Role—Joseph Girard as "The Doctor"—Ashton Dearholt as "The Husband" and Evelyn Selbie as "The Housekeeper."
Based on the amazing novel "THE WHITE CAT" by the celebrated fiction writer, Gelett Burgess—read by thousands all over America.
Produced by
ELMER CLIFTON

The Chicago Examiner says:

"The Revivified Broncho Billy Pictures

are unreeling and they stack up splendidly with present-day stuff. Those one-reel episodes dominated by daring riding and wonderful scenery are little classics."

SHOW ONE EACH WEEK

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

Perfection Pictures

ESSANAY

George Kleine System
Distributors

WORLD-PICTURES
present

ETHEL CLAYTON
in
"The Witch Woman"

Story by WILLARD MACK Directed by TRAVERS VALE

DRAMATIC MIRROR:

"An engaging story screened from a smooth scenario. Superb scenery which is of the sort that would make of the film a veritable scenic and would interest the spectator without the added advantage of being the setting for a story."

VARIETY:

"Absorbingly interesting. Sure to give satisfaction."

EXHIBITOR'S TRADE REVIEW:

"Star has seldom been seen in a role which fitted her dainty personality so perfectly. Replete with genuine emotion of a healthy kind. Story never drags."

NEW YORK MAIL:

"There is swiftness of action, pastoral beauty of scene and contrast of characterization in 'The Witch Woman'."

It makes Americans fighting mad

THE PICTURE THAT BLOCKED THE TRAFFIC ON BROADWAY

—"but the truth —don't let my people know!"—
—"an
"THE KAISER —
Only that morning there was a wedding in the quiet of the village square.
—"YOU FIEND!"
—then came the Kaiser's horde of baby killers
JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

ese hands I'll tear you limb for limb!"
"We all knew his Majesty's weakness for soft white hands and we shuddered"
the Beast of Berlin"
"What—the United States fight ?—faugh!"
—"Kill the Belgian swine!"
y ask you at any moment to strike your own mother, sister or sweetheart"
"Stand aside old woman,— it's the girl I want!"
The "SCRAP OF PAPER"
"It was a glad day for the blacksmith of Louvain"

Marcus Loew
and
William Fox

have just made the very unusual decision to book the picture

"The KAISER - the Beast of Berlin"

to
run simultaneously

in the New York City Theatres of their competing circuits.....and have booked it for a total of

One Hundred Days

Our best advice to you, even if your competitor has beaten you to it,.....is to

Book it under Any *and* Every Condition

for the Reason that this Super-Sensation

Draws Everywhere Capacity Crowds.

JEWEL PRODUCTIONS Inc.

1600 Broadway, New-York.

EXHIBITORS EVERYWHERE

THE BIG FOUR

WM. S. HART DOUGLAS FAIRBANKS NORMA TALMADGE FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant Street, Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1225 Vine Street, Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry Street, Pittsburgh, Pa.

WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Avenue, Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Superfeatures, Inc., Sidney B. Lust, 1209 E Street, N. W., Washington, D. C.

MINNESOTA, NORTH and SOUTH DAKOTA and WISCONSIN, to Friedman Film Corp., Film Exchange Building, Minneapolis, Minn.

CALIFORNIA, ARIZONA and NEVADA, to Sunset Film Corporation, Julius L. Lazarus, Pres., San Francisco and Los Angeles, Cal.

ILLINOIS and INDIANA (Talmadge and Keenan Re-Issues), to Central Film Corporation, 110 South State Street, Chicago, Ill.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet, Apply for Detailed Information to

HILLER & WILK, Inc.

1476 Broadway, New York

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.

WELCOME, PARAMOUNT!

(No. 203 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company.)

The Paramount has been giving Bluebird Photoplays so much free advertising by producing Maeterlinck's "The Blue Bird" that it is only fair for me to return the courtesy.

* * * *

First, therefore, I congratulate the Paramount on making an exquisitely beautiful picture. Maeterlinck's "The Blue Bird," as produced by the Paramount, will live as one of the great classics of the screen as it has lived as a classic of literature. It is, I believe, the finest thing the Paramount has ever done. It should be shown in every theatre in the world, for it will add to the sum total of the world's happiness.

* * * *

Second, I congratulate the Paramount on the big vital fact that "The Blue Bird"—their finest effort and probably the most profitable one for themselves as well as for exhibitors who book it—CONTAINS NOT A SINGLE OVERPAID STAR. Thus, no vast fortunes were wasted on its production. This will enable the Paramount to book "The Blue Bird" to exhibitors at a rate which will permit the exhibitors to make a profit. It is a step in the right direction and I hope it is but the first of several steps the same way.

* * * *

Third, I congratulate the Paramount on their splendid advertising campaign in the newspapers and magazines of recent weeks. I notice that they do not advertise any of their high priced stars in this big advertising campaign, but boost their stars in moving picture trade papers only. This is splendid. It ought to work out well. I assume this is the first move in a well thought out plan to gradually cease advertising the high priced stars altogether, meanwhile keeping the stars in good humor by letting them see their names and faces in print in the trade papers every week. This last form of advertising is comparatively inexpensive and does not add enough to the overhead to make prices higher than the exhibitor can afford to pay.

* * * *

If I am correct in assuming that the Paramount has decided to rely on the merit of its pictures and gradually let the stars "die off," it will mean that the Paramount can operate at a profit. If the Paramount does not have to pay all of its profits out in high salaries and other terrific overhead, it will be a good thing for the whole business because the Paramount is a good producing concern. It has made a large number of mighty fine pictures. If it is planning a starless and high-priceless policy, it can make a far higher percentage of good pictures.

* * * *

All of this will be a good thing for the exhibitor, for it means that before long all producing companies will adopt the Bluebird and Universal plan of depending on good pictures

instead of on the names of high priced stars. I have already welcomed to the Bluebird plan such producers as the Metro, Fox, Pathe, Triangle, World and others who have shown a disposition to throw off the star burden that all but crushed the industry. I have hoped for a long time that the Paramount would line itself up for the new reform, and it is now gratifying to note these first indications of a new general policy of wakefulness. The Paramount people have in a great measure helped to put the business on a high plane, artistically, and none will be better pleased than I to see them go through with what they now seem to be starting.

* * * *

It would have been a fine thing, financially, if all the producers named above had seen the merit of the Universal and Bluebird policy two years ago. I haven't the least doubt that it was the origination and adoption of the policy by the Bluebird and the Universal that has made the Universal probably the most solid financial structure in the picture business. And the best of it is that we attained this position not by taking all the exhibitors' profits but by giving them the kind of pictures they needed at prices they could well afford to pay.

* * * *

I hope Maeterlinck's "The Blue Bird" production will make a pile of money for the Paramount people, for this more than anything else will convince them they are on the right track in depending on meritorious pictures rather than on such shifting assets or liabilities as overpaid stars.

* * * *

Exhibitors who do real thinking will see in all this the dawn of a new era—the beginning of a live-and-let-live policy among producers, exchanges and exhibitors—the only ideal cooperative scheme in the whole wide world of real business.

* * * *

Book the Paramount's "The Blue Bird" picture, secure in the knowledge that you are not paying a penny for an overpaid star; because the picture is bigger than any star. The money that the Paramount saves you on this picture and the profit that it will make for itself will be a glorious lesson for everybody.

Reproduced from the MOVING PICTURE WEEKLY, a magazine with a larger circulation than any trade paper in the moving picture field. Here and here only are published Carl Laemmle's Straight-from-the-Shoulder Talks, the only absolutely fearless weekly discussions of conditions affecting producers, exhibitors and exchanges. The MOVING PICTURE WEEKLY does not rely on advertising revenue. Therefore it can discuss delicate trade subjects in a startlingly candid manner that would be impossible in even the strongest trade paper. Any exhibitor who does not get the MOVING PICTURE WEEKLY is welcome to a three months trial FREE. Simply send in a request ON YOUR BUSINESS STATIONERY and tell us whether to mail the magazine to your theatre or to your home. Editor, Moving P.cture Weekly, 1600 Broadway, New Xork City.

The Tremen

of "THE LION'S CLAWS"

ndous Power

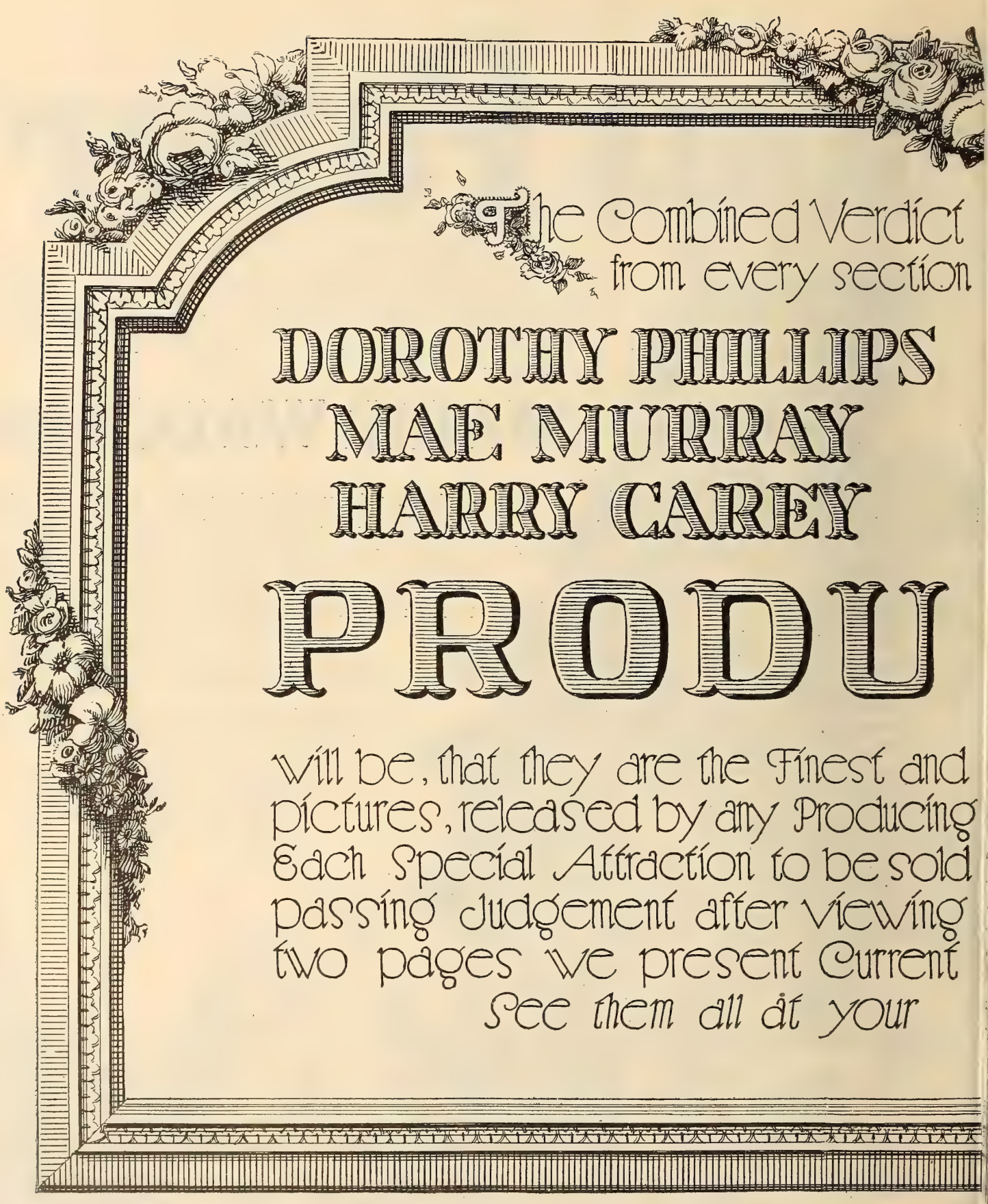
"THE LION'S CLAWS"—the latest and greatest Universal serial thriller will smash serial competition and will pull when your feature rails. Filled with nerve tingling sensations, with romance, adventure and tremendous punches, it means 18 weeks of big business for you, with the additional guarantee of the drawing power of dashing, reckless—

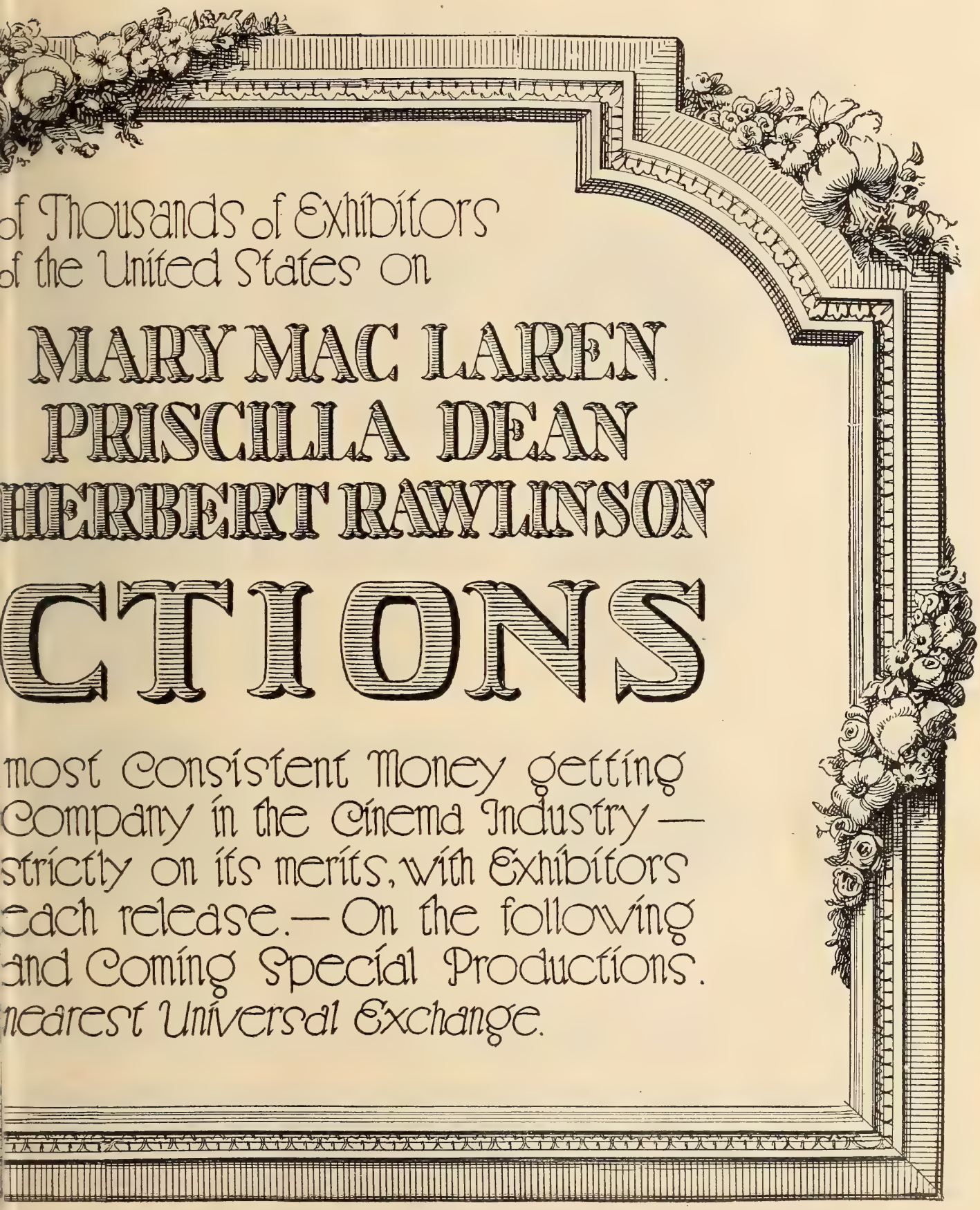
MARIE WALCAMP

—who brought people in droves to see "THE RED ACE" and that great box office serial winner—"LIBERTY." You needn't take our word for the holding power of this serial. GO SEE IT YOURSELF WITH YOUR OWN EYES at your nearest Universal Exchange. Ask to see the album containing many of the big, thrilling scenes. Ask for a copy of the complete advertising and publicity campaign book that shows you the big stunts and ideas with which to put over this big serial.

BOOK NOW—by mail—wire—phone or in person at your nearest Universal Exchange.

UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.


The Combined Verdict
from every section
DOROTHY PHILLIPS
MAE MURRAY
HARRY CAREY
PRODU
will be, that they are the Finest and
pictures, released by any Producing
Each Special Attraction to be sold
passing Judgement after viewing
two pages we present Current
See them all at your


of Thousands of Exhibitors
of the United States on
MARY MAC LAREN
PRISCILLA DEAN
HERBERT RAWLINSON
CTIONS
most Consistent Money getting
Company in the Cinema Industry—
strictly on its merits, with Exhibitors
each release.—On the following
and Coming Special Productions.
nearest Universal Exchange.

Dorothy Phillips

DOROTHY PHILLIPS PRODUCTION

—"THE RISKY ROAD," released April 8th, is one of the biggest Box-office attractions of the season. The story and action is as powerful as the title, which is a money-getter par excellence. Good for an extra run. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

Mae Murray

MAE MURRAY PRODUCTION

—"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational treat for millions and big results for Exhibitors. It's title is exceptionally strong, and the production backs up the title to the letter. Play this one for more than one day.

Priscilla Dean

PRISCILLA DEAN PRODUCTION

—"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity especially on repeat performances. Released May 6th.

Your nearest Universal will arrange Special Trade

Harry Carey

HARRY CAREY PRODUCTION

—"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which were received with unbounded enthusiasm by hundreds of shrewd Exhibitors. No competition can outdraw this feature. Released April 22d.

Herbert Rawlinson

HERBERT RAWLINSON PRODUCTION

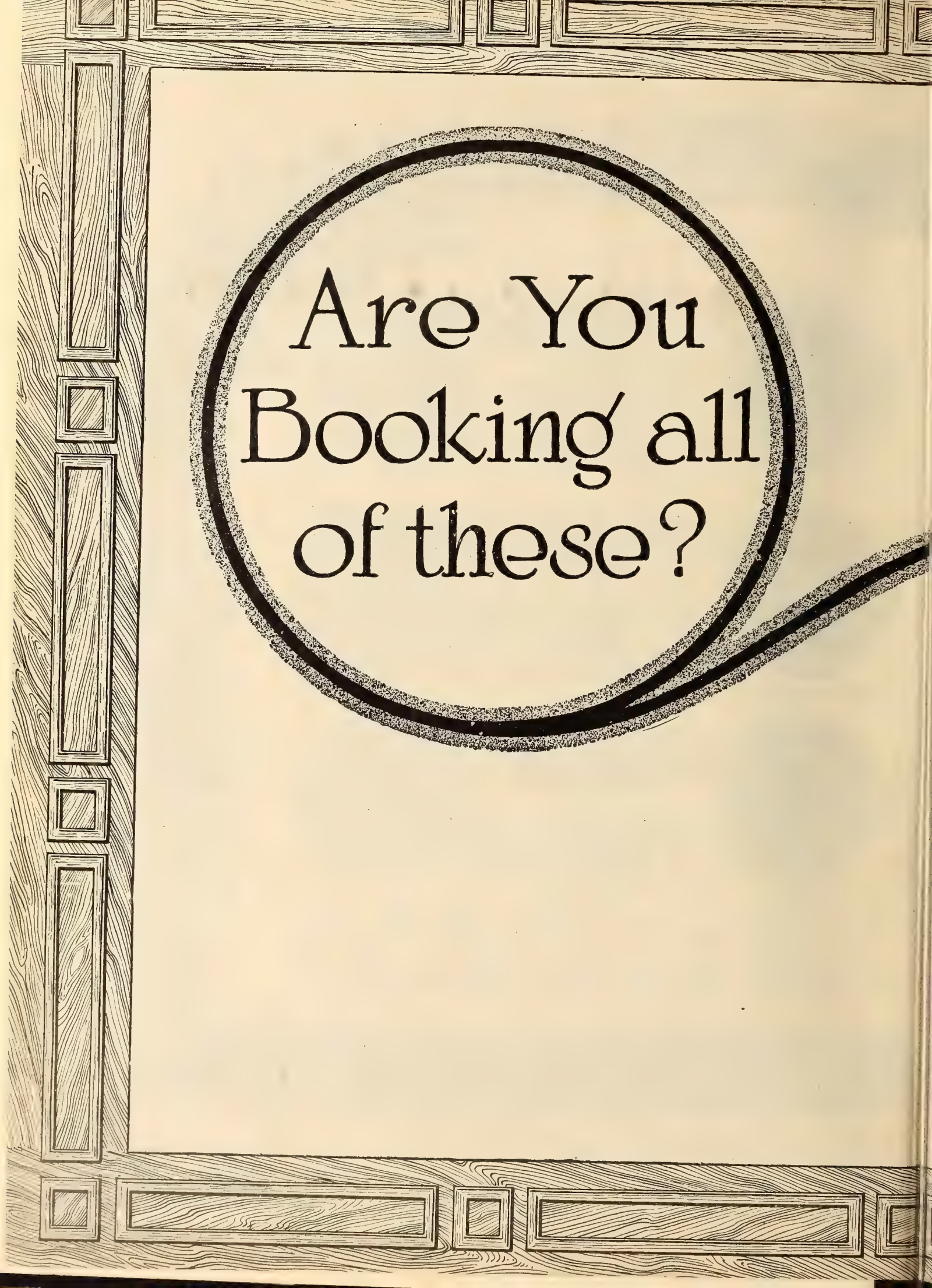
—"SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success—"COME THROUGH"—in which Rawlinson took the country by storm. It is a big feature to be booked for longer than one day for the big money. Release date to be announced later.

Mary MacLaren

MARY MAC LAREN PRODUCTION

—(Title and release date to be announced later) will be a great "come back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's great sensation, "SHOES." Watch for this new one in June.

Exchange will confer with you and Showings of all these Productions

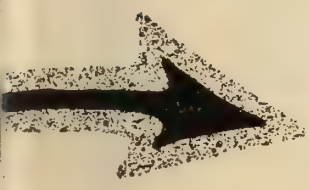

Are You
Booking all
of these?

ARTCRAFT PICTURES

for

March and April

In order of release



MARY PICKFORD

in "Amarilly of Clothesline Alley"

CECIL B. De MILLE'S

"The Whispering Chorus"

Maeterlinck's "THE BLUE BIRD"

WILLIAM S. HART

in "The Tiger Man"

ELSIE FERGUSON

in "The Lie"

DOUGLAS FAIRBANKS

in "Mr. Fix-It"

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Goldwyn Pictures

The Kind Of Picture Mr. Lourie Wants In His Boston Theatres

MR. Jacob Lourie, owner of the Modern, Beacon and other Boston theatres, is wealthy and successful. Hundreds of exhibitors watch his policies and decisions and follow them—for Jacob Lourie knows the *dollar values* of pictures.

"I want stars"—says Mr. Lourie—"whose names are on the tongues of the public—stars who inspire popular affection—stars who interest all classes and offend none.

"I want stories"—says Mr. Lourie—"with backbone in them—stories that can stand up alone—stories that appeal to the mind through the eyes. I want stories that pull the public into my front doors as an electric magnet attracts scrap-iron."

It is indeed fine to be able instantly to give Mr. Lourie exactly the kind of production he desires—

Mae Marsh
in
THE FACE IN THE DARK

by Irvin S. Cobb
Directed by Hobart Henley

The most distinctive Mae Marsh picture since "The Cinderella Man." Released April 21.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

The Critic Said It Couldn't Be Done!

HE ridiculed the crime story of the inexperienced girl author. "The things she described could never be done," he said. So just to show that they could, she achieved the daring exploits about which she had written.

CAN you imagine a screen melodrama that could contain more surprises and sensations than are promised by such a plot? Can you think of any delightful, youthful, fun-making star who could be as wonderful as

MADGE KENNEDY
in
The Danger Game

By Roy Somerville - Directed by Harry Pollard

Madge Kennedy's popularity has swept across the country. Instantly she became a tremendous favorite with the public and nation-wide appreciation of "the girl without an equal" made exhibitors put their every resource behind her. She is the sensational discovery of the screen year—and "The Danger Game" is her biggest and most successful production. Released April 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Three SELEXART PICTURES Made by Fine Specialists

GOLDWYN offers for release through its exchanges, beginning April 15, three powerful pictures under a single contract; pictures containing all the "punch" and emotional drama that is required to make your second day's business larger than your first.

HOWARD HICKMAN
in
Blue Blood
by J. Grubb Alexander
Directed by Elliott Howe

RHEA MITCHELL
in
Honor's Cross
by H.B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL
and
HOWARD HICKMAN
in
Social Ambition
by W. E. Wing
Directed by Wallace Worsley

Productions "cut to measure" for the box-office. Built to contain and put over the dramatic knock-out. Combining *strength* with good taste but made to be applauded by the many. Exhibitors can book these three productions under a single contract at reasonable prices *and obtain immediate playing dates* by writing or wiring any office of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

"I AM on the coast for Goldwyn and have seen the first three Capitol Comedies—

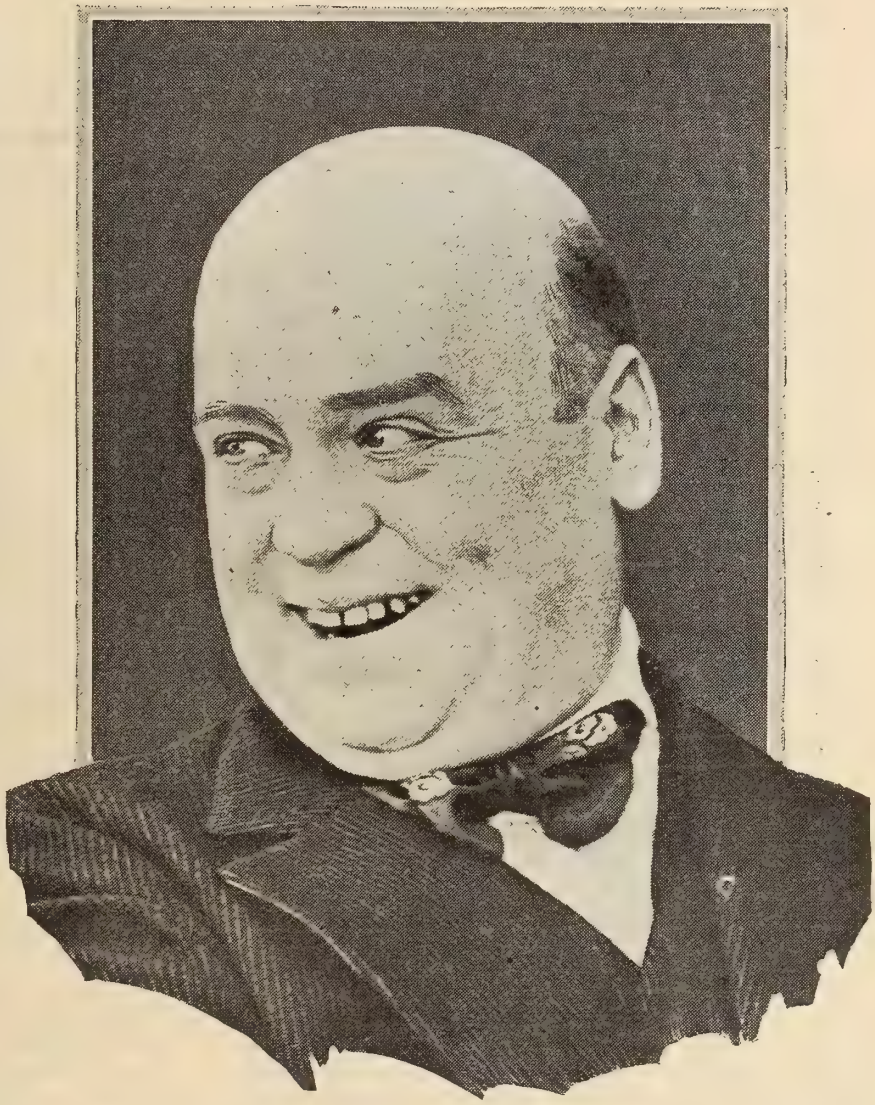
'BILL'S BABY'
'BILL'S PREDICAMENT'
'BIRDS OF A FEATHER.'

"Seeing them at first-hand here in California and also seeing a dozen scenarios of future releases I predict that

"SMILING BILL" PARSONS in CAPITOL COMEDIES

will have a tremendous appeal for audiences everywhere and prove popular and profitable for exhibitors.

"They are different. They are clean. They are original. They imitate no comedies or comedians you have ever seen. They have 'box-office' profit in every foot of them. They are not slapstick. And they are better than any comedies now being made in America."



This report is made by an official of Goldwyn, now on the Pacific Coast, and places the Goldwyn first-hand stamp of approval on what we feel certain will be the most entertaining comedies available in the entire industry.

Capital Comedies—Two Reels. Every Second Monday. Have you booked them for your theatre?

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

REX BEACH PICTURES

Beautiful Alaire Austin Hungered for Love

THIS lovely young ranchwoman and heroine of the Texas border was bound to a dissolute husband, though she loved Dave Law of the Texas Rangers. But when Fate and Rex Beach conspire together there is always "a way out."

AMERICA'S most popular author who made fortunes for exhibitors with "productions that never failed or disappointed the public," has now achieved his greatest and most human picture that depicts the real Americans.

REX BEACH'S *Screen Classic of the Great Southwest*

HEART of the SUNSET

Directed by Frank Powell — Now Ready for Immediate Release

Proof of the coming popularity of this production is found in the fact that hundreds of advance bookings were made months before the completion of the picture—long before the camera crank had been turned for the first scene. Exhibitors know the box-office power of Rex Beach productions. This one is sold as a special release.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

HMCRW

HARRY McRAE WEBSTER
PRODUCTIONS INC.

PRESENTS

NILES
WELCH

MABEL JULIENE
SCOTT

IN

RECLAIMED

BY RICHARD FIELD CARROLL

THE STRUGGLE OF A SOUL BETWEEN LOVE AND HATE
A STATE RIGHT FEATURE
NOW IN PREPARATION

HARRY McRAE WEBSTER PRODUCTIONS INC.
BROKAW BLDG. 42ND ST. & BROADWAY.
TELEPHONE BRYANT 486-7

UNITED PICTURE THEATRES OF AMERICA INC

A National Institution

United Picture Theatres of America, Inc.

Offers Country-Wide Service to Exhibitors Interested in the Savings and Benefits of Co-operative Buying

LIST OF CITIES IN WHICH OUR BRANCH OFFICES HAVE BEEN ESTABLISHED

NEW YORK
PHILADELPHIA
BOSTON
BUFFALO
WASHINGTON
NEW ORLEANS
DALLAS
DENVER
CHICAGO
ST. LOUIS
CLEVELAND
PITTSBURGH
DETROIT
CINCINNATI
KANSAS CITY
SALT LAKE CITY
MINNEAPOLIS

Other cities to be announced later

Prospectus now ready. Write for it to-day to the main office

United Picture Theatres of America, Inc.

1600 Broadway, New York City

"Lower Prices—Better Quality"

SCREEN CLASSICS INC.
in its first production–*Revelation with Nazimova*–has given to motion pictures the greatest play in the history of the screen–

SCREEN CLASSICS INC.
is following this smashing triumph with new waves of success– *Their announcement is made in the pages that follow.*

SCREEN CLASSICS INC.
was organized with the best production brains in motion pictures to present the bigger, finer pictures that raise standards and bring rich rewards to the exhibitors.

SCREEN CLASSICS INC

The "Literary Digest" in its March 23rd number says of the first Screen Classics production Revelation – It is a truly great picture–one of the best ever screened"

The greatest picture

NOT A BATTLE PICTURE

WILLIAM L. SHERRILL presents

The SCREEN CLASSICS Marvel Drama

MY OWN UNITED STATES

Produced by the Frohman Amusement Corporation—Written by Anthony Kelly.

It deserves a run in every picture house in America
Randolph Bartlett in Photoplay

It is the duty of every American Exhibitor to book this picture as it indirectly helps our Government to win the war—
P.S. Harrison in Motion Picture News.

Wasn't a dry eye in the sophisticated audience at the Rivoli, New York.
Motion Picture

You will want to play "My own United States".
Wid.

Will thrill an audience to the core—
Moving Picture World.

No word thus far spoken, no picture thus far shown contains so much inspiration for Americans—
N.Y. Review.

Strikes high water mark in photo dramatic production.
Exhibitors Trade Review.

Distributed by METRO PICTURES CORPORATION

of the

year –

NOW PLAYING at the RIVOLI THEATRE, N.Y.

Starring

America's greatest Actor

Mr. ARNOLD DALY

Directed in Eight astounding acts by John W. Noble

Combines dramatic pictorial and educational values of highest order – An asset to Exhibitors –
Dramatic Mirror.

Fine, clean, dignified – full of stirring episodes and human pathos. *Mrs. David W. Griffith in Film Fun.*

Will be hugely popular. *Motion Picture Classic.*

None will have to be made to see it – Every one will want to see it and no one will view the impressive scenes with undimmed eyes *Morning Telegraph.*

An applause hit – A feature that's got to get over if there is an American in the house. *Sime in Variety.*

Will live in heart and memory – will promote loyalty and determination to win. *Saucy Stories.*

Distributed by SCREEN CLASSICS INC. METRO PICTURES CORPORATION

The
DOLLY
SISTERS
are
NEW YORK'S
greatest stage
attraction
Their name
over a theatre
is the
guarantee of
a
crowded
house

SCREEN CLASSICS INC.

presents

The greatest advertised artists in America

The DOLLY SISTERS

in their first screen appearance

The MILLION DOLLAR DOLLIES

A production of extraordinary novelty contrived and directed by Leonce Perret and produced by the Emerald Pictures CO. in 5 acts of beauty and romance

Advertise this production as you would advertise the biggest international attraction

Distributed by the

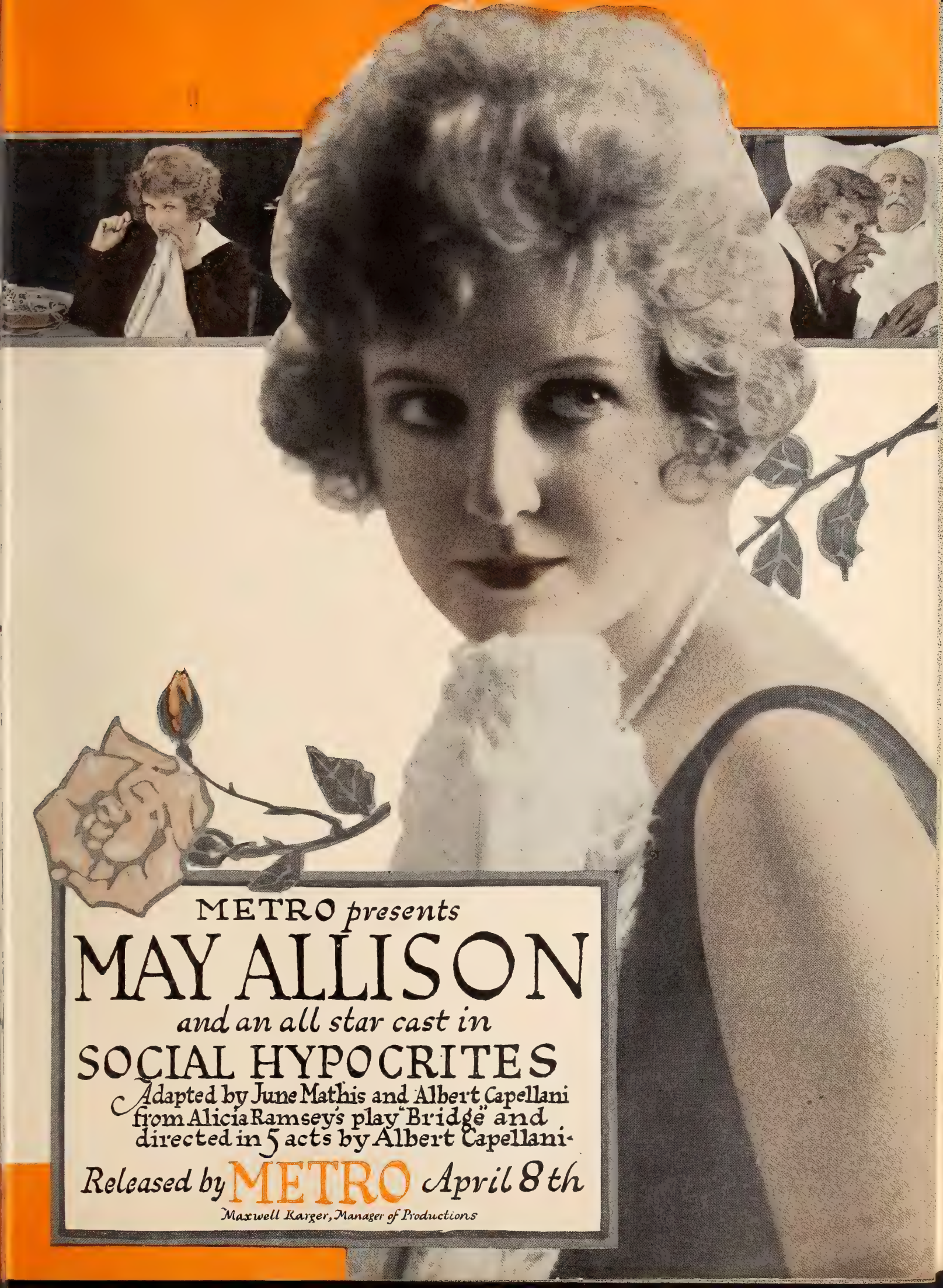
METRO PICTURES CORPORATION

To the world of motion pictures

MAY ALLISON, beautiful charming and richly talented makes her bow as a great star in "SOCIAL HYPOCRITES and METRO takes pleasure in giving its absolute assurance to Exhibitors and the public that the star will prove a genuine delight-

The supporting cast includes such notable players as Marie Wainwright, Stella Hammerstein, Henry Kolker, Joseph Kilgour and Frank Currier and the play is wonderful.

METRO congratulates Miss Allison and her director Mr. Albert Capellani on their notable success-



METRO *presents*

MAY ALLISON

and an all star cast in

SOCIAL HYPOCRITES

Adapted by June Mathis and Albert Capellani from Alicia Ramsey's play "Bridge" and directed in 5 acts by Albert Capellani.

Released by METRO *April 8th*

Maxwell Karger, Manager of Productions

The picture that will help win the war

It takes the Kaiser by the Throat

SCREEN CLASSICS INC presents

RITA JOLIVET

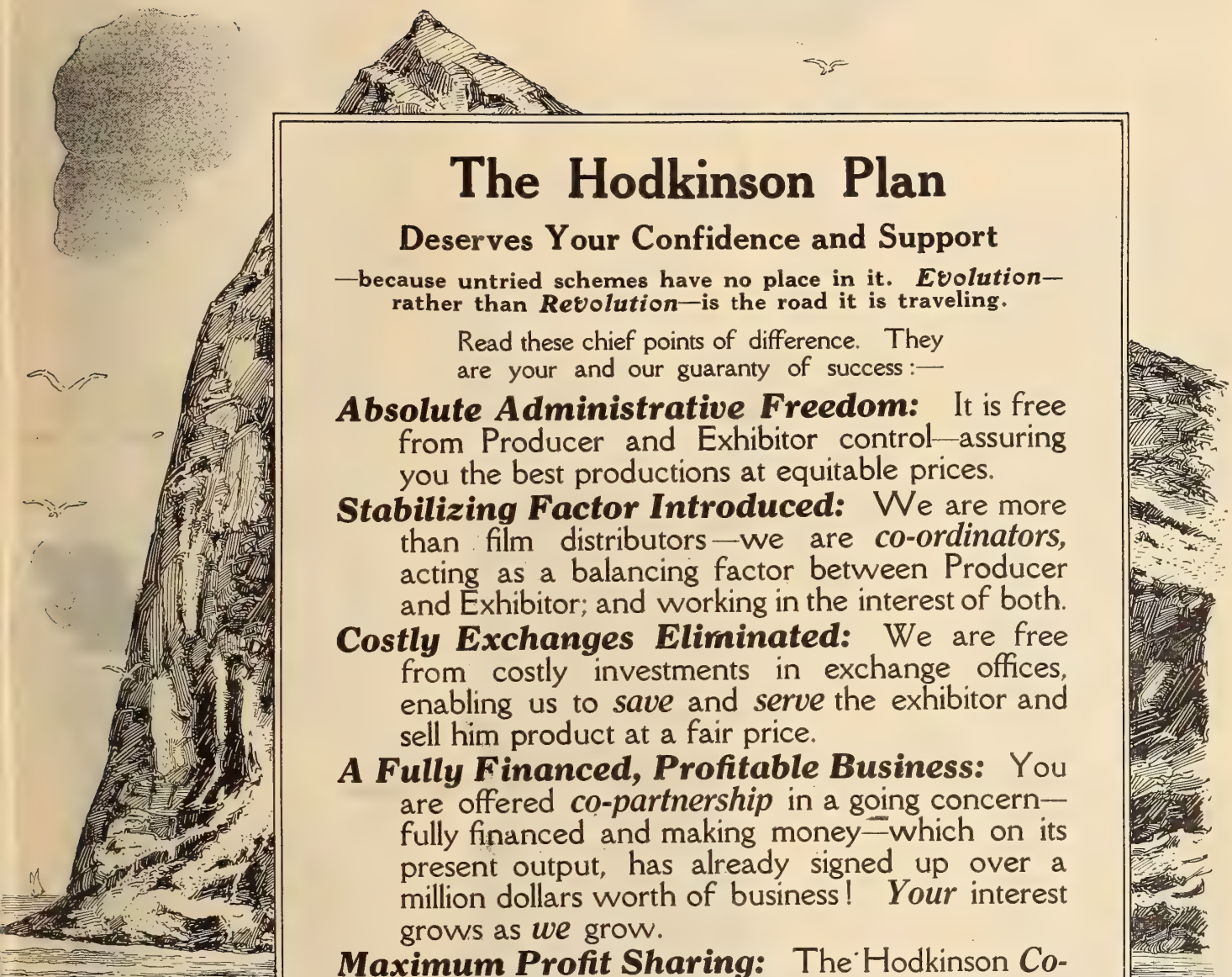
The International star in

LEST WE FORGET

Directed by Leonce Perret

No greater patriotic attraction for every theatre in the United States

Distributed by the METRO *Pictures Corporation*



The Hodkinson Plan

Deserves Your Confidence and Support

—because untried schemes have no place in it. *Evolution*—rather than *Revolution*—is the road it is traveling.

Read these chief points of difference. They are your and our guaranty of success:—

Absolute Administrative Freedom: It is free from Producer and Exhibitor control—assuring you the best productions at equitable prices.

Stabilizing Factor Introduced: We are more than film distributors—we are *co-ordinators,* acting as a balancing factor between Producer and Exhibitor; and working in the interest of both.

Costly Exchanges Eliminated: We are free from costly investments in exchange offices, enabling us to *save* and *serve* the exhibitor and sell him product at a fair price.

A Fully Financed, Profitable Business: You are offered *co-partnership* in a going concern—fully financed and making money—which on its present output, has already signed up over a million dollars worth of business! *Your* interest grows as *we* grow.

Maximum Profit Sharing: The Hodkinson *Co-partnership* plan *and no other*—offers *YOU,* the Exhibitor, approximately 70% of the heretofore misplaced distributing profit.

Capable, Courageous Leader: It is headed, guided and directed by *W. W. Hodkinson,* who, *by his record* as an Exhibitor and Distributor, has earned the *right* to your confidence.

If you believe that a healthy industry will further your personal profit, let us send you all the details at once in a confidential letter.

"Hodkinson Service at All General Film Exchanges"

CONFIDENCE and VISION will make YOUR THEATRE the "GIBRALTAR of MOTION PICTURES" in YOUR CITY.

W. W. HODKINSON CORP.

527 FIFTH AVE., NEW YORK CITY

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

in

"An Alien Enemy"

Directed by
Wallace Worsley

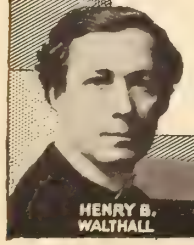
Written by
Monte M. Katterjohn

What the Third Liberty Loan means
to the United States
this picture means to You!

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

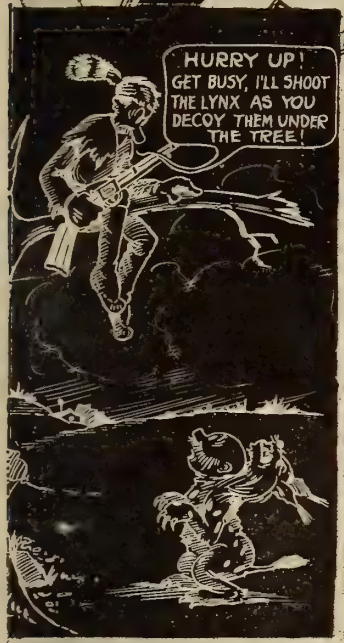
Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

BOOK 500 FEET AWAY
FROM GUNS AND WAR
AND THE TRAGEDIES OF LIFE



Start the Laughter
with
BUD FISHER'S
MUTT
AND
JEFF
ANIMATED CARTOONS

"THE DECOY"
"BACK TO THE "BALKANS"
"THE FREIGHT INVESTIGATION"
"THE LEAK"
"ON ICE"
"HELPING Mc ADOO"

YES, GO A STEP FURTHER

Keep the laughs coming
Sign up today - NOW - for
HENRY LEHRMAN'S
SUNSHINE
COMEDIES

The best preparation for a German Drive

FOX
FILM CORPORATION

FOX
FILM CORPORATION

On State Right

Francis Ford

in

Supported by

Edna Emerson

BERLIN via AMERICA

by

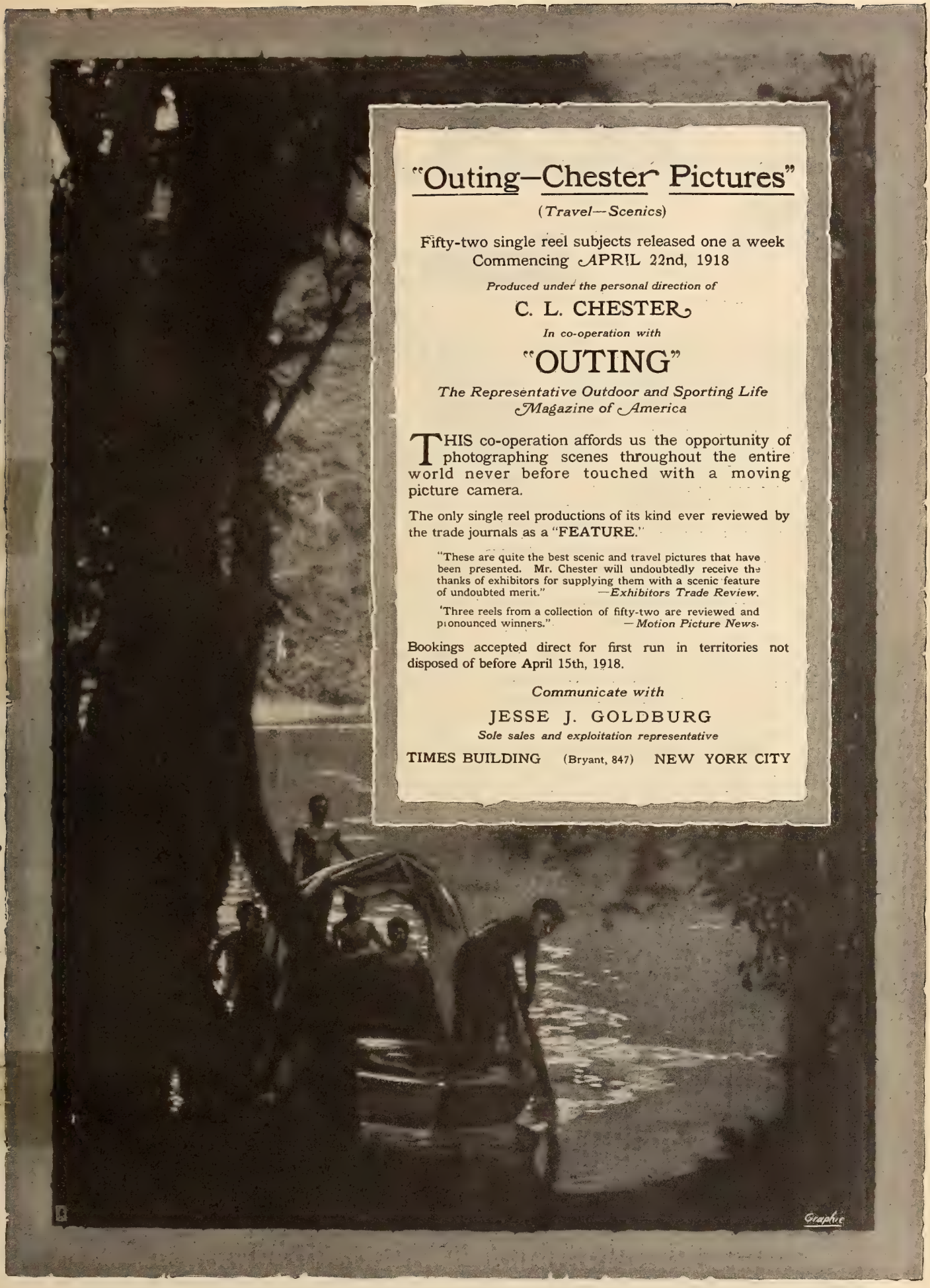
Elsie Van Name

This big, timely drama sways from the cool, calculating destruction wrought by the Hun agents in our land — to the utter desolation on the fair fields of France.

Write or wire
immediately for territory

THE FORDART FILMS

FRANCIS FORD PRODUCING CO. 1476 Broadway N.Y.C.



"Outing—Chester Pictures"

(Travel—Scenics)

Fifty-two single reel subjects released one a week
Commencing APRIL 22nd, 1918

Produced under the personal direction of

C. L. CHESTER

In co-operation with

"OUTING"

The Representative Outdoor and Sporting Life Magazine of America

THIS co-operation affords us the opportunity of photographing scenes throughout the entire world never before touched with a moving picture camera.

The only single reel productions of its kind ever reviewed by the trade journals as a "FEATURE."

"These are quite the best scenic and travel pictures that have been presented. Mr. Chester will undoubtedly receive the thanks of exhibitors for supplying them with a scenic feature of undoubted merit." —*Exhibitors Trade Review.*

"Three reels from a collection of fifty-two are reviewed and pronounced winners." —*Motion Picture News.*

Bookings accepted direct for first run in territories not disposed of before April 15th, 1918.

Communicate with

JESSE J. GOLDBURG

Sole sales and exploitation representative

TIMES BUILDING (Bryant, 847) NEW YORK CITY

Pick Your

Selective Feature Decided by

WESTERN UNION
TELEGRAM
RECEIVED AT
INDIANAPOLIS IND 28
PAUL BRUNET VICE PRES
PATHE EXCHANGE INC 25 W 45TH ST NEWYORK NY
BY ALL MEANS URGE OPEN BOOKING POLICY IT IS LOGICAL AND ULTIMATE ANSWER TO THE BIG PROBLEM IN THE INDUSTRY THE PROGRAM POLICY TIES A LOADSTONE AROUND THE NECK OF PRODUCER EXHIBITOR AND PUBLIC IT MAKES A FEW GOOD STARS AND GOOD PICTURES CARRY THE BURDON OF THE NONPRODUCTIVE FILMS I THINK THE BUSINESS IS RAPIDLY NEARING PERIOD WHEN FILMS AND THEATRES MUST BE CLASSIFIED ACCORDING TO ADMISSION PRICES AND CALIBRE
A701B SHEET 2/36
ENTERTAINMENT A THEATRE CARES TO OFFER AND FILMS MUST FIT THAT CLASSIFICATION FROM A PRODUCERS STANDPOINT I THINK IT WOULD BE MORE PROFITABLE TO GET GOOD MONEY FOR ONE GOOD PICTURE THAN THE SAME MONEY OR LESS FOR SEVERAL MEDIOCRE PICTURES THE PROGRAM POLICY PULLS ALL FILMS DOWN TO THE LOWEST LEVEL OF THE POOREST PICTURES
S BARRET MCCORMICK.
GRAND CENTRAL FILM COMPANY
GRAND AND LUCAS AVENUES
ST. LOUIS, MO.
March 28th, 1918
Mr. Paul Brunet, Vice Pres.,
Pathe Exchange, Inc.,
25 West 45th St.,
New York.
Dear Sir:
Replying to your telegram of the 27th, beg to advise that for the past three years we have not been interested in anything but open market, and propose to continue with this policy just as long as same is practical.
Very truly yours,
GEN. GRAND CENTRAL THEATRE
Wm. Sievers
RECEIVED APR 1 1918
PATHE EXCHANGE
PAUL BRUNET PATHE EXCHA
WE FAVOR OPEN MARKET BOOK
INSURE EXHIBITOR BEST PROGRA
PICTURES TO OBTAIN PROPER PRI
POOR AND INFERIOR PICTURES AND
PICTURES.
TURBNER AND DASNKEN
PATHE EXCHANGE
OPINION OPEN MARKET BOOKING PREFERRABLE TO PROGRAM BOOKING
THOMAS SAXE

COMING

Frank Keenan in Ruler of the Road (released April 21st)
The Bells
More Trouble

Fannie Ward in A Japanese Nightingale
The Yellow Ticket
The Narrow Path

Bessie Love in A Little Sister of Everybody
How Could You Caroline?
Carolyn of the Corners

Irene Castle in The First Law
The Girl From Bohemia

We accept the verdict of the exhibitor you want and at prices at which you

Pathé Plays

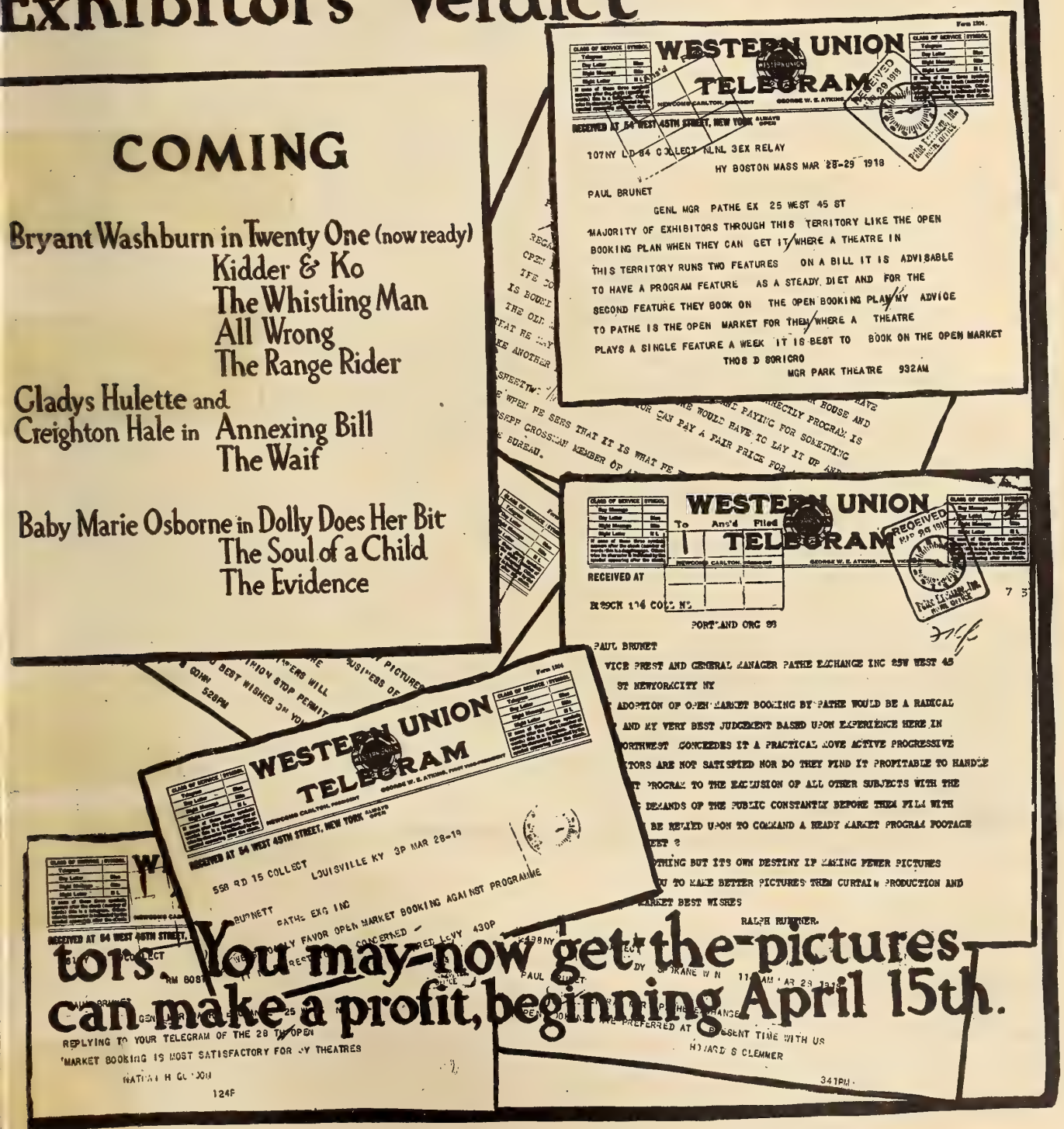
Service for Pathé Plays Exhibitors' Verdict

COMING

Bryant Washburn in Twenty One (now ready)
Kidder & Ko
The Whistling Man
All Wrong
The Range Rider

Gladys Hulette and
Creighton Hale in Annexing Bill
The Waif

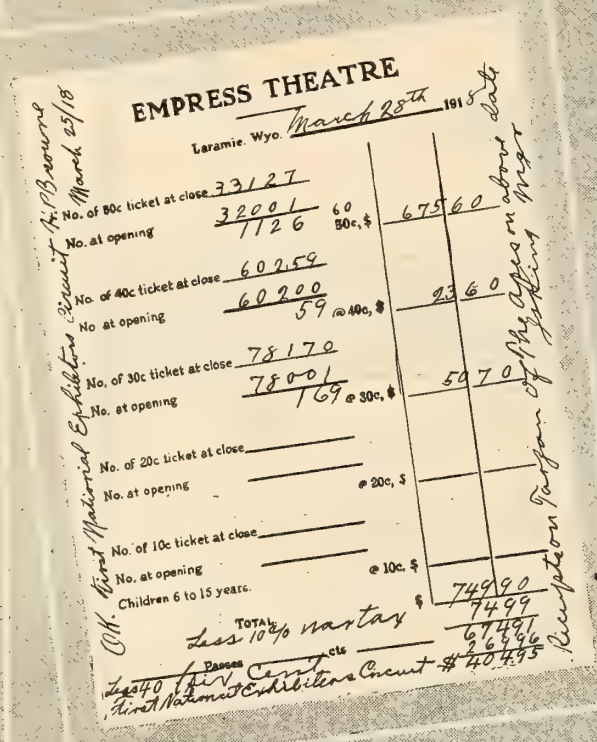
Baby Marie Osborne in Dolly Does Her Bit
The Soul of a Child
The Evidence


WESTERN UNION TELEGRAM
RECEIVED AT 54 WEST 45TH STREET, NEW YORK
107NY LD 64 COLLECT NLNL 3EX RELAY
HY BOSTON MASS MAR 28-29 1918
PAUL BRUNET
GENL MGR PATHE EX 25 WEST 45 ST
MAJORITY OF EXHIBITORS THROUGH THIS TERRITORY LIKE THE OPEN BOOKING PLAN WHEN THEY CAN GET IT WHERE A THEATRE IN THIS TERRITORY RUNS TWO FEATURES ON A BILL IT IS ADVISABLE TO HAVE A PROGRAM FEATURE AS A STEADY DIET AND FOR THE SECOND FEATURE THEY BOOK ON THE OPEN BOOKING PLAN MY ADVICE TO PATHE IS THE OPEN MARKET FOR THEM WHERE A THEATRE PLAYS A SINGLE FEATURE A WEEK IT IS BEST TO BOOK ON THE OPEN MARKET
THOS D SORICRO
MGR PARK THEATRE 932AM
WESTERN UNION TELEGRAM
RECEIVED AT
PORTLAND ORG 93
PAUL BRUNET
VICE PREST AND GENERAL MANAGER PATHE EXCHANGE INC 25W WEST 45 ST NEWYORACITY NY
ADOPTION OF OPEN MARKET BOOKING BY PATHE WOULD BE A RADICAL
AND MY VERY BEST JUDGEMENT BASED UPON EXPERIENCE HERE IN
NORTHWEST CONCEDES IT A PRACTICAL MOVE ACTIVE PROGRESSIVE
EXHIBITORS ARE NOT SATISFIED NOR DO THEY FIND IT PROFITABLE TO HANDLE
PROGRAM TO THE EXCLUSION OF ALL OTHER SUBJECTS WITH THE
DEMANDS OF THE PUBLIC CONSTANTLY BEFORE THEM FILL WITH
BE REFIED UPON TO COMMAND A READY MARKET PROGRAM FOOTAGE
BEST
NOTHING BUT ITS OWN DESTINY IF MAKING FEWER PICTURES
YOU TO MAKE BETTER PICTURES THEN CURTAIN PRODUCTION AND
MARKET BEST WISHES
RALPH RUNNER.
WESTERN UNION TELEGRAM
RECEIVED AT 54 WEST 45TH STREET, NEW YORK
LOUISVILLE KY 3P MAR 28-19
558 RD 15 COLLECT
BRUNETT
CATHE EXC ING
ONLY FAVOR OPEN MARKET BOOKING AGAINST PROGRAMME
CONCERNED
REPLYING TO YOUR TELEGRAM OF THE 28 TH OPEN
MARKET BOOKING IS MOST SATISFACTORY FOR MY THEATRES
NATHAN H GORDON
124F
PRESENT TIME WITH US
HOWARD S CLEMMER
341PM

tors. You may now get the pictures, can make a profit, beginning April 15th.

Look what Tarzan Took

at Laramie Wyoming population 4962



EMPRESS THEATRE

Laramie, Wyo. March 28th 1918

No. of 80c ticket at close 33127
No. at opening 32001 1126 @ 60 80c, $ 675 60

No. of 40c ticket at close 60259
No. at opening 60200 59 @ 40c, $ 23 60

No. of 30c ticket at close 78170
No. at opening 78001 169 @ 30c, $ 50 70

No. of 20c ticket at close
No. at opening @ 20c, $

No. of 10c ticket at close
No. at opening @ 10c, $

Children 6 to 15 years.

TOTAL $ 749 90
Less 10% war tax 74 99
674 91
Passes 269 46
Cents
$ 404 45

O.K. First National Exhibitors Circuit A. P. Browne March 25/18

Exhibitors Circuit #40445

Tarzan of the Apes starting March 31st about date

$749.40 in one day

Such business has never before been done by any Picture

Tarzan of the Apes

is smashing all records!
accomplishing the impossible!
It would get blood out of a turnip!

Produced by the National Film Corpn. of America

A "First National" Attraction

Book at any First National Exchange

FIRST NATIONAL EXHIBITORS CIRCUIT

The Most Vital Production in Years

Ambassador James W. Gerard's

"MY FOUR YEARS IN GERMANY"

At present running at the Knickerbocker Theatre, New York, for an indefinite season

IS NOW

A First National Attraction

Bookings at any First National Exhibitors' Circuit Exchange.

MARK M. DINTENFASS and
HARRY M. WARNER
Producers

FIRST NATIONAL EXHIBITORS CIRCUIT

Adapted to the Screen
by CHAS. A. LOGUE
Directed by
WILLIAM NIGH

TRIANGLE

The Business End

OVER IN EUROPE the men in the front are bearing the burden of the fighing—and getting the glory.

The columns of the newspapers ring with their exploits.

That's the spectacular end of war.

At home, far from the battle line, millions of men and women go quietly about the task of supplying the food, the ammunition and the necessities of the men that are winning the glory.

That is the business end of the war.

The motion picture business presents a striking analogy to this war situation.

While producers are boasting of their stars and their wonderful tales; while they are raising their voices in a great din over the spectacular features of their product, the vast army of important details that really determine the consistent success of the exhibitor are neglected.

But not in TRIANGLE service are they overlooked.

This is one of the *remarkable* features of TRIANGLE.

When a TRIANGLE exhibitor receives his film he finds that it is in perfect shape. It has been thoroughly inspected and is in proper condition before it leaves the exchange.

TRIANGLE

A Traffic Department, in constant touch with each exchange, supervises all shipments, and routing. This is *unique* and was inaugurated in the film business by TRIANGLE. Films are shipped far enough in advance to reach their destinations in time, and by the most economical route.

Or when the reel boy calls for his pictures in the morning, he finds them ready. No delay and no worry about this important element in the business.

Every employee in the service of TRIANGLE is courteous. They believe the exhibitor is a gentleman and is *deserving* of every consideration.

Advertising requirements are handled with a precision and care that leaves nothing to be desired. Publicity material is sent out sufficiently in advance of release to be of 100% value to the exhibitor.

TRIANGLE could not serve the exhibitor better if it were owned and operated co-operatively by TRIANGLE exhibitors according to their own ideas and ideals. Film rentals are the most attractive in the business and exhibitors who know how to promote pictures can *always make money* with TRIANGLE. TRIANGLE'S policy of the fair and square deal, frankness and helpfulness is making history in a business which has known many woes and tribulations for the exhibitor.

Are you progressing, prospering and *profiting?*

If not . . . TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

The Best Place To Have Your Laboratory Work Done

W H Y ?

BECAUSE The Quality of Our Work Is Unexcelled
BECAUSE Our Prices Are Right
BECAUSE We Keep Our Promises on Deliveries
BECAUSE We Are Located in the Center of Town and Easily Accessible

and

Because We Are Thoroughly Responsible

KALEM COMPANY

235-237 West 23rd Street New York City

MARGARITA FISHER

The Vivacious and Comely

In

"The Primitive Woman"

A picture with Snap and Vim—
A play of intense human appeal

From the studios of the
AMERICAN FILM COMPANY, INC.

Available April Fifteen at
MUTUAL FILM EXCHANGES

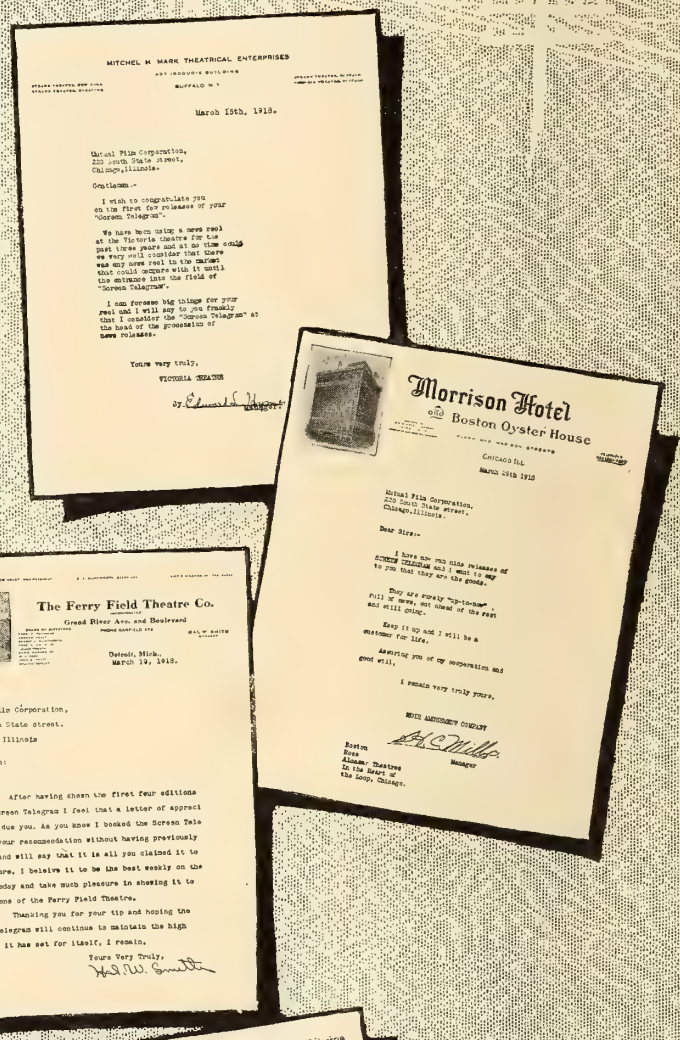
It's Going BIG-

SCREEN TELEGRAM

The News Reel De Luxe

Extraordinary Resources For Foreign News Film

ISSUED TWICE A WEEK AT MUTUAL FILM EXCHANGES



MITCHEL H. MARK THEATRICAL ENTERPRISES

March 15th, 1918.

Mutual Film Corporation,
220 South State street,
Chicago, Illinois.

Gentlemen:-

I wish to congratulate you on the first few releases of your "Screen Telegram".

We have been using a news reel at the Victoria theatre for the past three years and at no time could we very well consider that there was any news reel in the market that could compare with it until the entrance into the field of "Screen Telegram".

I can foresee big things for your reel and I will say to you frankly that I consider the "Screen Telegram" at the head of the procession of news releases.

Yours very truly,
VICTORIA THEATRE
By Edward L. Hurst

Morrison Hotel
and Boston Oyster House
CHICAGO ILL.
March 29th 1918

Mutual Film Corporation,
220 South State street,
Chicago, Illinois.

Dear Sirs.

I have now run nine releases of SCREEN TELEGRAM and I want to say to you that they are the goods.

They are surely "up-to-date" full of news, and ahead of the rest and still going.

Keep it up and I will be a customer for life.

Assuring you of my cooperation and good will,

I remain very truly yours,

MUTH AMUSEMENT COMPANY
A. C. Muth
Manager

Boston Rose Alhambra Theatres in the Heart of the Loop, Chicago.

The Ferry Field Theatre Co.
Grand River Ave. and Boulevard
Detroit, Mich.
March 19, 1918.

Mutual Film Corporation,
220 South State street.
Chicago, Illinois

Gentlemen:

After having shown the first four editions of the Screen Telegram I feel that a letter of appreciation is due you. As you know I booked the Screen Telegram on your recommendation without having previously seen it and will say that it is all you claimed it to be and more. I believe it to be the best weekly on the market today and take much pleasure in showing it to the patrons of the Ferry Field Theatre.

Thanking you for your tip and hoping the Screen Telegram will continue to maintain the high standard it has set for itself, I remain,

Yours Very Truly,
H. W. Smith

HWS/GE

SAMUEL GOLD — ABRAHAM BARTELSTEIN

The Gold Theatre
3411-3413 WEST TWELFTH STREET
Near Homan Avenue — Phone Lawndale 976

CHICAGO, ILL., March 30th 1918

Mutual Film Corporation,
Consumers Building,
Chicago,
Illinois.

Gentlemen:-

In regard to your SCREEN TELEGRAM I want to say that I think it is one of the best weeklies we have ever run. There is something of interest to everyone in every release.

Very truly yours,
A. Bartelstein
GOLD THEATRE

SOME OF THE BIG HOUSES USING SCREEN TELEGRAM—

GRAUMAN'S, Los Angeles
CAMERAPHONE, Pittsburgh
STRAND, Washington
KINEMA TEMPLE, Oakland
PALACE, New Orleans
MAJESTIC, Memphis
WHITE HOUSE, Milwaukee
NIXON-NIRDLINGER CIRCUIT, Philadelphia
EMPIRE, Montgomery
OLYMPIA, New Haven
ARENA, New York
HILL, Newark
STAR, Boston
EMPIRE, Montgomery
QUEEN, Mobile

"Little Talks with Foreign Buyers"--No. 8.

By

President.

"NOJUNK!"

IT is not the name of some strange ape just discovered by an African exploring party, but it is the **single word** that can best describe Inter-Ocean's policy as related to the grade of pictures it sells. Under **no** circumstances will we handle what is known as "junk" film. We say emphatically, **"Nojunk!"** We have had films of the "junk" sort offered us at our own figure, but in every instance have declined to do business with the folks making the offers. **We will not recommend junk film to the foreign buyer** because we know that the use of such film tends to lose him money in the long run—and that means dissatisfaction with us, whom he expects to know *his* field. The foreign buyer's representative in New York should guard his client against "bad buys" in pictures, and earn his livelihood on that basis. Therefore, the representative cannot conscientiously recommend second-hand films, but will pass up the profits and retain the confidence and the patronage of the foreign customers he is engaged in supplying.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

***READY FOR WORLD SALE—52 World Films** a year, featuring Ethe Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24 **Paralta Plays** a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features **"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"** the sure fire comedy brands, **Vim, Black Diamond, Bingo, "Charley"** (Mabel and Fatty) cartoons.*

THE LEADING
DAILY NEWSPAPER
IN EACH STATE
ONE CENT
VOL. LXVII...NO 2191
WORLD'S GREATEST BEAUTY CONTEST
Bewitching Maidens for Gaumont Photo-Dramas
The leading newspaper in each state is cooperating with the Gaumont Company in the selection of beauti-

Leading newspapers are now selecting the most beautiful girls for BIG PHOTO FEATURES

to be produced for independent buyers

Gaumont Co.

LONDON FLUSHING.N.Y. PARIS

Theaters which have booked The GAUMONT NEWS & GRAPHIC showing these beauties should double their seating capacity to accommodate the girls and their friends

SELECT SP PICTURES

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

How EXHIBITORS Are

MR BURFORD has started a splendid retail sales campaign by creating local interest. He is converting this interest into dollars in his box office by treating "THE EAGLE'S EYE" as a special production, and using the stock advertising and publicity material which can be obtained by any exhibitor at any Foursquare Exchange.

H. H. BURFORD, MANAGER — NEW PHONE 819-R.

Bijou Theatre Company

Home of the Pipe Organ

PRESENTING THE BEST IN SCREEN PRODUCTIONS

La Crosse, Wis. 3/26 1918

Mr. Geo. F. Law, Mgr.,
Foursquare Exchange,
Minneapolis, Minn.

Dear Mr. Law:

The showing of the first three episodes of "The Eagle's Eye" was a big success, so far as having a very representative audience composed of members from the Council of Defence, Red Cross members and workers, a score or more members of the Loyalty Legion of Wisconsin, the Mayor, several Councilmen, Secret Service men, City policemen and detectives, a score of the faculty and teachers from the State Normal School, one hundred teachers from the Public Schools, the Four Minute Men and several lawyers, who applauded the picture very enthusiastically and commented very favorably to me personally after the showing. I really believe we are going to stir up considerable talk with this series.

Yours truly, Bijou Theatre Co.
by H.H. Burford

RICHARDS and Flynn are doing a tremendous business with "THE EAGLE'S EYE." They know its value in public interest and timeliness of appeal—in its tremendously important theme. But they also know that no matter how good any picture is, it must be resold to their patrons after the exchange has sold them a booking.

E. E. RICHARDS, PRES — WM. FLYNN, VICE-PRES — M. J. FLYNN SEC'Y-TREAS.

KANSAS CITY, MO

March 18, 1918

Four-Square Pictures, Inc.,
S. J. Baker, Branch Manager,
Kansas City, Mo.

Dear Sirs:-

"The Eagle's Eye" opened up to tremendous business.

We believe that this will go over bigger than any serial we have ever run, and people who have seen the first two episodes have all gone out boosting it.

Sincerely yours,

RICHLYNN AMUSEMENT COMPANY,

By Wm Flynn

"THE EAGLE'S EYE"

By WILLIAM J. FLYNN

Recently Retired **CHIEF U. S. SECRET SERVICE**

Produced by THE WHARTONS with the Popular Stars

KING BAGGOT and MARGUERITE SNOW

Selling "THE EAGLE'S EYE"

MR. SHAKMAN handled "THE EAGLE'S EYE" as a special production. He is using the same stock advertising matter which every exhibitor can get from any Foursquare Exchange. It is filling the big 81st Street Theatre twice daily.

A. L. SHAKMAN
President & Managing Director

G. M. HOLLSTEIN
Treasurer

"THE HOUSE BEAUTIFUL"
EIGHTY FIRST STREET THEATRE
BOULEVARD AMUSEMENT CO. Inc., (Lessee)
81st Street and Broadway
NEW YORK

TELEPHONE
SCHUYLER 3980

March Twenty-Ninth,
Nineteen Eighteen.

Foursquare Pictures, Inc.,
729 Seventh Ave.,
City.

Gentlemen: Attention Mr. Samson

It is only fair to you that you receive an expression from me on "The Eagle's Eye".

I have at all times been adverse to showing a serial but am very glad that I was persuaded to show "The Eagle's Eye", for it is timely and of unusual interest and very well received by our clientele, which is a very exclusive one.

It is not an ordinary melodramatic serial, but one that would be well received by any audience. Its drawing power has been beyond my expectation and I can frankly say I have made money on it.

I want to take this occasion to thank you for the courteous assistance and cooperation you have at all times accorded me in handling this serial.

Yours very truly,
A. L. Shakman
President
BOULEVARD AMUSEMENT CO., Inc

ALS/GD

MR. KAVANAUGH didn't just book "THE EAGLE'S EYE." He wants every dollar it can produce for him. He is getting a big profit by using the wonderful advertising matter available to every exhibitor on this—the World's Greatest Serial.

Grand Theatre
Grand Fork, N. Dak.
A. J. Kavanagh, Mgr.

Foursquare Exchange,
Minneapolis, Minn.

Gentlemen:

I am pleased to state that THE EAGLE'S EYE looks very good to me and I am enclosing you a letter of inquiry which I answered last evening. I told this gentleman, (J. W. McGuiness, Orpheum Theatre, Williston, N. D.) to go after it and you will no doubt hear from him.

I very rarely break into print, but in this case I beg to remark that the receipts during the two days I showed THE EAGLE'S EYE amounted to nearly $400.00 at 10¢ and 15¢ admission.

Unless I am badly mistaken, the interest in it will remain at top notch during the showing here.

Very truly yours,
A. J. Kavanagh

Distributed by FOURSQUARE EXCHANGES

ATLANTA, GA.	73 Walton Street	KANSAS CITY, MO.	1120 Walnut Street
BOSTON, MASS.	16 Piedmont Street	LOS ANGELES, CAL.	514 West Eighth Street
BUFFALO, N. Y.	47 West Swan Street	MINNEAPOLIS, MINN.	16 North Fourth Street
CHICAGO, ILL.	207 South Wabash Avenue	NEW YORK, N. Y.	729 Seventh Avenue
CINCINNATI, O.	301 Strand Theatre Building	PHILADELPHIA, PA.	1325 Vine Street
CLEVELAND, O.	312 Sloan Building	PITTSBURGH, PA.	127 Fourth Avenue
DALLAS, TEXAS.	1911½ Commerce Street	SAN FRANCISCO, CAL.	191 Golden Gate Avenue
DENVER, COLO.	1735 Welton Street	SEATTLE, WASH.	2014 Third Avenue
DETROIT, MICH.	304 Joseph Mack Building	ST. LOUIS, MO.	301 Empress Theatre Building

CANADA FOURSQUARE-SUPERFEATURES, LTD.

TORONTO, ONT.	59 Victoria Street	WINNIPEG, MANITOBA	215 Phoenix Block
MONTREAL, QUE.	204 St. Catherine's Street, West	ST. JOHN, N. B.	19 Market Square

For further information address The Whartons' Publicity and Supply Department, 1476 Broadway, New York

The MOVING PICTURE WORLD is a business institution. It is neither a philanthropic nor a charitable project. It was founded to make money for its owners—but its founder merely looked through the hole in the millstone to see that the greater the success of the moving picture industry, and the individuals of the industry who read the paper, the greater would be the prosperity of the paper itself.

So it was decided that the MOVING PICTURE WORLD should be printed *for you.*

And for eleven years the MOVING PICTURE WORLD has adhered steadfastly to this policy.

Time after time, within the memory of those at present engaged in the moving picture business, the MOVING PICTURE WORLD has sacrificed its own immediate gain in order that the best interests of the greatest number in the industry might be served.

It is generally conceded that the MOVING PICTURE WORLD plays more than fair with each branch of the industry. It is subsidized by no one factor. In the light of its broad knowledge of conditions, it has repeatedly been called upon to save producers from themselves—or exhibitors from themselves.

The success of the MOVING PICTURE WORLD, and the altogether desirable policy for which it stands, depends upon the close union which has been established between the paper and the varied interests that it serves.

We are always open for suggestions. We welcome criticism as a means to attaining perfection in the work we have elected to do.

We Are Publishing The MOVING PICTURE WORLD For You

If you have any suggestions for its improvement—if you know any way in which it could be made more valuable to you, we'll be glad to hear from you, and will gratefully consider your suggestions.

If you are commercially interested in the moving picture inaustry, you are probably reading the MOVING PICTURE WORLD. The sure way to avoid missing a single issue is to have Uncle Sam deliver it to you promptly each week. There's a circulation blank printed on another page of this issue.

BOBBY VERNON
ELEANOR FIELD
and
DOROTHY DANE
in
"By Orange Aid"

A play of Youth, Beauty and Oranges

Filmed in conjunction with
THE NATIONAL ORANGE SHOW
SAN BERNARDINO, CALIFORNIA

IT'S A SPARKLING
CHRISTIE COMEDY
That will please the millions of patrons in
BEST THEATRES EVERYWHERE
Latest release. Directed by Al. E. Christie

NEW RELEASE EACH WEEK THRU
FOREMOST INDEPENDENT EXCHANGES

CHRISTIE FILM CO.
INC
LOS ANGELES

GENERAL FILM COMPANY

NED FINLEY in his most noted role:

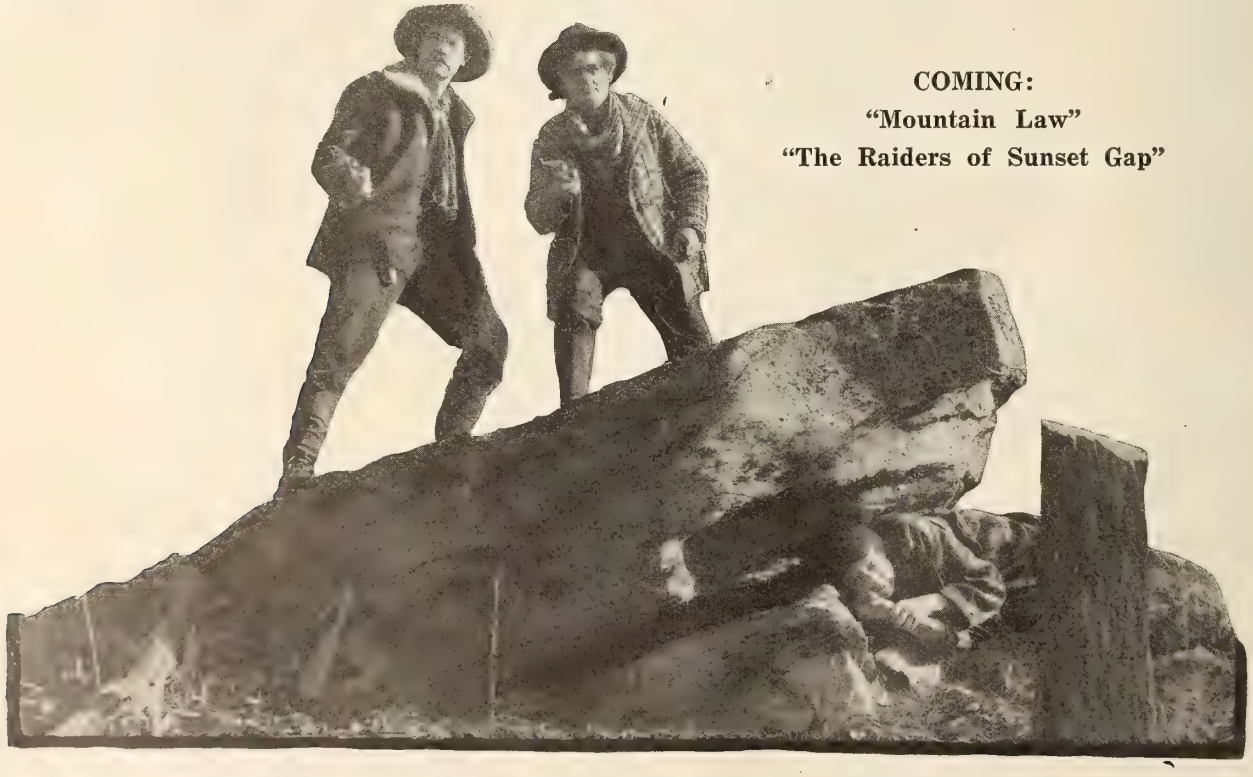
"The Return of O'Garry"

By L. CASE RUSSELL

A Red-Blooded, Woods-Life Romance, a Typical "O'GARRY" Adventure Play

BLUE RIDGE DRAMAS are dynamic two-part releases, full of virile action and motives. "The Return of O'Garry" deals with the further exploits of the Northwest Mounted Police trooper made famous by Ned Finley.

NED FINLEY and MARION HENRY now appear exclusively in BLUE RIDGE DRAMAS. This series of sturdy American stories are issued every other week and form the most reliable sort of program tonics.



COMING:
"Mountain Law"
"The Raiders of Sunset Gap"

Produced by NED FINLEY FILMS, Inc., New York City

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

EBONY COMEDIES

A New Creation In Screen Style

REAL NEGRO COMEDIES WITH REAL NEGRO PLAYERS

Animated with the Matchless Native Humor of the Race

Not an experiment—a big Success, the agreeable black-face act of the spoken stage paralleled in motion pictures. It's sure to make money for the enterprising exhibitor.

Spring Something New and Satisfying upon your Public. Be the First. Book the weekly releases of the Ebony series.

"A Black Sherlock Holmes"	April 15
"Spying the Spy"	April 22
"The Porters"	April 29
"A Milk Fed Hero"	May 6
"A Busted Romance"	May 13
"Spooks"	May 20

Produced by **EBONY FILM CORPORATION** Transportation Bldg., Chicago

Distributed Exclusively by
General Film Company
25 W. 44th St., New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

Advertising for Exhibitors..... 386
Advertising Aids for Busy Managers..... 435
Allen, Mr., Joins Universal Staff..... 397
An Exhibitor's Demonstrating Value..... 385
Airdomes Find Daylight Saving a Problem. 424
Allied is Granted Temporary Injunction.. 374
"Art Bug, The" (Edison)..... 432
At Leading Picture Theaters..... 367

Baggot, King, Gets Ovation in Rochester, N. Y.....4..... 373
"Boss of Lazy 'Y'" (Triangle)..... 430
"Bride of Fear, The" (Fox)..... 429
"Business of Life" (Vitagraph)..... 431

Censors Shy at Native African Costumes.. 419
Censorship Ordinance in Portland, Ore.... 428
Chicago News Letter..... 374
Chillicothe Theaters Found Prospering.... 420
Cohen and Pettijohn May Join Forces.... 375
Cohen Talks on Hawaiian Conditions..... 371
Critical Reviews and Comments..... 429

Daylight Saving Awkward in Cleveland.... 420
"Danger Game, The" (Goldwyn)..... 431
Detroit Police Appoint Censors..... 423
Dwyer, Leo, Visits New York..... 371

Evans, Madge, Stamp Booster..... 378
Exhibitors Back Liberty Loan Night..... 362
Exhibitors Now Producers..... 358

Facts and Comments..... 357
Find 40 Subjects in 3,500 Manuscripts.... 396
Foreign Trade News..... 395

Gilchrist Hears from Brooklyn Exhibitors. 361
Gilligham Joins United Picture Theaters.. 397
Goldwyn Quartet on Tour..... 381
Great Film Drive, The..... 359
Griffith Picture Has Impressive Premiere.. 369
Grinding the Crank..... 382
Guaranty Trust Not Depository for U. P. T., Inc. 361

"Heart of the Sunset" (Goldwyn)..... 432
"Honor of His House, The" (Paramount).. 430
How England Helps Maimed Soldiers..... 380
"House of Silence" (Paramount)..... 432
"His Majesty, Bunker Bean" (Paramount). 432
How It Is Done at the Strand..... 375
"Humdrum Brown" (Paralta)..... 432

Indian Life Pictures..... 370
Indiana Bone Dry..... 422

Kansas City Managerial Changes..... 426

"Landloper, The" (Metro)..... 432
"Lion's Claws, The" (Universal)..... 430
List of Current Film Release Dates, 448, 450, 452, 454
Logic and Photoplay..... 359

Magner Talks of Conditions in Orient..... 379
"Magic Eye, The" (Universal Special).... 431
Manufacturers' Advance Notes..... 405
Maryland's General Assembly Adjourns.... 368
Minneapolis Exchange Office Changes..... 425
Motion Picture Exhibitor, The..... 368
"Mr. Fix-It" (Artcraft)..... 432
Music for the Picture..... 393

National Association Holds Meeting..... 396
New England, Film Notes in..... 418
New Hampshire Exhibitors Meet..... 368
News of Los Angeles and Vicinity..... 376
New York's Sunday Bill Passes Assembly.. 365

Offers Liberty Bonds for Deposits..... 364
"Over the Top" (Vitagraph)..... 430

Packed House Pays Money to Render Verdict. 369
Pettijohn Gives a Luncheon..... 372
Photoplaywright, The..... 389
Picture Theaters Projected..... 417
Projection Department..... 390

Rambles 'Round Filmtown..... 398
Restaurateurs Want to Show Pictures..... 418
"Return of O'Garry, The" (General Film). 432
"Richest Girl, The" (American)..... 431
"Risky Road, The" (Universal Special)... 431
"Romance of the Underworld, A" (Keeney) 429

San Francisco Exchange Catches Thief.... 427
Screen Stars in Conservation Pictures.... 361
"Self Made Lady, The" (Fox)..... 431
Sell Foreign Rights to Kellermann Film... 397
Something in Reserve..... 360
"Spirit of the Red Cross, The"..... 373
Spokes from the Hub..... 383
State Rights Department..... 401
Strand, Break Ground for New..... 396
Strand Benefit Nets $20,000..... 373
Sunday Option Bill Makes Strong Getaway. 365

Tally Pleased with First National..... 372
Texas, Rain in Dry Counties..... 426
Too Much of a Good Thing in Stars..... 381
Toronto Theaters (Two) Change Hands.... 421
Tourneur to Make Sporting Life..... 397
"Trap, The" (World)..... 429
Triangle Exchange Shifts Quarters..... 397
"Twenty-One" (Pathe)..... 430

Voters Will Decide Sunday Issue..... 367

War Film for War Funds, A..... 373
Wertz Puts Ban on German Music..... 378
Whelan, C. C., Kleine Manager..... 378

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co..... 451
Speer Carbon Co..... 455

CHAIR & SEATING MFRS.
Steel Furniture Co..... 441

ELECTRICAL & MECHANICAL EQPT.
Amusement Supply Co..... 456
Breco Electric Co..... 457
Exhibitors' Supply Co..... 439
Fidelity Electric Co..... 442
Moving Picture Mch. Co..... 439
Porter, B. F..... 442
Swaab, Lewis M..... 439
Typhoon Fan Co..... 441
United Theater Equipment Corp..... 459

FILM EXCHANGES.
Film Exchange, The..... 440

LENS MFRS.
Bausch & Lomb Opt. Co..... 455
Goerz, C. P., American Optical Co..... 442

LOBBY DISPLAYS.
Kraus Mfg. Co..... 442

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co..... 442
Empire City Film Laboratories, Inc..... 456
Erbograph Co..... 455
Evans Film Mfg. Co..... 441
Ford Optical Co..... 447
Gunby Bros. 440
Kalem Company 346
Unexcelled Film Laboratories..... 456
Velasco & Puig..... 441

MFRS. OF MOVING PICTURES.
Bluebird Photoplays, Inc.....314-15
Christie Film Co..... 353
Clune Producing Co..... 439
Ebony Film Co..... 355
Essanay Film Mfg. Co..... 307
First National Exhibitors' Circuit, Inc....342-3
Fox Film Corp.....334-7
Francis Ford Producing Co..... 338
Gaumont Co. 348
Goldwyn Pictures Corp.....324-8
Goldburg, Jesse J..... 339
Harry Webster Productions, Inc..... 329
Haworth Pictures Corp..... 442
Hiller & Wilk..... 313
Hodkinson, W. W., Corp..... 331
Inter-Ocean Film Corp..... 347
Jester Comedy Co..... 443
Jewel Productions, Inc.....309-12
Metro Pictures Corp.....Colored insert
Mutual Film Corp.....Colored insert
Ned Finley Films, Inc..... 354
Paralta Plays, Inc.....332-3
Paramount Pictures Corp.....322-3
Pathe Exchange, Inc.....340-1
Select Pictures Corp..... 349
Triangle Distributing Corp.....344-5
United Picture Theaters of America, Inc... 330
Universal Film Mfg. Co.....306, 316-21
Wharton Releasing Corp.....350-1
World Film Corp..... 308

MISCELLANEOUS.
American Red Cross..... 458
Automatic T. S. & C. R. Co..... 449
Bioscope, The 442
Boys' Club Federation..... 445
Cine-Mundial 451
Cinema, The 451
Classified Advertisements 447
Eastman Kodak Co..... 456
Gay, Fred 443
Holcomb & Hoke Mfg. Co..... 443
Kalem Co. 440
La Cinematografia Italiana..... 456
Moore, Wm. N..... 439
M. P. Directory Co..... 456
M. P. World Circulation Coupon..... 455
M. P. World Publications..... 453
M. P. World..... 352
National Ticket Co..... 440
National Elec. Ticket Register Co..... 445
Our-Boys-in-France Tobacco Fund..... 443
Robinson, T. L., Co..... 439
Sampliner Adv. Co., Inc..... 439
Solidhed Tack Co..... 440
Stone, A. 443

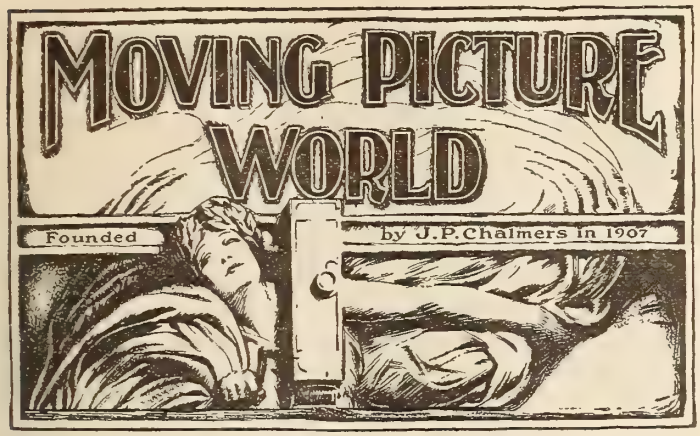
MOVING PICTURE CAMERAS.
Bass Camera Co..... 441
Burke & James, Inc..... 457

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co..... 439
Marquette Piano Co..... 457
Seeburg Piano Co..... 443
Sinn, Clarence E..... 441

PROJECTION MACHINE MFRS.
Enterprise Optical Mfg. Co..... 439
Power, Nicholas, Co..... 460
Precision Machine Co..... 441

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 443
Minusa Cine Screen Co..... 456

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

Statement

Of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 516 Fifth avenue, New York; editor, James L. Hoff, 516 Fifth avenue, New York; managing editor, James L. Hoff, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. P. Chalmers, Eliza J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are:

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers and Eliza J. Chalmers, all at 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which the stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 1st day of April, 1918.

(Seal) Rose Kerschner,
Notary Public, No. 237, New York County.

New York Register No. 9222.

(My commission expires March 30th, 1919.)

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 20, 1918

Facts and Comments

THOUGH exhibitors of the state of New York are much encouraged by the action of the State Assembly in passing the Sunday Option bill, they should be warned that the fight is not yet won. The bill is now in the Codes Committee of the Senate and may die there if something strenuous is not done to get it out of that "limbo." Our advices are to the effect that the votes of Senators Murphy and Wellington are needed to extract it therefrom and efforts to that end are now being made. Time for action is short, as the present session of the legislature is almost ended.

*

We can scarcely conceive that either of the senators mentioned has a valid reason for holding the bill in committee. Senator Charles F. Murphy represents the sixth senatorial district of Brooklyn. He is a lawyer of good reputation and lives in a community where Sunday picture shows are the rule. Senator George B. Wellington is also a lawyer and lives in Troy, representing the Twenty-ninth Senatorial District. Sunday pictures are the vogue in Troy, so Senator Wellington knows all about them. We cannot believe, therefore, that either of these gentlemen will seriously oppose the Sunday Option bill, yet the presumption that they will support it is never a safe rule to follow and pledges should be obtained from them.

*

The success of the exhibitors in the Assembly is gratifying and one to which the MOVING PICTURE WORLD contributed in no small degree. Two of the leading speakers, Miss Helen Duey and the Rev. W. H. Jackson, were present at the instance of this publication and their remarks created a profound impression. It has always been the policy of the MOVING PICTURE WORLD to support the exhibitor in all legislation affecting his interests and it was not found wanting in this instance.

* * *

AN editor of a motion picture trade paper wails thusly:

> There are several big fallacies today in trade paper advertising.
>
> One is that pictures should be ballyhooed to the trade.
>
> Another is that advertising pages in trade papers are bought to gain access to the reading pages in the supine belief that statements made therein go with the paper's own backing for their veracity.

After a few more paragraphs of generalities he emits this "wheeze":

> Trade paper advertising pages are for merchandising, not for ballyhooing. It's about time ballyhooing ceased; and it's about time merchandising began. The exhibitor is tired of the one, and he is mighty anxious to have the other help his box office receipts.

And, finally, said editor gives us this:

> What we don't want—and what the exhibitor doesn't want—is a repetition of the boastful advertising, a duplication of previous announcement, a silly story about the star in the picture, and, least of all, a statement from some executive designed not to help the picture along, or, indeed, any other picture, but simply to get the latter's name into print.
>
> The exhibitor knows these truths just as well as we do. He isn't fooled one iota by boastful advertising or by reading matter which is obviously and only a bonus for paid advertising.

*

Much might be said by way of advice to our troubled friend, but the best that we can offer to him in this his hour of distress is that he take a page out of his own book; let him keep his own house clean. Well has he said of the exhibitor that "he isn't fooled one iota by boastful advertising," such as "dominates the field" and "has the quality circulation of the trade," statements that everyone knows to be untrue and plainly calculated to deceive—just "ballyhooing." If he is deluged by the flood of "silly stories" it is because his past treatment of such stories has invited them. Now the Frankenstein, which his own supineness has created, threatens to destroy him.

* * *

DAVID W. GRIFFITH has favored us with another of his justly famous motion picture productions, for which he has our sincere thanks and for which he will be amply rewarded by the patronage of an appreciative public. While this latest effort, "Heart of the World," does not mark an epoch in the making of motion pictures as did his "Birth of a Nation," it is by far the best of the war propaganda creations that have yet been shown. There have been a number of so-called "war pictures" offered to the public, but what the producers of those pictures have attempted Griffith has accomplished and there can be no question as to that accomplishment. Where others have hinted at battles Griffith has produced battles; where the ruthlessness of the Hun has been but an unformed picture in our minds Griffith has given it form and clothed it with all the horrors of that grim reality which has been told to us, but which we are loath to believe. If this picture does not stir your soul to wrath then the Spirit of Man is not in you.

Exhibitors Now Producing

By Louis Reeves Harrison.

MORE than one swift change predicted for this year was under full headway before this year arrived. Big exhibitors have gone into production long years ago; so have exchangemen, but they did so as individuals, and openly managed their business organizations. It is of comparatively recent date that groups of exhibitors have got together on one or another proposition to have screen plays made especially for them at a price limitation fixed in advance. There are such bodies in existence, furnishing capital for firms supposed to be producing for the general market, and it is of interest on all sides to watch the development of this phase of motion picture evolution.

What has brought about this remarkable change?

Undoubtedly dissatisfaction with both price and quality has had much to do with it, besides a belief that it could be made to pay at both ends, but quality in a general way has been steadily improving so far as many departments are concerned, especially in the scientific and in greater artistry of treatment. In a general way the screen presentations are more beautiful than ever, the purely pictorial values showing decided advancement. When to the augmented cost of material and labor is added new taxation, it is to be expected that selling prices will soar.

The true causes are not to be seen at a glance.

Only effects are on the surface. As in screen drama, we see effects and probe for the causes, and they may be scattered like nuggets of gold, apparently at random. It looks very much as though we are continually discovering our mistakes and attempting to remedy them by experimental drifts in one direction or another, taking two kinds of chances, one of elaborate expenditure, necessitating high charges, and one of radical departure from those working bases already well established.

Overhead charges are too high.

One has only to enter some of the magnificent offices maintained in New York to appreciate the magnitude of what has become a heavy proportion of the cost charged against production. Very wealthy concerns may feel justified in maintaining grand offices and well afford to do so for the effect, but emulation by smaller firms is very often the cause of inferior quality of production and sometimes of ultimate ruin. In order to make a still more pretentious showing, men of note in other arts of expression are asked to lend their names.

Big salaries are paid for inadequate service.

A thousand or two thousand dollars a week, handed to a man whose relation to the firm is of chief value for publicity purposes, is a heavy burden for any but a millionaire firm to carry. It has swamped more than one vigorous young concern in the past, and it is a policy of doubtful value today. Groups of intelligent exhibitors have possibly felt that these two items of expenses were unnecessary. Quality of product means a stable business with them, and it is of more value on that account than high-sounding names and grand suites of offices.

Distributing expense has been charged to production.

Production in cold business terms is the making of a picture play up to the possession of a negative and one complete positive print. That includes price of play and actual cost of all work, rent and expense incurred by the visualization alone. For purposes of illustration, let us say that this cost for a large product, involving a strong play, fine cast, capable direction, rent of studio when done with high intelligence, is $25,000.

For $25,000 some great plays have recently been made.

These figures represent a maximum obtained from supervising directors who have carefully figured the actual costs, not including any such compensation as the leading stars receive, but covering the salaries of high-class performers who have done their full share in making the plays both financially and artistically successful. The cost is genuine in all its details, and it permits a big profit when distribution is handled as a business by itself with economy and skill. When high salaries of non-contributing elements and heavy overhead charges are added, this cost is easily doubled, eliminating profit to that exact extent.

Why eliminate profits equal to the entire cost?

One hundred per cent. on the actual outlay is dispersed for nothing like the value received. The cost now doubled, somebody has to pay dividends on the investment, and the exhibitor is usually the natural victim. No reference need here be made to those stars who have become so prominent that they practically own their concerns. They have simply been wise enough to take advantage of conditions created for them, and they are bound to exploit themselves as long as their vogue lasts.

Thus we get Othello without Iago.

Big stars are inclined in many cases to spread themselves all over the piece. They have personality enough to draw, and they rely on that asset to a very large extent. If he is a Shylock, Portia is relegated to the obscurity of a few lines or, what is the same thing, a mere feeder to his importance. He monopolizes the close-ups. The screen drama ceases to be an art in itself and becomes a mere publicity vehicle, shorn of its story value for the sake of a single characterization, and one obviously that of the performer.

Production by exhibitors is a revolt.

Whether or not it will prove successful in the end remains to be seen. A great deal depends upon the men intrusted with production. It is assured in advance of a market sufficient to do away with possibility of loss in the first releases, but whether it is to be permanent, or merely a sporadic object lesson, depends upon the people—on their final judgment the whole salvation of this new and beautiful art rests.

The theater *is* the people.

The fundamental mistake likely to be made is the assumption that the new product must follow lines already laid down, leaving very little room for progress. In business we give people what they already want. In an art we are bound to keep continually a little ahead of what has already been done. A man may stick to one staple in food, but he demands variety in his entertainment. There are people of poor taste in all places and times. If given what they want almost any art of expression would go out of existence. Many of them like jazz music, but the big moving picture shows of New York and elsewhere have found that the best music pays.

The welfare of a theater depends on intelligent management.

The welfare of a producing concern depends also largely upon an intelligent conception of audience requirement, and it is far from intelligent to think that stupidity means playing down to the level of an audience, or that a play cannot be made intensely interesting and of high quality at the same time. The fundamental of screen drama lies in charm of conception, skill of construction and the infusion of imaginative treatment which is the breath of its life.

The Great Film Drive

By Robert McElravy.

THE suggestion of this journal that the moving picture interests might unite in a simultaneous drive to help put over the third Liberty Loan seems to have borne good fruit. From all indications the movement is not only going to start off well, but will continue on through the entire campaign. It will doubtless become one of the great mediums for reaching the people, and Liberty Loan nights at the moving picture theater will be something to remember in every village and town and city in the country.

It is impossible to overestimate the direct benefits that will result to the new loan through this special drive of the moving picture interests. It is indeed a source of congratulation to the entire industry that it found itself on tiptoes at the beginning of this campaign, ready to put every ounce of strength into the good work. The prime cause for congratulation is not so much the patriotic devotion of the film interests to the needs of the country in these war times, for that may be taken for granted. But it is a source of satisfaction that we have learned more of the possibilities of the moving picture theater as an open forum to which the masses may repair in times of national stress. Here the people may see an accurate reflection of the war activities of the entire world; they may watch timely photoplays of a patriotic character; may learn details of Red Cross and Y. M. C. A. work at the front; may get a better comprehension of the part their own towns and cities are playing in the great world drama.

There is but one legitimate business before the country today—that is the business of making war upon Germany and her allies until they are defeated in their autocratic aspirations. This business is one in which moving pictures can help mightily. The record they have thus far made is one of surprising consequence, but from reports that come into the Moving Picture World the new movement will eclipse all former efforts.

There is, fortunately, a great mass of patriotic film material to choose from. Almost every producer in the business has felt and responded to the needs of the country, and most stories nowadays reflect in some measure the war conditions prevailing. Some of this is in the form of drama, much of it is straight melodrama, and a part of it comes in light, humorous form. It all helps, and we believe exhibitors will have no trouble in getting together suitable programs for their Liberty Loan nights.

We wonder if all exhibitors are preparing to take full advantage of these patriotic nights? Many of them undoubtedly are, but the movement should be as general as possible. It is a fine opportunity for the exhibitor to get in touch with the influential people of his community, by letter or otherwise, and extend to them the privileges of the moving picture theater on Liberty Loan nights.

It is to be hoped exhibitors will not be afflicted with undue modesty in this matter. The service which the films can now render individual communities is quite on a par with that of the newspaper, the church or other public institutions. It should be feasible to get in touch with Red Cross workers and other live individuals, who will help decorate the theater, make short addresses and aid in other ways to give Liberty Loan nights a semi-social aspect.

We are in the war movement today, rich and poor alike. It is the great issue that is making the United States a democracy in fact as well as in name. Only the other day in the Strand moving picture theater in New York City, Anne Morgan raised $20,000 for war charities, at a film entertainment. Every town and city in the country has its own Anne Morgan, or at least one or more influential women who will be only too glad to join forces with the moving picture exhibitor in making Liberty Loan nights a great success.

Liberty Loan night can and should be made the big event of the week in all moving picture houses during the present drive.

Logic and Photoplay

By Edward Weitzel.

WHEN the great bridge that crosses the East River above Hell Gate was being built the most difficult feat of engineering was the lowering into place of the central span. This enormous structure of steel was towed out into the river on barges, hoisted high in the air above its final resting place and then lowered slowly into position, its movement being controlled by powerful hydraulic rams. Everything had been carefully worked out beforehand by eminent civil engineers, but the actual physical control was in the hands of one man, an Irish foreman who had superintended the construction of the bridge from the beginning and was given the delicate task of setting the final span into place because he had a fund of practical knowledge that is not taught in books. Not one

of the high salaried experts that planned the bridge would have thought of taking his place at the levers. The slightest unevenness of pressure and the entire bridge might have been forced out of plumb and gone crashing down into the river. The foreman was given the job because *he knew the feel of it.*

Practical experience holds the same position in every human endeavor. The man who takes the scenario of a photoplay or the manuscript of a stage drama and directs its production knows things about a picture or a play which are never learned by anyone else connected with the screen or the stage. The dramatist may study every book written on construction and may also be the author of a dozen successful plays, but unless he himself has taken his own or some one else's work and learned, through practical experience, how to transfer it to the finished product ready for the spectator he has much to acquire concerning his trade.

Shakespeare and Moliere were both capable of rehearsing the plays they wrote, and knew all the tricks of the trade of producing. There are no records that the English dramatist ever staged the works of other writers; but the French author-manager must often have done so, and been roundly abused by more than one ambitious young playwright for presuming to cut and prune the proud father's brainchild into something like actual shape.

Many a play reaches the stage or the screen that has little enough of merit after the director has done his best for it, and the author at once assures his friends that the changes the director thought necessary have ruined his correctly written masterpiece. Nine times out of ten the director could easily vindicate himself if he were permitted to make a new production that followed the original line for line.

A photoplay was shown to the public during the last three months that received considerable adverse criticism from the reviewers. Most of them agreed that something was wrong with it, but few agreed on what this something was. The author confided to several persons that his scenario had not been followed and was quite confident that herein lay the cause of the picture's weakness. In this case both the author and the director were at fault. The author did not pay sufficient heed to the dictum of the younger Dumas concerning the logic of a theme. Of this element in playwriting the French dramatist says: "The most indispensable [endowment], the one that dominates and commands, is logic—which includes good sense and clearness. . . The logic must be implacable from beginning to end." The director attempted to defy the logic of construction, which demands that the development of a plot shall have the inevitableness of a mathematical problem.

The well-made photoplay unfolds itself as does a problem in arithmetic when the professor steps to the blackboard, writes down an example and proceeds to work it out before his class. The logic of motives in the one case and the logic of figures in the other demand that the original proposition be adhered to in both play and example; that, step by step, both may be followed until the right answer is written at the finish of both.

No director can make the spectator believe in a story which starts out on a clearly defined theme centering around a certain set of characters by trying to throw the chief interest about a new character because the director realizes that the original proposition is going to limp painfully through to the end for the want of logical development on the part of the author. When a photoplay or a stage drama is handicapped in this way the finest acting in the world will not save it. Even the director's superior knowledge is not equal to the task.

Something in Reserve

By Sam Spedon.

IF the motion picture industry hasn't already realized the necessity of establishing a reserve fund for defraying the legitimate expenses to be incurred from time to time in its defense we are fearful that it is in line for some sudden and unexpected jolts. Every industry and other interest of any size has its reserve fund in case of emergency. A striking instance is the Vaudeville Association, which has a good-sized reserve and every cent contributed by its members.

Passing the Hat.

Every time anything happens in the motion picture industry, such as the introduction of the Motion Picture Option Bill, some one has to pass the hat and ask for contributions or "panhandle" some one. There is no concerted action on the part of those who make their living in the industry to give part of their earnings to keep it alive by donating a set amount each year to make it possible for those who are willing to look after its affairs and enable them to do it as it should be done.

All at Sea.

When the unexpected occurs, they are all at sea. They remind us of three Irishmen who were adrift in mid-ocean in an open boat. The winds blew and the waves ran mountain high. They felt that all was lost and each one called on the other to pray. Each declared he didn't know how. Finally one of them cried out in despair: "For God's sake, do something religious." Immediately one of them took off his hat and passed it round. It's all right to pray—and it's all right to pass the hat if there is nothing else to do and there is anything to get.

Keep on Praying, But Don't Forget Your Power.

An old fellow in the Revolutionary war, during a rainstorm, was praying while his powder was getting wet and the rest of the boys were fighting. One of his companions gave him a good swift kick and said: "That's right, keep on praying, but keep your powder dry and keep on fighting."

It's all right to pray that nothing may happen, but keep a reserve fund ready so you can keep on fighting. We hope the Allied Committee of the N. A. M. P. I. and every organization in every state will get busy and establish a state fund for legitimate legislative purposes and see that it is kept inviolate in the hands of a reliable custodian who will give a full accounting thereof.

Keep on Fighting.

Don't think because one victory is won the fighting is over. Keep on piling up ammunition and be prepared for the next offensive. Strengthen your weak defenses and draft more men into co-operation with you. This is the only way to insure complete and final victory for motion pictures.

Some are willing to do the fighting for the good of all. Those who cannot or are not willing to sacrifice their time or "neglect" their business should at least give five cents a seat to enable the willing ones to do their fighting and keep them and their businesses alive. Shame on the man who will take all and give nothing to the cause that has made and makes it possible for him to exist—such a one doesn't deserve to be kept alive.

Guarantee Trust Not U. P. T. Depository

UNDER date of March 28, The Moving Picture World received a page of copy from the offices of the United Picture Theatres, Inc., to this effect:

"The money received from exhibitors by United Picture Theatres of America, Inc., for the stock memberships in that organization is now trusteed by the officers and directors in the Guarantee Trust Company of New York, with the understanding that 90 per cent. of the same is to be returned to the members in case the United Theatres enterprise does not go through. In other words, the directors do not have immediate control of this fund, which is to be used for working capital in buying pictures only in case the 2,000 booking days are secured. It is believed that the plan protects United Theatre members, in so much as in the event of non-success they stand only to lose a small percentage expended in the work of attempted organization."

This statement was submitted to an officer of the Guarantee Trust Company at his office at Forty-third street and Fifth avenue, whose comment was, in substance, as follows:

That the representatives of the United Picture Theaters was introduced to the bank by one of its clients and were permitted to open an account in the usual way. No arrangements were made to put the money deposited in trust with the bank and at no time had the bank the least control over the funds so deposited. If any such trust fund had been created by the United Picture Theatres it existed only in the company's offices. That the officers of the United Picture Theatres had been requested to remove their funds from the bank and that, for all practical purposes, the bank had closed the account, although the bank had granted the officers of the United Picture Theatres a few days in which to make arrangements with some other bank to handle their money and that it was still in the bank at the time of this conversation. That the reason for the bank's action in closing the account was that it had received letters from various parts of the country which convinced its officers that the officers of the United Picture Theatres were making unauthorized use of the name of the bank in promoting their enterprise.

Further comment on this matter by the Moving Picture World is unnecessary at this time, but subsequent developments will receive our attention.

Screen Stars in Conservation Pictures

Misses Clark, Ferguson and Normand Appear in Subjects Designed to Aid Work of Food Administration.

MISS CATHERINE STUART has finished the production of a number of films staged under her supervision for the United States Food Administration, for the purpose of conserving food throughout the country, it was announced last week by Arthur S. Friend, chairman of the Motion Picture Division of the Department of Public Information for the Food Administration.

These films present such stars as Marguerite Clark, Elsie Ferguson and Mabel Normand, showing how to save the various commodities most needed by the Government at this time. The pictures were produced free of cost to the Government and will be released from the Paramount-Bray studios.

Miss Stuart will shortly leave New York for the West Coast, where she will co-operate with Cecil B. De Mille in preparing films showing the most famous stars of the West Coast in subjects that will carry the message of the Food Administration to the public via the exhibitors.

The distribution of this film for the Food Administration is in the care of the various news weeklies, who include them in their regular programs.

"Various prominent members of the industry have contributed their time, money and effort in order to do everything possible toward reaching the public in connection with the conservation of food via the screen," said Mr. Friend at his offices in the Famous Players-Lasky headquarters on Fifth avenue. "The newest films, staged under the supervision of and conceived by Miss Stuart, bring out most effectively their purpose. The appearance of these famous stars in these patriotic pictures in itself offers the exhibitor an attraction that will boost his box-office receipts in addition to offering him another opportunity to help his country in this very important work."

Gilchrist Hears From Brooklyn Exhibitors

New York State Senator Who Antagonizes Sunday Option Bill Gets a Hint of the Power of the Screen.

WILLIAM BRANDT, of the New Albany theater, Brooklyn, got word on Saturday morning that Senator Alfred J. Gilchrist of the Tenth Senate District was interfering with the progress of the Sunday Motion Picture Option bill, at that time before the Senate Codes Committee, of which the senator was a member. It just happens that the Tenth Senate District adjoins that in which the New Albany is situated. Also it happens that Mr. Brandt, being an up-to-date exhibitor, is in touch with public sentiment and by reason of that fact knows what the people in that part of Brooklyn want when it comes to a question of Sunday motion pictures. Consequently he knew Senator Gilchrist was not representing the wishes of the majority of his constituents.

Just by way of starting things Mr. Brandt went to a printer and ordered a rush job of 25,000 throwaway cards and 500 show cards 12 by 24 inches. Also he ordered thirty-one slides, being one for each theater in the Tenth Senate District. All were to be delivered in the afternoon—and they were. Also Mr. Brandt made arrangements to call on twenty-five Four-Minute men who were to speak in the Tenth District that night and explain the situation confronting the motion picture goers. No one will accuse Four-Minute men of not feeling kindly toward exhibitors or of being unwilling to put in a word for their friends when they thnk it will do a bit of good.

Things were humming in the Tenth Senate District on the evening of Saturday, April 6. Mr. Brandt was not to be found at the New Albany, contrary to the usual rule. It was learned afterward he was very much on the job over in the Tenth. It is reported all the thirty-one theaters in that part of the Borough of Churches were doing a smashing business, that an average of a thousand persons saw on each screen the slide that Mr. Brandt had caused to be made and that they listened to the Four Minute men.

By the way, here is what was printed in proper display on the throwaways, on the show cards and on the slides:

"Senator Gilchrist, who represents you at Albany, refuses to vote for Sunday movies. Ask him why. Do it quick!"

NAVAL HOSPITAL MEN THANK METRO.

Metro Pictures Corporation is in receipt of a letter of thanks from George Lung, chief in command of the United States Naval Hospital in Brooklyn, for the feature photo-dramas and one-reel comedies Metro has sent to cheer the convalescent sailors. Soon after war was declared the screen company began sending its best feature productions to the "Jackies," and ever since then has continued to send them a weekly program.

Elaine Sterne, a lieutenant in the Girls' National Honor Guard, which co-operates with the Red Cross, was directly responsible for Metro's advent into this work. Miss Sterne believed the hospital offered a field of patriotic endeavor which had been overlooked, and she hoped that Metro would contribute an occasional feature. A consultation with June Mathis, of Metro's scenario department, and President Rowland resulted in Metro's contributing all the screen romances required at the institution.

CAUTION TO FILM MEN.

Exchanges and theatrical men in general are hereby cautioned against the machinations of a C. Harvey Burke, who recently presented himself at the office of Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio, plaintively setting forth his urgent need for work, and offering letters of recommendation testifying to his reliability, etc. Mr. Netter thereupon decided to give him a trial as salesman, and advanced him a sum of money for living expenses and railroad fare on March 25, since which time nothing has been heard from or of him.

Any information as to the whereabouts of Mr. Burke will be appreciated, both as an aid to Mr. Netter and a step toward ridding the industry of so obnoxious an element.

Exhibitors Back Liberty Loan Night

Los Angeles Showmen Will Go the Limit in Helping the Government Dispose of the Three-Billion Issue---Messages Come from All Over---Mae Marsh Attends War Savings Stamp Meeting in Baltimore

BY the time this edition of the MOVING PICTURE WORLD reaches our readers the drive for the Third Liberty Loan will be well under way, but reports still continue to arrive regarding the interest that exhibitors are taking in the big push for the sinews of war. While these reports are a little late they are still in time to have their effect. The latest returns come from Los Angeles, where our representative has combed the field quite thoroughly. It shows that the exhibitors of that city are fully awake to the necessities of the drive and that they will make the appeal as strong as the screen can possibly make it. The report follows:

LOS ANGELES EXHIBITORS PATRIOTIC.

Los Angeles exhibitors are patriotic. They have done their "bit" before and they will do it now. Los Angeles theater managers gave the Government every possible assistance in the two previous Liberty Loan campaigns and boosted the Liberty Loans in their theaters for weeks. Slides, trailers, Four-Minute Men and individual workers were featured in every show. This time the exhibitors will try to do even more, and many of the big theaters downtown are planning elaborate "stunts" and special attractions for the opening of this campaign. One exhibitor said that he was thinking of putting on a patriotic picture, and would try to get the entire cast of players to appear in his house in person. Many of the exhibitors will enlist the support of the photoplayers to stage attractive and patriotic tableaus.

A number of letters have been received at the Los Angeles office of this publication highly indorsing the Moving Picture World's suggestion of a Liberty Loan Night. Many of the exhibitors have called on the phone and promised their willing and enthusiastic support. Others have been interviewed at their theaters, and they all have expressed their willingness to help the good work along and devote space and time to the advertising material and workers to be furnished by the various Liberty Loan committees.

The Theater Owners' Association, which represents the exhibitors of Los Angeles, has unanimously voted its full support of a Liberty Loan Night. Glenn Harper, secretary of the association, writes as follows:

Los Angeles, Cal., March 23, 1918.

Editor Moving Picture World:

Dear Sir: Replying to your letter of March 15, I will state it gives me much pleasure to inform you that at our meeting of March 20 it was unanimously voted that we extend the full support of this association towards completing a successful "Liberty Loan Night," as launched by the Moving Picture World.

Awaiting your orders, I remain

Yours very truly,

GLENN HARPER,

Secretary Theater Owners' Association, Inc.

The following letter was received from Emil Kehrlein, Jr., the managing director of the Kinema theater. Mr. Kehrlein is one of the most prominent exhibitors on the Pacific Coast, and the Kinema one of the most beautiful theaters in the United States:

Los Angeles, Cal., March 23, 1918.

Editor Moving Picture World:

Dear Sir: Your splendid letter of the 15th inst. relative to the third Liberty Loan has been received. This third loan warrants the unselfish support of every man, woman and child in the United States if we are to smash back the advancing hordes that threaten the liberty and independence of civilization.

The exhibitor can in no wise do too much for the support of those who are laying down their lives that we at home may exist and bask in the bright light of liberty.

The matter of showing slides, posters and special pictures is the very least that we can do. I would suggest that we add a mite more. Why not have a **real** Liberty Loan Night, or rather a Liberty Loan "Day and Night," and have every exhibitor pledge himself to devote every cent of a full day's receipts toward the purchase of Liberty Loan Bonds? This every exhibitor should do over and above a regular subscription.

This would not even entail a modicum of sacrifice, for the bonds will purchase anything from shoe buttons to film rental deposits. Let us not only make our screens talk, but some of our receipts, too. Now is the time to knock "L" out of kultur.

EMIL KEHRLEIN, Jr.,

Los Angeles Kinema Theater.

Mr. Kehrlein's patriotic and high-spirited letter contains a splendid suggestion. He says that every exhibitor should devote at least a full day's receipts to the purchase of Liberty Bonds. "This," as Mr. Kehrlein says, "would not even entail a modicum of sacrifice, for the bonds will purchase anything from shoe buttons to film rental deposits."

This is an excellent idea and mighty fine advertising. The writer might suggest to go even a step further. Why not a "Liberty Loan Week?" That certainly would make an impression upon the public. This is not like a benefit affair. The exhibitor is not giving anything away, but putting his money in gilt-edge securities paying a good interest and backed by the vast resources of the United States Government. Of course, we realize that many an exhibitor is working on a narrow margin and might not be able to meet his operating expenses by donating a whole week's receipts. Some of the well-to-do exhibitors might consider this proposition.

W. H. Clune, the prominent Los Angeles exhibitor, who owns and operates a number of large theaters in Southern California, writes the Moving Picture World as follows:

Los Angeles, March 19, 1918.

Editor Moving Picture World:

Dear Sir: Your letter regarding "Liberty Loan Night" is excellent.

WE ARE WITH YOU.

Advise further details of said campaign.

CLUNE THEATERS COMPANY,

Per Theo. M. Newman.

The following letter was received from Sid Grauman, who is the managing director of Grauman's Million Dollar Theater:

Los Angeles, March 25, 1918.

Editor Moving Picture World:

Dear Sir: In reply to your letter of March 15, allow me to state that I am with you heart and soul regarding the boosting of a "Liberty Loan Night," as suggested by the Moving Picture World.

The cause is the most worthy one extant and you may be sure that the Grauman Million Dollar Theater will place its shoulder to the wheel in a manner akin to that most patriotic attitude shown by those American brothers who have already gone to the front that democracy might live and that our rising generation may know no more slaughter by the "Beast of Berlin" and his war dogs.

We will endeavor to cooperate with the Liberty Loan Committees in every way, and thus give all the assistance possible to this worthy cause.

Sincerely hoping that we may soon again know that

tranquillity of "peace on earth, good will to men," with an everlasting peace—believe me, most cordially and sincerely yours. SID GRAUMAN.

Many other Los Angeles exhibitors have expressed themselves verbally in favor of the Liberty Loan Campaign. Said Seymour Tally, manager of Tally's New Broadway Theater: "You bet we are with you. Father and I are going to New York in a few days and we will get in touch with the central committees right away. We are going to make particular efforts to make a success of this Liberty Loan campaign."

Harry P. Caufield of the Garrick and Riviera theaters said that he had done whatever he could the last time and would do whatever he could for the Government on this drive.

Perfecting Plans at Minneapolis.

Plans for "Liberty Loan Nights" at various theaters of Minneapolis are rapidly reaching completion and with the assistance of local exchangemen, bankers and Liberty Loan committeemen it looks as if one or two film stars will visit the city to help boost the drive. Although Manager C. L. Peavey of the Paramount exchange stated that he has not been so informed to date, Liberty Loan committeemen have had published stories to the effect that Douglas Fairbanks will address several audiences in the Twin Cities on April 17, speaking on Liberty Loan activity.

In their programs and on their screens various local theaters are already boosting the Third Liberty Loan, and on certain set dates the various theaters will feature Liberty Loan speakers. The Minneapolis Strand theater has got out a special pink sheet seven-column extra to advertise "The Kaiser, the Beast of Berlin," and on the reverse side of the sheet is a half-page advertisement urging readers to subscribe to the Liberty Loan. Special slides and trailers are also being used to call attention to the drive.

Baltimore Theater Has W. S. S. Drive.

On Sunday night, March 24, at the Garden theater, Lexington street at Park avenue, Baltimore, there was held one of the most patriotic and enthusiastic assemblages ever held in that city. The purpose of the affair was to make a drive in selling War Savings Stamps.

Louis A. DeHoff, who books the pictures for this popular vaudeville house, was the originator of the event, and worked with all his might to obtain results and in the end accomplished what he wanted—the sale of $20,000 worth of Thrift and War Savings Stamps.

Mr. DeHoff made a special trip to New York to ask that Mae Marsh, star of the Goldwyn Pictures Corporation, be allowed personally to attend the affair in the interests of the drive, and not only did the Goldwyn Company accede to his request, but went to the trouble of making a special film for the occasion, in which Miss Marsh makes a neat little speech, via the screen, both the speech and the action being in the film.

The program was an especially attractive one, consisting of several selections rendered by the concert band from Camp Meade; Miss Marsh in her especially prepared film; a number of songs by a very good soldier quartet from Camp Meade, and the screening of "The Belgian."

No sooner had the concert stopped than the screen was lowered and Miss Marsh was flashed on, making her appeal to the assembled people to aid the country by buying War Savings Stamps. When this was finished, the spotlight was thrown on Miss Marsh as she sat in a box to the left, and much applause greeted the star. Not content with the player arising and bowing her thanks to the audience, they clamored for her appearance on the stage. She finally made her appearance with ex-Governor Phillips Lee Goldsborough and was presented with a huge bouquet of roses.

"I've never been before these kinds of lights before," said Miss Marsh. "Always had funny kind of lights." And she pointed with her finger around in a circle. The audience laughed heartily. There she stopped and Mr. Goldsborough came to her rescue. She whispered in his ear and then he said that she was very modest and had asked him to thank the audience for the kind reception they had given her. She then went back to her seat in the box beside her mother, who accompanied her to Baltimore.

Then the drive for subscriptions began after former Governor Goldsborough had made a patriotic and stirring speech relative to the needs of funds by the Government.

The admission was arranged for by a sale of Thrift Stamps at the box office, two 25-cent stamps for the first floor and one for the balcony; the stamps being the property of the purchasers. Miss Marsh's mother subscribed to $1,000 worth of stamps and her bouquet was auctioned off for $100.

The arrangement of the whole affair was in the hands of Mr. DeHoff and the theater was loaned for the occasion by Charles E. Whitehurst, president of the Garden Theater Company.

Oregon Exhibitors Aid Liberty Loan.

The business men in charge of the Third Liberty Loan campaign have called upon the exhibitors of Portland, Oregon, to handle a big portion of the publicity that will accompany the new drive.

The first move by the theater men was to call upon the film companies doing business in Oregon to contribute to the credit of Oregon's quota of bonds commensurate with the amount of business done in the State. This same call was sent to the stars who are popular with the Oregon fans. The letters sent out by the committee asked that replies be made stating the amount each company and star would contribute.

The latest activity by the theater men has been to connect the public with the drive. At a meeting called by Edgar Piper, of the Morning Oregonian, and attended by Messrs. Myrick, Parker, Ruffner, McGettigan and Jennings, representing the theaters, a plan to create enthusiasm for the new loan among the patrons of theaters was broached. At every theater twice an evening during the campaign a soloist and a leader will appear to start the audience in a patriotic popular song and the Four-Minute Men will follow up the enthusiasm started.

Franklin Stages Big War Scene at Buffalo's Hippodrome.

Just near the beginning of the Third Liberty Loan, when the Government wants everybody to be surcharged with patriotism to the highest degree, Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, staged a panorama of war, which is still "the talk of the town." The war scene, depicting "No Man's Land," was put on by Mr. Franklin at Elmwood Music Hall recently for the benefit of eight hundred foremen and executives of the Curtiss Aeroplane Company. Heads of the concern, who had seen the many special patriotic stage settings arranged by Mr. Franklin at the Hippodrome were successful in securing the benefit of his stagecraft. The scene was so impressive that it is said every one of the eight hundred present will be fired with enthusiasm and "do his damndest" to make the local Liberty Loan campaign an unqualified success. Mr. Franklin arranged so these makes of war planes could sit "in the trenches." The camouflage was done to perfection. In the hollow of the "shell craters" they crouched at mess and ate war food, with the noises of war and patriotism around them. Figuratively speaking, hundreds of eyes peered over the trench parapets past a crumbled, shell-battered cathedral, through meshes of wire entanglements and over an expanse of water, wherein were visible only the periscopes of submarines and subchasers. There was the pounding of shells and the stars winking from a smoky sky. There seemed to be an interminable stretch of devastated territory. The skyline glowed with a flower garden of fire.

During the afternoon previous to the "battle" Mr. Franklin superintended a force of sixty men engaged in setting the scenery. All the electrical and dramatic wartime effects. even to the booming of the big guns and the rattle of the rifles, had been placed. The stage setting covered every inch of wall and ceiling space in the Elmwood Music Hall, which is spacious, having once been a State armory. The scenery had been painted in two days by a force of eighteen men working in three shifts of eight hours each. The area of space covered comprised 22,000 square feet.

"I know from my experience, and that has been confirmed by scenic artists," said Mr. Franklin, "that this was the largest stage set ever painted for a single show in the United States."

All during April the Liberty Loan campaign settings and accompanying orchestral music at Shea's Hippodrome will make the audiences "sit up and take notice"—and also buy Liberty Bonds.

Spokane Exhibitors Enthusiastically Lined Up.

In accordance with plans followed in previous campaigns, also following up the sentiments set forth in a recent editorial in The Moving Picture World, managers of the moving picture houses of Spokane, Wash., are preparing to aid greatly in the third Liberty Loan campaign drive by the use of slides and permitting four men to speak in their places.

Manager Sam W. B. Cohn of the Liberty theater has tendered to T. N. Conway, chairman of the publicity committee of the campaign, the use of the house Saturday evening, April 6, to launch the big drive in Spokane on the

first anniversary of America's entry into the war. It is expected that the house will be used for a patriotic rally and mass meeting.

The Liberty will assemble a special program of patriotic film features of the soldiers and sailors in active service, as suggested in the Moving Picture World editorial, and a special musical program of national airs will be furnished by the Liberty musicians.

The rest of the program will be left to the publicity committee, which probably will arrange a series of Liberty Loan talks. Manager Cohn has given the committee permission to take Liberty Loan subscriptions in the theater during the evening. Mr. Conway has accepted the theater offer and is working on some special features.

Popular Paramount and Artcraft moving picture stars will also boost the campaign by appearing at the Liberty on the screen. The list are Douglas Fairbanks William S. Hart, Charles Rop, Dorothy Dalton, Enid Bennett and the producer, Thomas Ince.

These people will not appear in person, but a collection of "trailers" of about 100 feet each will show these popular film folk expounding their ideas of patriotism and Liberty Bond subscriptions. A wire was received from Fairbanks telling Mr. Cohn that he would be glad to furnish such a trailer and that it could be turned over to the local Liberty Bond committee for use elsewhere, if desired. Such "trailers" have been used at the Liberty in the sale of W. S. Stamps.

The theater men have been running slides for weeks to aid the sale of War Savings Stamps, and Dr. Howard S. Clemmer, manager of the Clemmer, says he will have special music, of a patriotic nature, with each show during the week of April 6 and until the campaign closes.

Manager C. E. Stilwell of the Class A Rex, Unique and Casino said he expected to aid all he could.

Manager Knipe of the Majestic and J. W. Allender of the Lyric are also planning to do all in their power to aid in the work.

PLAYERS AID THE LOAN CAMPAIGN.

Eastern players, as well as western, will contribute their time and efforts to the boosting of the Third Liberty Loan. In the west Miss Pickford and Messrs. Chaplin, Fairbanks and Hart will be busy for several weeks visiting many cities. In the east Marguerite Clark will travel to Chicago, St. Louis and Kansas City. She will be accompanied by John C. Flinn, publicity manager of Famous Players-Lasky.

Emmy Whelen appeared at the Rivoli Theater on April 8. She is scheduled not only to speak for the Liberty Loan, but to sing for it also. E. M. Saunders, of the New York Metro Exchange, accompanies her to take charge of the details of business and transportation. The tour will be as follows: Tuesday, April 9, Philadelphia; Wednesday, Baltimore; Thursday, Washington; Friday, Pittsburgh; Saturday, Cincinnati; Sunday, April 14, Cleveland; Monday, Buffalo; Tuesday, Rochester; Wednesday, Albany; Thursday, April 18, Boston.

UNIVERSAL PUTS LIBERTY NOTE ON PAPER.

"Kill Kaiserism—Buy a Liberty Bond" is the slogan to appear upon every piece of lithographic paper to be issued by the Universal Film Manufacturing Company from April 6 to April 27 during the big drive for the sale of the Third Liberty Bond issue.

President Laemmle of Universal received a request from the Liberty Loan headquarters requesting that this slogan be etched on all lithographs prepared for the company productions.

The request was not received until April 3, and, as all Universal paper is issued weeks in advance and it was too late to have the slogan made a part of the lithographs, President Laemmle issued orders that red and white stickers be printed immediately to be attached to the lithographs. The stickers were finished within twenty-four hours and several will be attached to each piece of lithographic paper issued by Universal for the next month.

BOSTON FILM MEN BOOST LIBERTY LOAN.

An important meeting of the managers and owners of the motion picture theaters and film exchanges of Greater Boston was held in the rooms of the Motion Picture Exhibitor's League of America at 127 Pleasant street, Boston, on Thursday afternoon, April 4. It was the special business of the meeting to arrange details for the motion picture industry to boost the coming Liberty Loan.

Several excellent plans were suggested and action was taken.

The New England exhibitors will take an active part in the boosting of the Liberty Loan. Slides such as suggested by the Moving Picture World and other features will be introduced to boost the loan, including the Four-Minute speakers as used in the previous drives.

Offers Liberty Bonds for Deposits

William Brandt of Brooklyn Asks Distributors to Permit Exhibitors to Make the Transfer.

WILLIAM BRANDT, one of the leading exhibitors of Brooklyn Borough, a former president of the local organization, executive secretary of the Motion Picture Exhibitors' League of America, and under the general chairmanship of S. L. Rothapfel the chairman of the Liberty Loan Committee for the division of Brooklyn, has written to twelve distributing organizations asking if Liberty Bonds of the new issue will be accepted from exhibitors in lieu of cash deposits. Mr. Brandt's letter is as follows:

"As chairman of the Liberty Loan Committee, Motion Picture Division of Brooklyn, I am particularly interested in helping to roll up a tremendous oversubscription from the trade in this territory. It is needless for me to tell you of the moral effect in getting behind the boys in the trenches by greatly oversubscribing. You can help by offering to accept Liberty Bonds of the new issue in lieu of cash for advance deposits on contracts where exhibitors are willing to enter into such an arrangement. Will you be one of the leaders in this patriotic movement? Saturday is the opening day of the sale. May I expect a response?"

The letter was sent to Messrs. Zukor, Goldfish, Rowland, Selznick, Irwin, Laemmle, Hodkinson, Brunet, Feist, Fox and the First National Exhibitors' Circuit and the Triangle.

JANE LEE WORKS IN LIBERTY TRAILER.

Exhibitors all over the country are showing a trailer got out as an aid for popularizing the new Liberty Loan, in which Jane Lee, the famous William Fox "Baby Grand," does effective work. The trailer, which is unusually attractive and runs about 200 feet, was prepared at the Fox studios in Fort Lee at the suggestion of the publicity division of the loan.

Kenean Buel, who has directed all of the pictures starring Jane and Katherine Lee, made the film. In it, Jane is seen seated on the floor with a number of blocks. After building the sentence, block by block, "Buy a Liberty Bond," she holds up the letter U and points her finger from the screen in such a manner that no one in the audience will be able to escape it.

BILL FARNUM "DOING HIS BIT."

William Farnum has already started "doing his bit" for the Third Liberty Loan and will continue to make speeches and take subscriptions until the $3,000,000,000 wanted is an assured fact.

Out in the west they are not waiting for any formal opening of a campaign, but are going ahead on the theory that the Government will need money to prosecute the war and that it is "up to" all good citizens to see that it is raised. Mr. Farnum has already opened headquarters at the Fox studios at Los Angeles and is subscribing himself for a bond to match every subscription he receives. During the last Liberty Loan he took more than $10,000 worth of bonds and says he will do better on this one.

KROULIK TO MAKE MODE ART COMEDIES.

F. J. Kroulik, general director of the Camel Film Company of Chicago, which recently took over the Advance Motion Picture Studios of that city, is in New York for the purpose of securing players for the Mode Art brand of comedies that it will shortly place on the market through a regular releasing company. Mr. Kroulik has already signed several well known comedy players, and will soon leave for Chicago to commence operations, as the plans for the Mode Art Comedies call for the first release in May.

CHARLES F. POPE ARRESTED.

Chas. F. Pope, who was recently indicted by the Grand Jury of New York County charged with grand larceny in the first degree, was arrested on April 6. The complaint upon which the indictment was found was made by Chester Beecroft, president of the Trinity Trading Corporation, in behalf of that concern, of which Pope was at one time the secretary. The specific complaint upon which the indictment was found was for the larceny of $1,750, but the Trinity Trading Corporation and its officers as individuals hold other civil judgments aggregating $2,700 against the defendant.

New York's Sunday Bill Passes Assembly

After Strenuous Battle Option Measure Wins in Lower House—Attitude of Senate Codes Committee Causing Concern

Albany, April 4.

RAYMOND T. KENYON, of Ausable Forks, Assemblyman and brother of Doris Kenyon, saved the day for the Motion Picture Option bill in the Assembly at Albany late Wednesday afternoon, April 3, after the bill had first been beaten by one vote. The fight was one of the hottest seen in the Assembly this year. Party lines were forgotten for the moment as Republicans and Democrats and Socialists as well lined themselves for or against the measure. Assemblyman Clarence F. Welsh, introducer of the bill, led the fight. At first it was the impression that the bill would have easy sledding, with possibly ten votes to spare, but the absence of certain Assemblymen from the city and a change of heart on the part of others, found the house about evenly divided on the issue. Seventy-six votes were necessary to pass the measure.

After an hour spent in debate, a slow roll call was ordered. The result showed 75 Assemblymen favoring the bill and 64 against, just one short of the number necessary for its passage. A motion to reconsider the proposition was entertained and won by a vote of 76 to 60. The biggest kind of a scramble ensued to secure the one extra vote.

Clarence F. Welsh.

Minority leader Donahue rushed to the aid of Assemblyman Welsh by rallying as many Democrats as he could secure under the banner of the Sunday film. There was some talk of laying the matter over until the following Tuesday, when there would surely be sufficient "ayes" to pass the bill. Speaker Sweet refused to consider this. He declared that under the rules Assemblyman Welsh must proceed. There was a long wrangle.

No Assemblyman was permitted to leave the room. Every effort was made to bring absentees to the Assembly. A roll call was finally made. The entire Assembly Chamber was tense. Assemblyman Kenyon, who had entered the room following the first vote, turned the trick. The result was greeted with cheers. The Sunday Motion Picture bill and Assemblyman Welsh had won the biggest fight of the year.

Gilchrist and Slater Antagonistic.

While things were progressing, or at least finished favorably in the Assembly, matters were not going as smoothly for the bill in the Senate Codes committee, from which it is necessary to release it if it is to become a law at this session. Two members of the Senate Codes committee are absolutely necessary on the side of the bill before it can be released. There is absolutely no hope of swinging Senators Gilchrist and Slater in line. Efforts are now being directed to get favorable action from either Senator Murphy or Senator Wellington, but the task is today a seemingly hopeless one.

Unless the bill comes out of committee during the next two or three days to come, despite the victory in the Assembly yesterday, the measure is doomed to defeat. Motion picture interests through their representatives are tonight leaving no stone unturned in their effort to bring the bill out of the committee, for once on the Senate floor, according to a line-up of the votes, it stands an excellent chance of passage.

C. L. GRANT.

Sunday Option Makes Strong Getaway

Following Interesting Hearing in Albany Predictions Are Made That Measure Will Pass Both Houses.

Albany, April 2.

MOTION picture interests scored a substantial victory before the Senate Codes Committee in this city late this afternoon when a hearing was held for the purpose of better ascertaining the sentiment of the State toward the Sunday motion picture bill, or as it is also known, "the Motion Picture Option bill."

The hearing proved to be one of the most interesting of any held during the present session of the Legislature, attracting not only those who are in favor of the bill and those opposed, but countless others from the offices and departments of state. The impression which either side creates before a committee determines to a large extent the attitude which the committee will later on take toward reporting the bill out for general discussion and voting on the floor. And so when a prominent Senator was heard predicting the passage of the bill, and Assemblyman Welsh, who introduced the bill in his side of the house, made the statement that the bill would pass the Assembly with ten votes to spare, it becomes a comparatively easy matter for the ordinary person to figure out the bill's chances later on.

George F. Thompson.

While today's hearing was slated to get under way at 2 o'clock, the Senate at that hour was deep in a discussion of the merits of the Machold Township bill, a discussion which lasted until shortly before 5 o'clock. Two hundred or more men and women who had come to the Senate to either take part in or listen to the hearing relative to the legalizing of the Sunday motion picture show contented themselves with sitting or walking about the Senate lobby. The New York City delegation, a half hundred strong, arrived on the Empire State Express at 11.30 o'clock. Various other parts of the State were well represented.

Senator Newton, as chairman of the Codes Committee, presided. The Senate Chamber was well filled when the hearing finally got under way. Dr. T. R. Goode, representing the Sabbath Day Association, was the first speaker. He made the assertion that the motion picture interests as represented by those seeking legalized motion pictures on Sunday in this State were really the minority seeking rights which the great majority did not wish. He was followed by Theodore Gilman of the Sabbath Day Committee of New York City, who spoke along much the same lines, the speakers being confined to a few minutes by order of the chairman.

John Zwack, who asserted that he represented 25,000 members of the German Catholic Federation, was the third speaker, being followed by Canon Chase of the Civic League of New York. All speakers and others in the audience who were opposed to the bill were easily distinguishable by a white badge on which were the words "For the Lord's Day." Mr. Chase was given three minutes to speak, although he

consumed about twice that time in setting forth his arguments against the bill.

The speaker said that the bill, to his way of thinking, was unconstitutional and that while he was not opposed to Sunday motion picture shows, he was opposed to shows where admission was charged. He said that he had used movies in his own church to a distinct advantage. The speaker referred to the fact that four States have censorship and that he believed that there was need of censorship in this State. He said that he was opposed to opening motion picture houses on Sunday with admissions.

Mrs. Ella Boole, of Brooklyn, representing the W. C. T. U., the next speaker, in opposing the bill said that there was a comfort obtained in religion, particularly in time of sorrow.

"It may not be many days," said the speaker, "before death lists from France may reach thousands of homes and surely those people in their sorrow will not feel like going to a movie for comfort. While I believe in good pictures on six days in the week, I am opposed to them on the seventh, on a day given over to religion. The introduction of legalized Sunday movies at this time will give our State the attitude of frivolity, out of keeping with the times. Let us safeguard this one day in seven."

Attorney Rubin Hits a Nail on the Head.

Mrs. J. J. Earl, of Albany, representing the Woman's Committee of this city, stated that a canvass of the city from house to house had shown the majority to be opposed to opening the motion picture houses of Albany on Sunday. At this juncture Attorney Robert Rubin, of New York, representing the motion picture interests present, arose and said that he desired to contradict a seeming wrong impression, as the bill was intended to give each municipality the right to say whether or not it should have its motion picture houses open on Sunday and that it was only an opportunity of letting people in each place voice their sentiments.

Peter J. Brady, introduced as the man who represented organized labor, was the first of the half dozen speakers in favor of the bill. Mr. Brady read his arguments. He made the assertion that the motion picture show on a Sunday was really the amusement of the man who by reason of his financial condition was not able to enjoy his auto, the golf links or a motorboat. The speaker further contended that the motion picture was doing a great work in keeping the family together, and that if such was the case, why limit its good to six days in the week? Mr. Brady referred to the weeklies and the part they were playing along educational lines and how they appealed to the great masses of people, men, in many cases, who were able to take advantage of this only on Sundays. The speaker was frequently interrupted by applause.

Secretary Capes, of the State Conference of Mayors, representing Mayor Cornelius Burns, of Troy, who was slated for a talk but who was unable to be present, spoke briefly, but to the point, saying that the conference of mayors of the state was in favor of the bill for the one reason that it would leave the decision of the hours during which motion picture houses should be open on Sundays, directly up to the cities themselves.

An excellent argument in favor of the passage of the bill was presented by the Rev. William H. Jackson, pastor of the Dutch Reformed church of Glen Head, who at the very outset of his remarks said that in the years past he had opposed Sunday newspapers and Sunday libraries simply because he did not know both sides of the questions as they had presented themselves. He said that the motion picture had been the greatest assistance in his church work for several years past and that he had learned to use, not abuse, the picture.

"The local option movement now under way," said the speaker, "is the real solution of the present day problem concerning the Sunday movie. I run the movies in my church and pass around the plate, so how can I find myself arrayed against the man who charges admissions and who is affording a clean entertainment to the family on a Sunday?" The speaker said that the idea of the motion picture was conceived in the mind of a clergyman and that he was of the opinion that using the motion picture show on Sundays was productive of good moral results to a community.

Miss Duey Makes Strong Plea.

Aside from Mrs. Boole, there was one other woman speaker at the hearing, Miss Helen Duey, associate editor of the Woman's Home Companion, and for three years the editor of a column for better films. Miss Duey said that the motion picture must not be classified, as she really believed was the case, with the side show, the circus and the race track as an attraction, but that rather it should be listed much the same as a magazine, with its current events department, its fiction and its drama, supplied by films of various types. The speaker said that as each person was

Delegation Attending Hearing on Sunday Motion Picture Option Bill at Albany, April 2.

allowed to decide on the magazine which should come into its household, so should every city and village, taken as a large family, be allowed the right of saying whether or not the motion picture shows, the magazines of that particular city or town, should operate on Sunday. Miss Duey said that she was well aware that there were places in the State where there was no factory element and where Sunday shows would not be desired by the residents, yet there were other places, she said, factory towns, where many persons found innocent, refreshing and educational amusement in the motion picture.

Judge Kenefick, of Buffalo, was given five minutes, during which time he first discussed the legal aspect of the bill and then continued by saying that every newspaper in Buffalo had commented editorially in favor of the bill and the legalizing of the Sunday movie at the option of the municipality itself. The speaker spoke of the educational features of the film and concluded by saying that the present age was one of liberality and not one going backward toward the blue laws of long ago.

Brady Takes Senate by Storm.

The best speaker and likewise the best argument was reserved for the last when, amid applause, William A. Brady, president of the National Association of the Motion Picture Industry, came before the committee, took the Senate by storm, hitting direct from the shoulder in short, concise statements, informed his listeners that the motion picture houses in the District of Columbia were open on Sundays, that one across the road from the White House runs on Sundays, that the biggest and best work in the Y. M. C. A. camps here and in France was the motion picture phase and that it was a generally admitted fact that such shows were instrumental in keeping the soldiers from worse places. Mr. Brady said that motion picture houses alone, by the reason that they attracted men and women to a clean amusement, were instrumental in ridding Scranton and San Francisco of a certain class of houses.

"President Wilson has said that the movies will do more to win this war than anything else," said the speaker, amid applause that came from both sides of the chamber.

"If the motion picture is good enough for the soldier in the trenches," said Mr. Brady, "it's good enough for the thousands, yes tens of thousands, of factory workers who are laboring six days a week harder than ever before, to supply the men 'over there' and help win the war, and who crave the motion picture show on the Sunday to which they have been deprived throughout the week with its long working hours, longer than before, because these men are loyal to their country."

Two opponents to the bill were heard before the session broke up at 6.30 o'clock, the first being the Rev. H. L. Bowlby of Albany, general secretary of the Lord's Day Alliance of the United States, and the second, Dr. D. J. Burrell, of the Marble Collegiate Church of New York. The argument of each was much the same, that it would be impossible for a State to pray for its soldier boys, when at the same time they were desecrating the Sabbath back here at home by sanctioning picture shows on that day.

C. L. GRANT.

BUFFALO MEN ACTIVE ON OPTION BILL.

During the Option bill campaign the Buffalo exhibitors' committee meets at the Iroquois Hotel, Buffalo, from 1 to 3 o'clock each afternoon. The members also keep in touch by telegraph and telephone with other parts of the state. Copies of strong editorials in every daily paper in Buffalo favoring the measure have been sent to the film men in this territory. Out-of-town exhibitors have been advised to take copies of these editorials to their local papers, so that similar editorials can be printed and sent to representatives in the Legislature.

Voters Will Decide Sunday Issue

Birmingham Will Hold Referendum on May 6 in Accordance with Petition Filed with City Commission.

ON MAY 6 the people of the city will be given an opportunity to vote on the question of whether or not moving pictures will operate in Birmingham, Ala., on Sunday. The election commission set this date at a regular meeting, after having ascertained that the petition filed with the city commission was signed by a sufficient number of qualified voters.

By recent action of the city commission, the moving picture theaters were permitted to operate until April 21, and the calling of the election on May 6 will close the picture houses for two Sundays before election. From the fact that the ordinance authorizing the picture shows on Sunday was made in good faith by the former city commission and later found defective through a clerical error, it is thought by many leading citizens that the picture shows should not be closed until the matter has been decided at the polls.

It was stated that the reason for setting the election in May was for the purpose of giving the authorities proper time to prepare the poll lists, it having been declared that many new voters had qualified this year, and that their names should appear on the lists submitted to the election officials for their guidance on the day of the election.

The question of the operation of moving pictures on Sunday was an issue in the recent campaign for city commissioners, and practically all the candidates were pledged to submit the matter to the people for their decision.

NO SUNDAY LAW AMENDMENT IN KENTUCKY.

The Kentucky Legislature closed its 1918 session without passing any laws which will have a direct bearing on the moving picture industry in Louisville. One bill for moving pictures, that being the amendment to the Sunday closing law, was killed without improving conditions any, while a proposed eight-hour law, which would have resulted in much hardship for exhibitors as well as employers in general, was killed by a fifty to thirty-nine vote during the final days of the session. Of course, the exhibitors are very sorry that they were unable to get through the Sunday amendment legalizing picture shows, but feel that as a whole they came out fairly well on the legislative program. Bills were introduced to kill moving pictures, baseball, and in fact, almost all form of amusement during the war, but such bills didn't have a chance, and were never considered seriously.

PATHE TO INSTALL DIVISION MANAGERS.

Another move to increase the efficiency of the Pathe sales organization in the handling of big productions is seen in the statement that the country will be divided into five districts, each of which will be presided over by a district manager selected upon his reputation.

A convention was held in Chicago recently at which Ralph O. Proctor, formerly manager of the Chicago Pathe office, was appointed district manager of the middle western division. The convention was attended by representatives of the Omaha, Minneapolis, Des Moines, Milwaukee, Chicago, Indianapolis and Detroit branches. These are the territories which come under Mr. Proctor's direct supervision.

At Leading Picture Theaters

Programs for the Week of April 7 at New York's Principal Motion Picture Houses.

THE STRAND.—Marguerite Clark in "Rich Man, Poor Man," a photoplay made from a novel by Maximillian Foster, was the leading feature at the Strand the week of April 7. The supporting company included Frederick Warde, Richard Barthelmess, George Backus, Ottela Nesmith, Mary Davis and Augusta Anderson. A microscopic revelation of the human heart, James Montgomery Flagg's "The Good Sport," "Strange Fisherman of Russia" and the Topical Review were also shown. Mery Zentay and Joseph Mann were the soloists.

THE RIALTO.—"His Majesty, Bunker Bean," with Jack Pickford in the title role, was the feature at the Rialto. Louise Huff appears as "The Flapper." The Paramount-Mack Sennett comedy, "Friend Husband," a scenic and the animated Magazine completed the picture program.

THE RIVOLI.—Arnold Daly in "My Own United States," a picture based upon "The Man Without a Country," was the principal attraction at the Rivoli. Anna Lehr has the leading female role. The fourth instalment of the Official Italian War Pictures, a scenic of the great Southwest and the News Weekly were also shown.

EIGHTY-FIRST STREET THEATER.—Monday, Tuesday and Wednesday, Henry B. Walthall in "Humdrum Brown," and another number of "The Eagle's Eye." Thursday, Friday, Saturday and Sunday, Mabel Normand in "The Floor Below," and the latest release of Chapin's "Son of Democracy."

KNICKERBOCKER.—"My Four Years in Germany."

LYRIC.—"Over the Top."

FORTY-FOURTH STREET.—"Hearts of the World."

BROADWAY.—"The Kaiser, the Beast of Berlin."

The Motion Picture Exhibitor

New Hampshire Exhibitors Meet

At Session in Boston They Plan to Boost Liberty Loan Drive—Take Space at Exposition.

THE New Hampshire branch of the Motion Picture Exhibitor's League held a meeting in the banquet room of the Castle Square Hotel, Boston, Tuesday, April 2. C. H. Bean, the president, was in the chair.

Robert S. Weeks, in charge of the Liberty Loan Committee of New England, addressed the meeting, speaking on the necessity of the co-operation of the exhibitor in the Liberty Loan drive. "I have written this song, 'Over Here,' which is sure to be a great boost to the campaign, and I would like to have each exhibitor run this slide on his screen at least three nights a week," he said. "We have arranged to have this and other slides shown on the whole Keith circuit, and I am sure that we will have them in every vaudeville theater in New England."

Billy Chamberlain, a well-known New England dancer, spoke to the gathering in behalf of the Liberty Loan Committee. "The idea of this slide is to give the public a bump every few minutes," he said. "Let them know what they must buy bonds if the country is to win the war."

Montgomery Rollins, publicity manager of the Liberty Loan Committee, told the exhibitors his plan to have every theater in New England celebrate a Liberty Loan day. This day the exhibitor can choose for his own convenience as long as it is agreeable to the local chairman of the committee.

The New Hampshire exhibitors promised that on Liberty Loan day they would turn their theaters over to the Liberty Loan Committee; that they would run patriotic slides, and that a copy of the Liberty song, composed by Robert S. Weeks, would be thrown on the screen. The outside of the theater will be decorated and signs such as "Buy a Bond" will be displayed in prominent places.

Samuel Grant, general manager of the Motion Picture Exposition, talked on the coming convention. He proposed that each state have its own day at the convention and on that day entertain friends. The New Hampshire exhibitors agreed to make either a Tuesday or a Thursday a New Hampshire Day.

It was decided the New Hampshire exhibitors would buy space in Exposition Hall; that they would furnish and have it represent New Hampshire, that they would also engage a New Hampshire girl to take charge of the booth, so that when their day arrives they would have a place to entertain their friends from New Hampshire. The money for the purchase of this space will be taken out of the treasury. President Bean then appointed on the committee to represent New Hampshire William H. O'Neil, of Manchester; Michael White, of Dover; Lee A. Rodinger, of Concord; E. C. Baldwin, of Keene, and J. W. Glove, of Lisbon.

Among the exhibitors present were William H. O'Neil, Michael White, Lee A. Rodinger, E. C. Baldwin, T. W. Glove, J. E. Sharbneau, George Barrett, F. W. Berry, A. L. Coutere, F. W. Willie, George Nichols, George Proctor and Charles Riva. Those present on the Liberty Loan Committee were Montgomery Rollins, Billy Chamberlain and Robert S. Weeks, with Mrs. Alice Rice Carroll, and Samuel Grant.

Maryland's General Assembly Adjourns

Had Acted on Several Matters in Which Motion Picture Exhibitors Were Interested.

THE General Assembly of Maryland of 1918 has come to an end, and this was officially declared a fact at 1:32 on the morning of April 1. The session has proved an enlightening one regarding matters pertaining to the motion picture film industry in Baltimore. And while the Censorship Repeal Bill died in committee, this does not necessarily mean that the movement on the part of the exhibitors of the state will cease and that their activities to abolish the drastic censor law are null and void. There were some exhibitors in Baltimore and in Maryland who did their utmost to accomplish the repeal of the law; there were others who did not do so much, and there were a great many who did nothing at all except to talk a bit about it. However, two years is quite a little time in which to prepare, and at the next legislature perhaps the offensive will be stronger.

But one thing the Exhibitors' League of Maryland, of which Frank A. Hornig is the president, and Louis A. De Hoff is the secretary, may be complimented on is the manner in which the bill to prevent children under twelve years of age from attending moving pictures unless accompanied by an adult was quietly subdued and later killed.

The bill relative to the regulation of moving picture operators was passed, with one provision changed to the effect that it is only necessary for an operator to have six months' experience under a licensed operator before he can become a licensed operator. The age limit was retained at twenty-one years.

The bill which pertained to the censor fees, and which provides for the payment of moving picture censor fees to the state treasury was passed.

It is understood that the bill which was introduced on Monday, March 25, to legalize moving pictures and vaudeville shows on Sundays was killed.

MINNEAPOLIS CONVENTION AT WEST HOTEL.

Members of the Motion Picture Exhibitors' Corporation, Minneapolis, met Wednesday, March 27, and selected the West Hotel, Minneapolis, as the place for the holding of this year's convention, to be in session May 7 and 8. Secretary Clyde Hitchcock of the corporation is making a drive for new members previous to the convention so that a record number of theater men may be present at the sessions in May.

JUNE CAPRICE MAKES PERSONAL APPEARANCE.

A large part of the population of the Bronx was concentrated at and around Webster avenue and 195th street April 2 when June Caprice, William Fox's "Sunshine Maid," provided something new in the style of personal appearance at the U. S. Theater.

Miss Caprice was escorted to the photoplay house by the members of the Seventh Company of the Eighth Coast Artillery and spoke for a few moments about some of the amusing experiences which she has had in motion pictures. The proceeds of the affair were donated to the New York Guard. A big audience was in attendance.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Northwest Branch Exhibitors League at Minneapolis, Minn.....May 7, 8 and 9
Clyde H. Hitchcock, 357 Loeb Arcade, Minneapolis, Minn.

National Exposition Moving Picture League of America at Boston.....July

Griffith Picture Has Impressive Premiere

"Hearts of the World" a Simple and Appealing Human Story, with the Great War for a Background

Reviewed by Edward Weitzel.

FIRST and foremost, "Hearts of the World" is a play. Its interest centers in two people, a man and a woman who love each other, and their fate is the dominating interest of the story. The terrible conflict of the great war is seen and felt vividly, and the suffering and heroism which mark its bloody footprints are stamped upon the mind with indelible impress, but all this is incidental to the screen drama's main purpose. It does not try to overwhelm by the bulk of its events. It draws its characters from the inhabitants of a small French village, and their experiences serve to teach what is endured by the women and children whose homes are ravaged by the Hun. But the picture, although forceful propaganda for the cause of the Allies, is a piece of screen fiction intended to entertain. Its instructive qualities are incidental. Its artistic status takes precedence over everything else. With the production of "Hearts of the World" the creator of "The Birth of a Nation" comes into his own again.

The scenario of this latest D. W. Griffith photoplay was written by M. Maston de Tolignac and translated into English by Captain Victor Marier. It is divided into two acts, the earlier scenes taking place in a peaceful and lovely old French village before the declaration of war. Marie Stephenson and Douglas Gordon Hamilton are the lovers of the story. They are the children of two American painters who have made their homes in France. Nothing could be simpler than the incidents of the courtship, or more fragrant. That is the scent of the atmosphere during the time when the boy and girl are stealing away to the garden to meet each other—love, domestic tranquility, happiness and the laughter of children.

Then comes the call to arms. Douglas hurries to fight for the land which gives him shelter, and the old, quiet life is shattered by the roar of cannon. The village falls into the hands of the Germans and the horrors of barbarous blood lust and sensuality are enacted before the eyes of Marie. In the meantime Douglas is doing a man's part in the trenches.

A brutal German officer named Von Strohm is the chief cause of Marie's sufferings. She goes through the terrible experience of seeing her grandfather killed, and is driven beyond her strength by her captors when she is set to working in the fields. She finds a stanch friend in an elfish young street singer, known as The Little Disturber. The girl is blessed with courage, wit and a cheerful philosophy. She has cast longing eyes at Douglas, but when she finds he is not for her she consoles herself with the sensible reflection, "If you can't get what you want, then want what you can get."

Marie's trials are brought to a climax when she and Douglas meet in an upper room of the village inn. Von Strohm and several soldiers are battering at the door. The girl and her sweetheart know what her fate will be if the Germans enter the room. Before it is too late Marie wrings a promise from Robert that he will kill her with his own revolver. The lovers determine to die as man and wife. They murmur the vows of marriage. Just as the door is about to give way and Douglas raises his pistol to the girl's heart, an explosion occurs outside. The street singer has hurled a hand grenade at the hated foes and the lovers are saved. Scenes showing the retaking of the village by the Allies follow, the final incident being the arrival of American troops.

The merits of "Hearts of the World" form an imposing total. To begin with, there are no illuminated titles. Plain, uniform lettering that stands out with gratifying clearness is used. Of cutbacks there are practically none. The locations and the photography are both unexcelled. Long stretches of distance are brought out with masterly skill. The night effects, the trenches during a blinding rainstorm and the charges of the soldiers are all striking examples of what can be accomplished in screen art. One effect is absolutely new: Thousands of horses and men are charging across a battle field, in the middle and the background. Those in the foreground are moving slowly; the others increase in speed as they are further removed from the front. The effect is to do away with the blur that always happens when horses gallop by too close to the camera.

To refer again to the simplicity of the story: The depth of its feeling stirs the heart profoundly, due to the understanding and resource of the man who directed it. As shown on the initial night at the Forty-fourth Street Theater, New York, the picture is too long. It ran for nearly three hours. Judicious cutting will improve it greatly. There are too many trench scenes. There is a point beyond which repetition becomes a source of weakness. Mr. Griffith is entirely justified in using so old an expedient as the man about to kill the woman he loves in order to save her honor. In such a situation it is the right thing to do. But the decisive moment is delayed too long; the tension relaxes from being overstrained. These defects will no doubt be remedied.

Th acting of the entire cast maintains its share of the general excellence. Lillian Gish as Marie has the most sympathetic character in the play. Her delicate beauty and sweet gentleness fit into the part perfectly, and her portrayal of profound feeling is equally faultless. As The Little Disturber Dorothy Gish displays a radically different series of emotions, but is quite as proficient in her acting. Her archness and unfailing high spirits in the face of every danger are worn with the soul of a born comedienne. Robert Herron is so thoroughly human and manly as Douglas that it would be impossible to better his performance. That rare old actor, George Fawcett, as the village carpenter, and that remarkable young actor, Ben Alexander, as the littlest brother, are a precious fine pair. Robert Anderson as Monsieur Cuckoo is another of the front-rankers.

Packed House Pays Money to Render Verdict

Formal Opening Draws Capacity Audience and Picture Thrills Multitude as Soul of Belgium Is Revealed.

MANY New Yorkers who were victims of their own habit of procrastination missed the opening scenes of "Hearts of the World" when William Elliott, F. Ray Comstock and Morris Gest presented Griffith's great picture-story for the first time to a paid audience Thursday evening, April 4. Scores leisurely sauntered in, and as is the custom of Manhattan "first nighters," keeping until after 9 o'clock a lessening stream of disturbers flowing to obstruct the view of prompt arrivals.

This was an unfailing sign that "Hearts of the World" will largely attract the veteran theatergoer, willing to pay the top prices—a matter of $1.50 for orchestra seats, evenings, and $1 for similar locations at the matinees. The opening house further reflected the presence of people who may not always be depended upon to respond to moving picture promotion; there was a very large percentage of evening dress, to give the orchestra section a truly "theatrical opening" appearance.

There could have been, therefore, no better class of spectators before which "Hearts of the World" might have been shown to give showmen an almost exact measure of its general appeal. Theatergoers who find their best entertainment before the screen may naturally be expected to flock to a production heralded as Griffith's latest and greatest—and the opening house at the Forty-fourth Street supplied convincing testimony that the appeal may be creditably adjudged as practically unanimous.

The great audience sat through two hours and forty minutes of "pictures" with only six minutes intermission. Only an exceptional production could exact an equal continuity of attention, let alone entertain with an ever-increasing appeal to mind and heart. "Hearts of the World" held every man and woman attentively transfixed; the grip of the story weaving itself about the reasoning faculties while it increasingly gripped the heart. It would be impossible for enthusiasm to endure continuously—and, knowing this, Griffith has intermittently slackened the appeal only to again draw the tension into sharpened and accentuated emphasis with the precision and sureness of a master-judge of emotion.

These were the impressions gained by a person sent to the show to bring back a report of the developments. The "News weeklies" have told the picture-history of several component parts of the Griffith "Story of a Village"; crafty producers have given counterfeit rehearsals of attacks and repulses in trenches and on the open field; the newspapers are bringing us gripping recitals of the story of the battles

for democracy—but the Griffith picture has mirrored the soul of stricken and valiant Belgium; has fairly measured and counted the pulse-beat of the gallant and unbeatable heart of France; has transmitted to the screen a reflection of the human suffering, the unspeakable tortures of the hellish Hun's attempted butchery of civilization so acutely that it is deflected straight from the screen into the very inmost recesses of the souls of beholders.

It is this visualizing, pulsating, transmission of the sufferings that fairly overwhelm victims of Hun hellishness on the battle lines and in the war-stricken areas before and behind the places of actual conflict that will be coined into dollars by the exhibitor and producer, not alone enriching those financially concerned but spiritually, morally and righteously enriching the men, women and children of our own country because of the surge of Victory that rushes and swirls as a reflex of every foot of film.

These expressions are recorded as the very evident and obvious attitude of the first houseful to pay money in New York to see "Hearts of the World."

Thursday Evening's Showing.

There was a private showing of "Hearts of the World" on the evening of Thursday, April 4, to which had been invited many of the friends of Mr. Griffith, prominent motion picture men, army and navy officers and leading men and women of affairs of New York. The house was crowded with this select audience, which was moved to enthusiasm by the truths of the war so vividly put before them by the picture. When the curtain was rung down on the final scene the audience paused to listen to a few words from Mr. Griffith, who briefly thanked the people for their appreciation and expressed the hope that what they had seen would at least urge them to pray for the success of our boys who were fighting and enduring "over there."

Among the many present were Ambassador James W. Gerard, Mr. and Mrs. Charles B. Alexander, Mrs. Arthur Scott Burden, Otto Kahn, Adolph Ochs, Mr. and Mrs. M. J. Whigham, Mr. and Mrs. W. Burke Cockran, Mr. and Mrs. Thomas Hastings, Enrico Caruso, Admiral Nathan Usher and staff, Mr. and Mrs. Henry G. Gray, Mrs. Parker Beacon, Major General William H. Mann, Mr. and Mrs. David Belasco, Mr. and Mrs. Conde Nash, Mr. and Mrs. Robert J. Collier, James Montgomery Flagg, Gatti Gasazza, Mr. and Mrs. George F. Baker, Jr., Mr. and Mrs. James A. Burden, Miss Ruth Twombly, Miss Harriet Post, Marquis and Marchioness Aberdeen, Miss Mary Alexander, Mrs. May Wilson Preston, John Moffatt, Mr. and Mrs. W. R. Hearst, Edward Ziegler, Pasquale Amato, Daniel Frohman, Mrs. Morris Gest, Lee Shubert, George M. Cohan, Marshall Neilan, William Elliott, Florenz White, F. Ray Comstock and Madame Alda.

Among the representatives of the British and Canadian governments and army and navy officers of Great Britain and Canada were Major Norman Thwaites, M. C. O., and party of seven officers; Consul General Bailey and staff, Henry Goode and Geoffry Butler and staff, Commander Blackwood, R. N.; Provost Marshall Colonel Hunter, Colonel Gifford and staff, Sir Connop Guthrie and staff, Major Brooman White, Captain V. H. McWilliam, Captain MacDonald, Lieutenant Sharp, John McKenna Lawson, Lieutenant Chevalier, Lieutenant W. P. McIvor, Lieutenant Colonel C. A. Warren, Lieutenant G. Sheries, Captain W. E. Brown, Colonel J. S. Dennis, Captain Sise, Lieutenant Grossmith and Lieutenant Grosswell.

Indian Life Pictures

Northwestern Film Corp., of Sheridan, Wyo., Brings East the First of a Series of Productions Showing Red Men on Native Heath.

JOHN E. MAPLE, general manager of the Northwestern Film Corporation, Sheridan, Wyo., has returned home from a trip to New York. Mr. Maple brought with him from Wyoming six reels of pictures, the first product of his efforts at open-air production. Several private showings of

Scene from "Indian Life" (Northwestern).

the films were given in local projection rooms and a degree of interest was aroused by the results Mr. Maple has obtained from picturing Indian life with real Indians, on their native heath, as the only actors and actresses in the presentations.

The World was represented at one of Mr. Maple's showings and was interested and entertained by the six reels that were displayed. Four of the reels were along industrial and educational lines, a two-reel story being coupled with the incidents that picture domestic life among the original Americans. The public would undoubtedly find great interest in the scenes that demonstrate the passing of the old West. Each reel might be offered as a separate adjunct to a program entertainment, with the "story" films to close the series. Not a white face appears upon the screen during the displays of "Indian Life."

Mr. Maple has a special permit from the Interior Department to operate on the Crow, Cheyenne and Pine Ridge Government Reservations in Wyoming, Montana and South Dakota and hires his Indian actors by separate arrangement with each participant in the pictures. Having been "adopted" as a member of the Crow tribe, Mr. Maple has special access to the confidence and domestic occupations and pastimes of the Indians, and it is in these intimate and interesting details that his pictures excel both as educational and entertainment features.

John E. Maple.

The Northwestern Film Corporation has undertaken a series of picture records of Indian traditions from the earliest days of authentic record. Mr. Maple has lived in the Indian country for years and has made a special study of the red man; he speaks his sign language and possesses the confidence of the "big chiefs" among the tribesmen. In future productions primitive life among the Indians will be carried forward in scenes reflecting the various advances to the present stage of developed civilization.

Paul Powell is general director of productions and John Leezer is photographer. Special music for "Indian Life" has been written by Vern Elliott. The technical staff of the Northwestern Film Corporation was assembled in Los Angeles and there is a laboratory at Sheridan—but no studio. Nature provides the scenery in the great out-of-doors where the Indian survives, happy and prosperous, as wards of the Great Father at Washington.

LONE STAR ELECTS NEW OFFICERS.

The affairs of the Lone Star Corporation now nearing a termination, John R. Freuler, who conceived and organized the project for the making and selling of Charles Chaplin comedies, has passed the management to other hands. The new officers of the corporation are: Paul H. Davis, president and treasurer; John F. Cuneo, vice-president; Dr. George Hall, secretary.

Cohen Talks on Hawaiian Conditions

Island Exchangeman and Exhibitor, Who Deals in Many Brands, in San Francisco for Long Stay

JOE C. COHEN, president of the Consolidated Amusement Company, Ltd., Honolulu, is in San Francisco for an extended stay. This concern conducts the Liberty, Bijou, Hawaii, Empire and Star theaters in Honolulu as a part of a chain operated in the Islands, and supplies films to the various military post theaters, of which there are a number.

The film exchange conducted by this concern probably handles a larger number of brands than any other in the world, in spite of the fact that its field is limited. It distributes all Paramount and Artcraft pictures, as well as Fox, Triangle, Greater Vitgraph, Metro, Pathe, Mutual and General Film Company releases. In addition it secures most of the large productions marketed on a state rights basis. No efforts are made to secure films until they have been shown on the mainland, as much time is consumed in getting them to the Islands and back. Owing to the uncertainty in shipping facilities films are now sent over well in advance and advertising matter is sent in large quantities months before pictures are shown. Most of the productions are kept from five to eight weeks, exclusive of the time covered in transit.

Almost all of the serials made are used in Hawaii and are well liked by patrons, especially the natives, Chinese, Japanese and Portuguese, which make up most of the population of the Islands. All of the news weeklies are used, as well as all the travel pictures that can be secured, a keen interest being taken in the doings of the outside world.

The Liberty theater is the finest house in Honolulu and is now being remodeled at a cost of about $30,000. When this work is finished it will be one of the most wonderful theaters in the world from the standpoint of decoration. The work is being done by world-famous painters and sculptors from an artists' colony near Honolulu, and Mr. Cohen states that most of this is being done at the mere cost of materials. New seats are being installed and other changes made to place the house in first-class condition. Paramount and Artcraft productions are shown here exclusively, two changes of program being made each week. The Liberty has a seating capacity of 1,700, but this will be reduced slightly when the changes are completed.

The Hawaii theater uses Fox service for three or four days a week, with the rest of the week taken up by Vitagraph, Triangle or Metro. The Empire theater has two feature nights a week, with shorter productions shown the rest of the time. The Bijou theater is used for musical comedy, stock shows and special film attractions between seasons. It enjoys a very central location and when a proposed street is cut through it will face on three prominent thoroughfares. When this improvement is completed it is planned to erect a monumental theater at a cost of $250,000. Work is now under way on another theater and this will be completed at an early date.

Theater Prices in Honolulu.

"Theater prices in Honolulu are about the same as they are in San Francisco," said Mr. Cohen. "The scale at the Liberty theater ranges from 15 cents to 35 cents, with a few reserved seats at 55 cents. As pennies are not in use at Honolulu we were compelled to advance some of our prices slightly when the war tax went into effect, but are not making anything out of this. Business in general is quite good, owing to the fact that labor is fully employed at good wages and everyone is prosperous. The soldiers at army posts, however, are rapidly dwindling away, and this will doubtless have an effect on the business during the rest of the war unless they are replaced.

"The tourist trade," continued Mr. Cohen, "was commencing to become quite heavy before the war broke out and promised to be a factor of note in the amusement business. During the past year travelers have heard so much about the withdrawal of ships from the San Francisco-Honolulu run that many have been afraid to make the trip lest they get to the Islands and find themselves without a means of returning. There is not the slightest danger of this and the business men of Honolulu are making every effort to make this fact known.

"One of the reasons for the immense amount of film handled by us is that most of the theaters on the Islands make a daily change of program. This is true of the two houses at Hilo and of all the post exchange theaters. Our firm virtually controls the film business on the Islands, but experience has shown that this is necessary. Time and time again competition has cropped up and each time severe losses have been sustained both by us and our competitors. The fact that we do not show pictures until after mainland runs are completed is probably an advantage, as by the time we offer an attraction it has been exploited through the medium of magazines and newspapers and our patrons are curious to see it. To illustrate how late we use films I might add that we are just now offering Annette Kellermann in 'A Daughter of the Gods.'"

An immense amount of newspaper publicity was secured recently in connection with the campaign of the Government for the loan or donation of marine glasses for the navy. Mrs. Cohen donated a set of fine marine glasses to the cause and attached a check for one hundred dollars to be given to the man who first sights an enemy submarine with them. The novelty of the offer created much interest and both Island and mainland newspapers gave it considerable space.

Mr. Cohen brought with him from Honolulu one thousand feet of moving pictures of the recent eruption of the great volcano Kilauea, and this has recently been tinted and shown to local film folks. The fact that a lava flow seems imminent and the attention of tourists and scientists is centered on the volcano makes this subject of particular interest at this time and it will probably be disposed of for regular release.

T. A. C.

Leo Dwyer Visits New York

Comes to Metropolis to Make Arrangements for Increase in Accessory Supplies.

LEO E. DWYER, of Dwyer Brothers & Company, 26 West Naghten street, Columbus, Ohio, with a branch at 631 Walnut street, Cincinnati, which controls the Southern Ohio and Kentucky in the distribution of Simplex Projectors, was a visitor in New York City last week.

Mr. Dwyer, who remained in New York from Monday until Friday, had come east for a consultation with E. M. Porter, general manager of the Precision Machine Company, Inc., 317 East 34th street, and to make arrangements for an increase in the accessory supplies stock carried by his firm.

Mr. Dwyer, whose energetic methods have made this company one of the most important concerns distributing Simplex Projectors, stated that a new department inaugurated by them six months ago for the manufacture and sale of slip covers for theater chairs has now become a very large part of the business of Dwyer Brothers & Company.

The demand from exhibitors in his territory for cloth coverings to use on their chairs during the hot and dusty months had become so great that his company realized that the sale of slip covers by an accessory house would be a convenience to its customers. The popularity of the Dwyer make has developed in the last few monts to a very large extent.

Mr. Dwyer is well known to dealers and motion picture managers throughout the Middle West, and has made a reputation among them as being one of the most progressive men in his particular branch of the motion picture industry.

MITCHEL MARK LEAVES $2,000,000.

The will of Mitchel H. Mark, prominent in the moving picture business, who died here recently, has been filed for probate in Buffalo. The petition for probate states that the value of the real estate left by Mr. Mark is unknown at this time. It places a nominal value of $10,000 and upward upon the personal property. The estate is said to be worth upward of $2,000,000. The will leaves $2,000 to the Federation of Jewish Charities and all the remainder of the estate to Estelle B. Mark, widow of the testator. She and two daughters, Annette S. Spiegel and Winifred R. Mark, survived Mr. Mark.

Tally Pleased with First National

Says That First Year's Business Has Proved Value of Plan—More Than a Million Spent for Pictures—Annual Meeting April 15.

T. L. TALLY, one of the leading exhibitors of Los Angeles, and vice-president of the First National Exhibitors' Circuit, was in New York during the week of April 6 looking over the affairs of the organization, of which he is the leading promoter and head since the resignation of S. L. Rothapfel as president. In talking over the outlook for the business generally and the First National particularly with a representative of the Moving Picture World, Mr. Tally expressed himself as quite satisfied, even enthusiastic.

"I am greatly pleased with the turn of affairs, especialy as concerns the circuit. When I started out to organize it a year or so ago many of my friends cautioned me to go slow

Chaplin and Tally Looking 'Em Over.

and warned me that it would not be possible to get the exhibitors to hold together, but the time seemed to me to be right for the kind of organization I had in mind, and now that it has been running successfully for a year my guess has proved true. There have been few changes in the original organization, and what have occurred have, I am sure, tended to strengthen it."

"Can you say off-hand the amount of business transacted during the year?" we asked Mr. Tally.

"I could not go into detail," replied the westerner, "but I can tell you that, outside of the Chaplin deal and several subjects that we have taken on percentage, we have bought more than a million dollars' worth of pictures and paid cash for them. With a very few exceptions all the subjects we have purchased have been successful as box office attractions, and have satisfied our members by the results they have given. I think that is a pretty good record considering that it was our first year and that the business was a new experience with us. We will do better next year.

"Our annual meeting will be held on April 15 at the Hotel Astor, in this city, when we hope to make a very interesting report. We will at that time elect a new president, and we hope to get a strong man who will be interested in the organization and push its interests. Our plan is simple, and has, as I said before, proved to be successful. We have not attempted to put out a program for our members and will not attempt to. Some of us thought the program policy should have been put into operation at the first, but our year's experience has proved that such a policy would not be practical. We have had no trouble in getting such features as we wanted, but I doubt if we could with safety operate a program as successfully."

Mr. Tally proved his faith in the business when he said that he had been planning to build in Los Angeles a picture theater that would eclipse anything that had been constructed in America, but that he had concluded to defer action for the present in deference to the opinion of his son, Seymour Tally, who thought that he ought to wait till the war is ended; but he added that when that time came he surely would build that theater, and when he did he would show Los Angeles and the rest of the country what a real picture theater looked like.

"You see," he continued, speaking of Seymour, who accompanied his father on this trip, "I have a great respect for my son's judgment. He has been with me for some time and is as familiar with my business as I am, and I find that it pays to listen to him. So I will devote my time for the present to the circuit and do what I can to establish it on a firm basis."

Seymour Tally is a fine, upstanding young man, still in his twenties, but he can look you in the eye and tell you as much or as little as he wants to without a twinkle. He doesn't do a lot of talking either. Father and son make a strong combination when it comes to a business deal. Seymour is now awaiting the call to the colors of his class in the draft.

Mr. Tally and his son had been in New York for several days and left Thursday morning in continuation of their trip, but will return in time for the annual meeting of the First National on April 15.

Pettijohn Gives a Luncheon

Entertains Governor of Indiana and D. W. Griffith at Informal Get-Together.

AN impromptu and informal luncheon was given by C. C. Pettijohn of the Producers-Exhibitors Affiliated to James R. Goodrich, Governor of Indiana, and D. W. Griffith at the Hotel Astor on Thursday, April 4. Governor Goodrich and Mr. Griffith, both being in the city, Mr. Pettijohn thought it opportune to show his appreciation to the governor of his home state and to the director. In addition to this it is said that the governor and the father of Mr. Griffith were old friends.

Among the guests were H. W. Brink of Grand Rapids, Mich.; Robert J. Rubin, Robert Pawley, P. A. Powers, Joseph Golden, Captain Merritt Crawford, Lester Park, W. W. Irwin, W. L. Sherrill, William Fait, Jr., of Utica, Little Mary MacAlister and Sam Spedon.

Governor Goodrich, who signed the bill legalizing the Sunday showing of motion pictures in Indiana, was the first speaker in the informal talk that followed. "The present is largely governed by memories of the past," he said. "The soul of a nation is the outgrowth of the deeds of our forefathers. The deeds of 1776, of 1861 and so on up to the present inspire the deeds of the Americans today. The lessons taught by motion pictures are factors in making the soul of a nation, and are helpful in shaping the destinies of all nations. When I was a boy I was brought up under the strict discipline of the Scotch Presbyterian faith. When I was told on Sundays of the bright and glorious beyond to which I should devote my thoughts I believed the most glorious things would take place when I could go fishing, play baseball or indulge in some other harmless recreation on the Lord's Day. We are told by the greatest teachers who ever lived that Sabbath was made for man and not man for the Sabbath, in direct contradiction of the old Jewish institution which many follow today. I am very fond of motion pictures, and frequently attend them on Sundays. I find them restful, entertaining and harmless—at least those shown in Indiana are. I presume they are elsewhere.

Mr. Griffith referred to the governor's ideas as coinciding with his own, and said it would continue to be his aim to make the soul of the nations better by the pictures he may produce.

W. W. Irwin, the last speaker, spoke of the great advance made in the motion picture industry. As an evidence of it he said: "This gathering together of motion picture men, business men and the governor of one of the greatest states in the Union was a few years ago thought an impossible happening."

DON MEANEY IN NEW YORK.

Don Meaney is spending a few days in New York in the interest of the Cinema Exchange of Los Angeles. Meaney only recently gave up his offices on the coast to become affiliated with the Cinema Exchange, believing that with this organization he would have a better opportunity of doing more for those interested directly in the work of producing motion pictures. The Cinema Exchange was organized about six months ago.

Mr. Meaney is producing a series of Snakeville comedies with Victor Potell (Slippery Slim), Margaret Joslyn (Sophie Klutts) and Harry Todd (Mustang Pete), arrangements having been completed for the marketing of these productions.

Mr. Meaney is staying at the Claridge.

"The Spirit of the Red Cross"

Inspiring Two-Part Production to Be Used as Propaganda in Second War Fund Drive.

AN 1800-foot production entited "The Spirit of the Red Cross" has been produced by Jack Eaton for the American Red Cross. This production is to be used in the propaganda connected with the Second War Fund Drive, which will be held during the week of May 20 to 27, and will be distributed by the National Association of the Motion Picture Industry Committee, which is in co-operation with the American Red Cross.

The production is well made and, in fact, is the most entertaining of films of this character that has been presented. Its real purpose is skillfully hidden in a story so interesting, so full of human appeal, that its usefulness is unquestioned. The preachful methods which have usually characterized the

Scene from "The Spirit of the Red Cross."

propaganda film have in this instance been abandoned, and the spectator is for the moment concerned only with the story of the two central figures of the picture.

The story of the picture follows a brief period in the career of an American Red Cross nurse and her soldier lover. It opens on the young soldier's last dinner at home and brings on the scene the young woman to whom he is betrothed. The farewell to his family and the parting from his sweetheart later are necessarily touching. The nurse still on duty on this side of the water longs to follow her lover "over there" and finally accomplishes her purpose. Some well-staged battle scenes precede the bringing to the base hospital at which she is stationed the young man who awakes one day after a serious illness from wounds to find in attendance his sweetheart whose spirit has led and ministered to him on the battlefield.

Double exposure has played a large part in the interest of the picture. It is tremendously inspiring to watch the measured tread of the soldiers on their way to the battlefield and to see in advance the spirit of the Red Cross (a young woman in the Red Cross uniform) leading them; or to see the same spirit directing the stretcher bearers on the battlefield.

Peggy Adams plays delightfully the role of the Red Cross nurse and Ray McKee that of the soldier.

A War Film for War Funds

Exhibitors Who Desire to Co-operate in Red Cross Work May Obtain French Government Subject.

AN interesting four-real film, "How France Cares for Her Wounded Soldiers," has been obtained by the National Surgical Dressings Committee of America from the French Government. It pictures the experiences of wounded soldiers from the time they were wounded at the now historic Battle of Verdun, through their hospital experience, until they are trained and prepared to enter the trenches again. If permanently injured the soldiers are taught how to take advantage of their handicaps in learning to work.

The splendid work of the unarmed heroes—the Red Cross men—is shown including that of the Red Cross dog. Various ways of transporting the wounded over the rough roads and by the river boats are seen.

The film is offered by the National Surgical Dressings Committee to war relief organizations for the purpose of raising funds. Exhibitors who wish to co-operate with war relief organizations in giving patriotic entertainments to raise funds will find this film "How France Cares for Her Wounded Soldiers," admirable for the purpose.

The film is being booked by Helen Duey for the National Surgical Dressings Committee. Address, 130 West Forty-fifth street, New York City.

Strand Benefit Nets $20,000

Miss Anne Morgan Patroness at Performance for Benefit of Devastated France.

THE Strand Theater with its usual patriotic spirit gave a benefit under the auspices of Miss Anne Morgan, daughter of the late J. P. Morgan, and the Committee for Devastated France, on Thursday, March 28, and turned over $20,000 in cash to the committee. The money will go toward the rebuilding of the French villages. When Miss Morgan arrived in this country a short time ago, and Harold Edel, managing director of the Strand, was informed of the splendid work Miss Morgan and her co-workers were doing in France, he at once offered the Strand Theater, with the orchestra and entire staff, for the disposition of the committee. Miss Morgan gladly accepted the offer, for she has on two previous occasions had proof of the wonderful results obtained at the Strand at patriotic benefit performances. The first of these was for Stricken Belgium and the second for the American Ambulance in France. The last benefit performance was, without a doubt, the greatest success yet achieved at the Strand Theater. Every one of the 3,500 seats was occupied, and standing room was sold to over 500 more, while 1,000 or more were turned away disappointed. The strong drawing cards were Miss Morgan, in her first appearance on the stage, and the motion pictures which she brought back from France, showing relief work.

King Baggot Gets Ovation in Rochester, N. Y.

Star of "Eagle's Eye" Serial Visits Big Ammunition Plants —Cordially Greeted Everywhere.

KING BAGGOT, notable screen star, at present playing the lead in "The Eagle's Eye," and well known to thousands, visited Rochester, N. Y., Monday, March 25, and remained three days. He was accompanied by his director and Rob Townly, his cameraman.

A number of scenes were taken in and about the city, including the Eastman plant at Kodak Park, where seven hundred girls on their way to dinner were filmed. Other locations selected were in and about the Todd Protectograph Company's plant, the Gleason works and other factories now engaged in the manufacture of munitions. These scenes will be used in the later episodes of "The Eagle's Eye," a Foursquare serial, now running in many theaters.

King Baggott is an old friend of Jack Farren of the Victoria theater, and when Jack learned of his coming to Rochester he postponed a business trip to New York City to spend the few days with his old pal.

"In making the trips around the town it was a source of considerable wonder to me," said Mr. Farren, "to see the large number of people in all walks of life who recognized Mr. Baggot. Workers in the large factories, as well as the downtown business men, had seen Mr. Baggot on the screen so frequently that they felt as if they were personally acquainted."

In the lobby of the Victoria theater Wednesday afternoon the number of "fans" who stopped to shake hands with the star at one time completely blocked the passageway.

Wednesday evening Mr. Baggot, Mr. Farren and party occupied a box at Fay's theater as the guest of the general manager, William B. McCallum. At Fay's the evening was a repetition of the afternoon, and people all over the theater looked toward the box occupied by King Baggot and waved their greeting.

Mr. Baggot is enthusiastic over the possibility for picture making in Rochester, and he left town with his mind set on urging his producers to establish headquarters in this city when work is begun on his next big feature.

COLE NOW WITH MAYTRIX.

Henry Cole, the secretary of the Bronx Exhibitors' League, is now connected with the Maytrix Photo Plays, Inc., as sales manager of Northern New Jersey.

Chicago News Letter

By JAS. S. McQUADE

Temporary Injunction Is Granted Allied

President Armstrong, of Local 110, Announces the Policy of Its Officials and Members.

ON Friday, March 29, a temporary writ of injunction was granted by the Circuit Court to the Allied Amusement Association, of Chicago, against officials of Local 110, I. A. T. S. E. The writ is comprehensive in its restraining powers, with the provision that an application may be made at any time to dissolve the injunction on twenty-four hours' notice.

On March 26 the following postal card, in printed form, was received by the owners and managers of Chicago theaters from Joseph P. Armstrong, president Local 110, I. A. T. S. E.:

That you may not be misinformed about the policy of our Scientific Projection engineers, Local 110, I. A. T. S. E., we hereby declare:

We are satisfied with the scale of wages and do not ask any increase in accordance with contract for five years.

We do not call strikes for so-called affiliated bodies who say they are allied with us, but are not.

We do not ask the exhibitor to pay our operators for running slides and advertising films, but expect the commercial solicitor to pay our operators, not you.

We do not wish you to admit Mr. Shafrank or any other solicitor for advertising into our booths unless you so desire. The National Advertising Film Company has desk room in our office only and has no right to use our officers' names to enforce anything.

We desire to co-operate with the Allied Amusement Association on any matter they desire to take up with us.

No threats or acts of violence will be permitted by this union by any of its members.

All Government slides must be run free by our operators. "Four-Minute men" and National Council of Defense slides must be run gratis.

Nobody has authority to take or place slides in your theater without your consent.

Theaters not running advertising slides or films are not forced by this local union to change their policy.

Operators of this union must work in harmony with the managers of theaters. If not, they can be removed at the request of the managers by complaint to this office.

All films manufactured by any exchange must be run by our operators free, at the request of the manager. All exchanges desiring our co-operation to further their interests, we heartily welcome same. Please call up Harrison 3332 when you consider it necessary and we shall be glad to receive any complaint on film damage, etc. Your interests are our interests. Let us think to further our interests.

At a meeting of the Allied Amusement Association held Friday, March 29, in the Masonic Temple, about 200 were present. Quite a number of exhibitors were also added to the membership at this meeting.

Telegrams from producers throughout the country, offering their hearty co-operation, financial and otherwise, were read.

The association resolved to arrange for a conference in the near future with Local 110, to outline to the officials and members what can and what must not be done with regard to janitors, ushers and cashiers, and to take up other abuses with which they have been charged.

It was also recommended that the Allied Amusement Association appoint an employment committee to be on the lookout for unemployed operators and to see that they are furnished position in theaters in case of trouble that may arise with Local 110.

A meeting of the Committee on Defense of the Allied Amusement Association was held Wednesday afternoon, April 3. It developed from reports received from exhibitors and exchangemen that a marked recession had been made on the part of the officials of Local 110, who have expressed the desire by letter to meet with the Association's defense committee and discuss the existing differences.

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held Friday afternoon, in the Masonic Temple, particulars of which will appear in my next letter.

Screen's Big Trio On to Washington.

Mary Pickford, Charley Chaplin and Douglas Fairbanks came breezing into the city from Los Angeles, Thursday forenoon, April 4. The Northwestern station was crowded with an eager host of admirers and sightseers, and much ado was made over the members of the big trio. They finally succeeded in getting to their automobiles and were driven to the Blackstone.

They left for Washington in the forenoon and will be in readiness to begin work on the "Big Drive" Saturday, April 6. It is understod that after their stay in Washington Mary Pickford will travel through the west, Charley Chaplin through the south and Doug. Fairbanks through the east in support of the Third Liberty Loan, while the drive lasts.

Premiere of "Hearts of the World" to Be Given at Olympic.

David W. Griffith passed through the city Sunday, March 31, on his way to New York to attend the opening of "Hearts of the World," at the Forty-fourth Street theater, April 4. From all information obtainable it is pretty well settled that the Elliott, Comstock and Gest theatrical organization will have charge of the big Griffith picture in the United States. Nat Royster, manager of the La Salle, Elliot, Comstock & Gest's Chicago house, has announced that the first showing of the Griffith picture in Chicago will be given at the Olympic theater, Sunday, April 21.

Carleton, Inc., to Make Four Features Yearly.

John T. Carleton, secretary and general manager of Carleton, Inc., and Ed Lamson, sales manager of that organization, paid a pleasant call at the Chicago office Tuesday, April 2. They arrived in the city Sunday, March 31, from Los Angeles and returned the following Wednesday.

Mr. Carleton informed me that the company is now working on its first production in the Willis & Inglis studio, Los Angeles. This will be a spectacular feature of six-reel length. Four features will be made during the year, the policy being to limit the length according to the interest sustained by the story. The output will be exploited by the company itself, on its own plan, direct to the exhibitor.

Carleton, Inc., was formed January 10 this year, and is a California concern. Lloyd B. Carleton, brother of John T., is president, and all productions are made under his personal direction. He was with Charles Frohman from the beginning of Maude Adams' career as a star. He started as assistant stage manager of one of the productions in which she starred, and when he left the Frohman forces he was the stage manager of "Peter Pan."

Mr. Carleton then went to Australia, having been engaged specially by J. C. Williamson, the Charles Frohman of that country, to stage "Peter Pan" with a local cast. That was in 1909, and the show opened in Sydney. On his return to the United States Mr. Carleton became stage director for the George Fawcett Company's Baltimore stock company, and was afterward stage director for the Hunter Bradford Company in Hartford.

After this engagement Lloyd B. Carleton made his first essay in moving pictures, being engaged as director for Lubin, with whom he remained for four years. He produced the first five-reel picture released by the General Film Company, "The Sunken Village, or From Fire to Fortune." This picture proved popular, and is so to this day, having been shown out in Hollywood during the fall of last year.

Mr. Carleton's next engagement was with the Selig company in Los Angeles, where he directed several pictures, in which Bessie Eyton appeared as star. He next directed Hobart Bosworth for Universal, and remained with that company for over a year.

Mr. Lamson is an old-time Chicagoan. He was manager of Bill Swanson's well-known exchange in Chicago for several years about ten or eleven years ago. He was afterward connected with the Chicago Film Exchange, and later was a member of the Selig company's sales department for a time. Mr. Lamson has been on the coast for about four years in the film business.

L. B. Goulden Joins the Colors.

Louis B. Goulden, sales manager of the Celebrated Players' Film Corporation, this city, left for Camp Custer Monday, April 1, to join the colors. He has been connected with the

industry since the early days, when he operated theaters in Milwaukee, Jefferson, South Bend and South Milwaukee. Afterward Mr. Goulden was president and general manager of the Federal Feature Film Supply Corporation and of the Northern Feature Film Company, both of Chicago. The first mentioned company had offices in Chicago and Milwaukee. The Goulden Film Corporation was organized by him in 1915, and he built the studios of that concern on Edison avenue, Milwaukee. Since then he has disposed of these interests.

Rockwell Barnes Off for Camp Grant.

Rockwell Barnes, in charge of the art and animated cartoon department of the Rothacker Company, left March 31 to Join Uncle Sam's training forces at Camp Grant, Rockford. His numerous friends will follow his army career with deep interest. I. Ticktin has succeeded Mr. Barnes as head of the department mentioned.

"The Kaiser" Has Big Second Week's Run.

"The Kaiser" pleased the patrons of Alfred Hamburger's Ziegfeld theater so well during its first week that it was given a second week's run, and has been showing to capacity business. This is a Jewel production, in which Rupert Julian appears as the Emperor of Germany and King of Prussia. Admissions have been 25 and 50 cents.

Cohen and Pettijohn May Join Forces

Organizations Represented by the Two Are Said to Be Founded on Identical Lines.

THE plans of the Exhibitors' Booking Syndicate of Greater New York, recently incorporated at Albany, are said to be almost identical with those of the Producers and Exhibitors Affiliated, and it would not be surprising if the concern pooled its issues with the latter organization, nothwithstanding it may maintain separate offices. The latest report is that the exhibitors' leagues of Buffalo, Utica and the tri-cities will join forces with this booking syndicate. They distinctly say that their policy is not to interfere with the present or established producers, or in any way discourage them. They will rather encourage them and be glad to do with them according to the syndicate's from producers to exhibitors' methods.

The officers of the syndicate are Sydney S. Cohen, president, president of the Exhibitors' League of New York State; Charles L. O'Reilly, first vice-president; John J. Wittmann, president of the Bronx League, secretary, and Rudolph Sanders, president of the Brooklyn League, treasurer. The directors are Sydney S. Cohen, Charles L. O'Reilly, John Manheimer, Isador Edelstein, Rudolph Sanders, John Wittmann and Charles Stearn. The offices are at 729 Seventh avenue, New York City.

Syndicate Books Two Rapf Productions.

Harry Rapf, on April 5, closed an important deal with the Exhibitors' Booking Syndicate of Greater New York, whereby the latter will handle in this territory the exclusive release of "The Struggle Everlasting," with Florence Reed as star, to be immediately followed by Robert Warwick's last production, "The Accidental Honeymoon."

The booking of these two features, each to play at least 225 days in the houses booked under this syndicate plan, marks the first step taken by the newly formed organization.

Mr. Rapf is naturally pleased by the choice of his pictures to open the organization's campaign, and is backing up his pictures with a publicity and advertising service which he is carrying right up to the exhibitor. For the exploitation of "The Struggle Everlasting" he has issued a twelve-page service book intended to give the exhibitor every conceivable angle from which this production may be profitably advertised.

"The Accidental Honeymoon" offers still greater opportunities, so a sixteen-page book is being prepared. Robert Warwick, its star, is now in the United States service in France, commissioned a captain, stationed in the Intelligence bureau under Colonel Nolan, on General Pershing's staff. Captain Warwick cabled a stirring appeal in behalf of the Third Liberty Loan, which is not only added to the last reel of "The Accidental Honeymoon," but its presence there is heralded in advance with a special slide.

TWO AMERICAN FILM MEN JOIN SERVICE.

The American Film Company has contributed two more of its studio staff to the service of Uncle Sam in the persons of Sheridan Hall and Frederick Smith. Mr. Hall was recently made assistant to Director Edward Sloman; while Mr. Smith has been rapidly coming to the front as a juvenile heavy. Mr. Hall has been assigned to the Aviation Division at Kelly Field, San Antonio, Texas, while Mr. Smith joins the 309th Engineers at Camp Freemont, California.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

SEVERAL years ago a friend of mine came to me in a downhearted manner and complained that the world was against him. "No one ever has a kind word for me, nor even a smile," said he, adding "why is it?" After one look at him I knew the reason. Leading him up to a mirror I told him to look and he would plainly see why no one smiled. The answer was plainly written in his own reflection. His face, his features and his entire attitude bespoke of gloom.

And so it is with some exhibitors. They worry about a bad day, their opposition, the weather, instead of looking into the mirror to see the reflection of their own intimate organization. Is your theater a house of entertainment? Is the general reflection of your house, your stage, your ushers, your ticket-taker and yourself such as would spread happiness or gloom? Do you yourself wear a genial smile to your organization, or do you scowl at them to impress upon them the insignificance of their position?

The first way to make your theater and its atmosphere congenial is to appear that way yourself to those who are responsible for the general impression which your patron gets while in your house. The appearance and attitude of every person connected with the theater is merely a reflection of your own personality. A happy organization backed by the proper amount of brains is the most successful. Don't always pick on those under your direction. If they are inefficient, release them. If they are efficient, encourage them. Don't be afraid that it will lower your dignity to acknowledge that a thing is well done if such is the case. Express your appreciation in so many words. It will encourage further thought and creation. It will bring about a loyalty that is at all times desirable. Place as much responsibility upon your associates as they can possibly stand. This makes them appreciate the fact that they do mean something to the success of the theater.

One of the best ways of favorably "getting under the skin" of a patron is by greeting him or her by mentioning the name. "How do you do, Mr. Smith, Mrs. Jones, Miss Brown," or whatever the name may be. No matter how famous or how unknown, every person likes to feel that he or she is recognized. There is a little feeling of vanity in all of us, which is tickled upon being so greeted, whether it is by the butcher, the baker or the candlestick maker. On entering a restaurant the patron is usually greeted thus by the head waiter who makes a study of names and faces. The manager or house manager of a theater should as much as possible follow his example. When the prominent merchant of the town enters your theater let him know that he is immediately identified.

It is a good idea to encourage your ushers in this direction. When a person whose face is known to the usher, whether he is the corner grocer or the president of the local railroad, enters, have the usher conduct him to his seat with a "Are these satisfactory, Mr. Blank?" or some other similar question. This is a little idea which I have encouraged among Strand employees and which immediately creates a better feeling of good fellowship, as it were, between the patron and the theater.

SAM MORRIS CALLED TO HEADQUARTERS.

Sam E. Morris, Select Pictures' east central general manager, spent several days at Select headquarters in New York, from about April 6 to 9. Mr. Morris, who is manager of Select's Cleveland branch and has supervision over the Cincinnati and Detroit exchanges as well, has been making such an excellent showing in the field that Presidnet Lewis J. Selznick and General Manager Arthur S. Kane want him to spend several days at the home office for the purpose of giving the other exchanges the benefit of any helpful methods which he may be applying to the sale of Select Pictures in his large and important territory.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Balboa Studio Turned Over to Creditors

Horkheimer Brothers Assign Long Beach Plant to Los Angeles Wholesalers' Board of Trade for Liquidation.

ON Monday, March 25, H. M. and E. D. Horkheimer, owners and proprietors of the Balboa Studios in Long Beach, California, one of the largest and best known independent producing concerns in the business, voluntarily turned over their plant to the Los Angeles Wholesalers' Board of Trade for liquidation.

It is stated that the Balboa studios have been in financial troubles for a considerable time, but were able to pull through with the assistance of the local banks. Three banks in Long Beach are the largest creditors, and considerable sums are also due employees for back salaries.

By an agreement between the creditors of the Balboa studios and Messrs. Horkheimer the plant will be kept in operation under the direction of the Los Angeles Wholesalers' Board of Trade and nine trustees. Three trustees will represent the workers, three the manufacturers and three the banks. Outstanding claims amount to about $200,000, of which $50,000 is due in wages and salaries.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, has made the following statement:

"The attachment of the Balboa studio on Monday by the Los Angeles Wholesalers' Board of Trade was made at my suggestion and primarily in the interest of all the studios' creditors. It is a well known fact that the film market, from a sales standpoint, has been upset for some time, as a direct result of which larger producers than Balboa have been pinched and forced to retrench.

"I have been looking for a favorable turn in the market any day; but when it failed to materialize, I immediately took the matter up with the three Long Beach banks, which are our largest creditors, and after going over the situation thoroughly I suggested the attachment, which was made, in order to hold the assets together for the benefit of all the creditors. It was only delayed pending the return of my brother, E. D. Horkheimer, who is secretary and treasurer of the Balboa Company.

"Under the circumstances, there were just two courses open to us—bankruptcy or an assignment. The former course would have been the easiest, all things considered, as it would have enabled me to get cleared of all obligations, in a reasonable length of time. But I am not that sort of man and preferred to put my shoulder to the wheel and help save the company, under an assignment, to the end that every creditor will get his money.

"On March 26, at a called meeting of all the creditors, which was attended by those having labor and general claims and presided over by Will Cook, cashier of the National Bank of Long Beach, we made a voluntary assignment of the plant to F. C. Delano, secretary of the Wholesalers' Board of Trade. This organization is now lining up all the creditors. It will operate the studio, in co-operation with a creditors' committee representing the working crew, the banks and general creditors.

"I expect to leave for New York in a few days, where I hope to sell a number of finished photoplay productions which we have on hand. I understand conditions are improving, as they must with the passing of winter and advent of spring. The Balboa Company is far from insolvent; our assets are many times our liabilities. I started this enterprise in May, 1913, with $7,000, and have built it up to almost a half-million dollar concern in less than five years. No stock was ever sold, as it is owned wholly by myself and brother. Without making any rash promises, I think I am safe in saying that every claim against the Balboa Company will be paid dollar for dollar and that we will be doing business many years hence and bigger than ever."

Three companies have lately been working at the Balboa studios, the Kathleen Clifford company, under the direction of Howard Mitchell; the Anita King company under the direction of Bert Enseminger, and the Mona Lisa company. The Kathleen Clifford and the Anita King company finished their productions before the assignment of the studio, but the Mona Lisa picture is not as yet completed, and this company will be working until the picture is finished.

It is probable that the studio will be leased to some outside concern, and it is stated that the Goldwyn Pictures Corporation is considering this plant. The Roscoe Arbuckle company, which is at present leasing space, will remain. H. O. Stechan, assistant to the president and general manager, stated it is not probable that Messrs. Horkheimer will take up production again until the affairs of the company have been settled.

Dustin Farnum Departs for Arizona

Star and Company of Fifty People to Commence Production of "The Light of the Western Stars."

ON Saturday, March 31, Dustin Farnum, Harry Sherman and a company of players departed from Los Angeles in a special train for Tucson, Arizona, where they will commence work on Zane Grey's novel, "The Light of the Western Stars."

The company numbers over fifty people. Among those who will make the trip are Mr. Sherman, president of the company; Miss Winifred Kingston, leading woman; Charles Swickard, director; Roy Clements, who wrote the scenario; George Fields, Virginia Eames, Bert Appling, Frank Clark, Joseph Swickard and Captain Stewart, as well as a corps of assistant directors and technical men.

Harry Sherman

The film version of "The Light of the Western Stars" will be made in eight reels, and what is considered a new departure in motion picture production is that the producer intends to have the scenario follow the incidents in the book without deviation from the dramatic situations as delineated by Mr. Grey.

Through the courtesy of Mr. Kibbey, the president of the La Osa Ranch Corporation, who is a great admirer of Dustin Farnum, the picture will be made upon the exact locations as sketched in the novel. Mr. Kibbey has placed forty thousand head of cattle, several hundred cowboys and Mexicans, and their horses at the disposal of the company.

It is said that the role of Gene Stewart is even better suited to Dustin Farnum than the character of "The Virginian," which he made famous on the legitimate stage; and in the part of Majesty Hammond, Winifred Kingston has wonderful opportunities for the sympathetic type of acting in which she excels.

Following the completion of "The Light of the Western Stars," Mr. Farnum and his company will go to Salt Lake

to begin the production of one of Jackson Gregory's widely read stories, "The Wolf Breed."

William Farnum Also Leaves for Arizona.

Like his brother Dustin, William Farnum, the Fox star, is appearing in a Western feature production and by the same author, Zane Grey. Farnum, his director, Frank Lloyd, and their entire company of players will soon leave for the Grand Canyon of Arizona, where scenes will be taken for two of Zane Grey's latest novels, "Riders of the Purple Sage" and "The Rainbow Trail."

Before going to Arizona, Mr. Farnum will conclude a whirlwind tour throughout California in behalf of the Liberty Loan, the chief feature of which will be an address from the steps of the State Capitol at Sacramento, where he will be the guest of Governor Stephens. Frequent stops along the route will be made.

In addition to the personal tour, Farnum's appeal will be made by the medium of a striking film on which he and Director Lloyd have been engaged for weeks. One hundred and twenty prints of the film have been accepted by Secretary of the Treasury McAdoo for use in the campaign, and will be distributed by the twelve Federal Reserve State Committees in various parts of the United States.

Both the expenses of the trip and of production of the film have been entirely met by Mr. Farnum.

Clara Kimball Young Arrives.

Accompanied by her producing staff and her father and mother, Clara Kimball Young arrived in Los Angeles Thursday, March 28, preparatory to producing several pictures at the Famous Players-Lasky studio in Hollywood and on specially leased locations near that district of Los Angeles.

Included in the staff of the noted screen star are Harry L. Gerson, her business manager; Robert G. Vignola, her director, and his assistant, William J. Physioc; Jack Voshnell, technical director; Teddy Butcher, studio manager; Milton Sills, leading man; Norman Selby ("Kid" McCoy), Arthur Edeson and others.

The first picture to be produced with Miss Young in the star role will be Cynthia Stockley's "The Claw," to be followed by "The Savage Woman," by Francois Curel.

Miss Young and her company will remain in Los Angeles for several months.

Theda Bara Goes to the Desert.

One of the most picturesque scenes ever filmed for a photodrama was taken by Director J. Gordon Edwards, of the Fox studios, who recently brought his star and a company of more than 200 to an oasis situated in the Yuma desert, 150 miles from Los Angeles.

Palm Canyon, situated in the cleft of the lofty San Jacinto mountains, was the location chosen for the scene where "Salome," the Scriptural siren, for the first time beholds John the Baptist.

Otis Turner Dies.

Otis Turner, dean of motion picture directors, died at his home, 1612 Curson avenue, Hollywood, on Thursday, March 28, at the age of fifty-five years.

Before his advent in the motion picture field Otis Turner held a conspicuous position on the legitimate stage. He began his theatrical career at the age of eighteen and finally became a stage director of national repute, serving under Henry W. Savage, Charles Frohman, and other producers. Several of the more celebrated productions of recent times stand to the credit of Turner. Among these are "The College Widow" and "The Wizard of Oz." About eleven years ago Mr. Turner entered the motion picture field. He was for a long time director with Selig, and the best known of his productions is "The Two Orphans." After leaving Selig, Turner accepted an engagement with Universal and then following his two years of work at that studio he joined the Fox Film Company and directed many pictures featuring George Walsh, Gladys Brockwell and others. Mr. Turner recently retired from directing and devoted his time to his decorating business in Hollywood. He is survived by a widow, Mrs. Estelle Dake Turner.

Hippodrome Circuit Acquires Majestic.

A theatrical deal of importance was announced on Tuesday, March 26, when Adolph Ramish, president, Sam Harris and Irving C. Ackerman, owners of the Hippodrome circuit of theaters, leased the Majestic theater building in its entirety from the Hamburger Company for a period of fifty years.

In the new lease it is stipulated the lessees are to have permission to tear the entire inside of the theater out, remove gallery, stage and balcony and remodel the whole auditorium at an expense of nearly $200,000. Mr. Ramish, in discussing the plans, said that the architect had completed plans whereby the entire second and third floors of the house will be torn out and the lower floor extended on an incline, with the addition of one balcony, giving a seating capacity of about eighteen hundred. It is expected the edifice will be opened to the public early in August.

High-class vaudeville and feature photoplay productions will constitute the bill. The space now occupied for offices and stores will be utilized for lobby and promenades, ladies' rest rooms and a nursery for babies. The lobby will be one of the features of the city's theatrical attractions.

Production Activities at Universal City.

At Universal City Dorothy Phillips has started on a new society drama under the direction of Allen Holubar. William Stowell, who has been seen with Miss Phillips in numerous productions, will be her leading man. The photoplay is a filmization of a magazine story entitled "Discipline and Genevra."

Rupert Julian has started production on a detective drama, in which he will star with Ruth Clifford.

Ella Hall will soon start work under the direction of Harry Pollard.

Mary MacLaren's picture under the direction of Ida May Park is nearing completion. "A Man's World" is the working title. Kenneth Harlan plays the leading male part.

Griffith Leaves for New York.

D. W. Griffith departed for New York on March 29 to launch the premiere of "Hearts of the World." The Lyric theater has been leased and the opening date set for April 4. Albert Grey, general business representative for Griffith; Carli Elinor, musical dirctor, and members of the publicity staff accompanied Mr. Griffith on his trip.

Hart to Tour for Liberty Loan.

Arrayed in his famous "two-gun-man" costume, William S. Hart will make a tour of the western states in the interest of the third Liberty Loan campaign at the request of Secretary of the Treasury McAdoo.

Mr. Hart will start on April 12 at San Diego. On April 13 he will be in Los Angeles; April 15, Salt Lake; April 18, Spokane; April 19, Seattle; April 20, Tacoma; April 22, Portland; April 24, Oakland; April 25, San Francisco.

Lynch Goes to Universal City.

P. J. Lynch, for some time script editor at the American studios in Santa Barbara, is now holding down the editor's desk at the reopened Universal studios.

Board Puts Arbuckle in Class 5.

"Fatty" Arbuckle has been placed in Class 5 by a Los Angeles draft board. Cause—overweight. The jovial comedian was combating the elements in the wilds of San Gabriel Canyon in an effort to complete "Moonshine," his latest Paramount-Arbuckle comedy, when his order to report for re-examination appeared. As Fatty was marooned by the flood waters in the canyon he kept the telephone wires busy until he had secured an extension of time.

Griffith to Make War Picture for Artcraft.

Upon his return from New York D. W. Griffith will at once begin production of his second war picture, which is to be made for the Artcraft Pictures Corporation. In this picture will appear a number of world-famed figures, including Queen Alexandra of England and David Lloyd George. The story will have as its central theme an international love story, with Lillian Gish, Robert Harron and George Fawcett playing the principal roles. The scenes will be laid in England, France and this country, and many of the battle scenes taken by Mr. Griffith in France will be shown.

Kehrlin Puts on Children's Matinees.

Emil Kehrlin, Jr., of the Kinema theater, has just completed arrangements for special children's matinees to be given every Saturday morning, beginning April 6. He plans to show the most cheery and appealing Mary Pickford and Marguerite Clark films and will search the repertoire of children's plays to find something which will appeal to the younger idea. A feature of the matinees will be the free admission of Boy Scouts in uniform. Some educational films will be shown, with illustrations of bird and plant lift especially. Children and their parents and guardians will be admited for the same fee.

Schenck Returns to New York.

Joseph M. Schenck, president of the Comique Film Corporation, which produces Arbuckle comedies, and of the Norma Talmadge Film Corporation, and his wife, Miss Norma Talmadge, have returned to New York after a flying visit.

Los Angeles Film Brevities.

A tract of fifty acres of land has been secured by the Diando

Film Corporation for the settings and production of the Pathe serial, "The Wolf-Faced Man." The land lies about one mile beyond the studio in Glendale, on Verdugo Road, and was selected because the ruggedness of the surroundings synchronized with the trend of the story.

* * *

Edward C. Saunders, well-known attache of the Balboa studio and brother of Jackie Saunders, recently passed his physical examination for the army, and plans to go in the photographic service of the air division upon the arrival of his assignment orders from the War Department.

* * *

The State Incorporating Commissioner has issued a permit for the disposal of 35,000 shares of stock at $1 a share of the San Bernardino Producing Corporation, whose total capital is $75,000. The company proposes to build a permanent motion picture studio in that city.

* * *

J. D. Hampton, formerly business manager at the Ince studio, has become associated with Paralta in the same capacity.

* * *

William H. Swanson is in Los Angeles looking over the theater situation. He emphatically stated he intended to keep away from the producing game for some time to come.

Madge Evans, Stamp Booster

HERE is probably the most unique method of boosting the sales of War Savings Stamps yet devised. The plan was originated and put into execution by little Madge Evans, the nine-year-old star in World Pictures, whose next appearance on the screen will be in "Vengeance," released May 20, and whose popularity brings to her each week from thirty to fifty requests for autographed photographs.

Madge Evans

Of course, as it is good advertising and publicity to send out photographs to people who are enough interested to write in for them, Madge's mother has been complying with these requests for photos when twenty-five cents was inclosed to pay for the cost of the photo and the postage.

But now Madge, because of her great interest in the sale of War Savings Stamps, has evolved a new scheme. She purchases a War Savings Stamp with each twenty-five cents sent her for her photo and returns to the party sending the money this stamp neatly pasted on a card. And an autographed photo goes with it. In this way Madge has started hundreds of persons saving War Savings Stamps.

SUTHERLAND SUPPORTING VIRGINIA PEARSON.

Victor Sutherland has been engaged to portray the leading male character in William Fox's "A Daughter of France." Like Miss Pearson, who has the leading role, Mr. Sutherland is a native of Kentucky. He was born in Paducah, while Miss Pearson comes from Louisville. When he was only nineteen Mr. Sutherland played for twenty-five weeks as the man with the double personality in "Dr. Jekyll and Mr. Hyde." Mr. Sutherland has been in photodrama for five years, and will be recalled for his excellent work opposite Miss Pearson in "Daredevil Kate," one of her greatest successes.

BROOKS JOINS PATHE SALES DEPARTMENT.

Edgar O. Brooks, formerly general sales manager of the Mutual Film Corporation, has joined the Pathe sales department at the home office. Mr. Brooks is the man who put over the $2,000,000 sales campaign on Mutual-Chaplins, who handled Mutual serials during his connection with that firm, who had much to do with the inauguration of the original star series booking plan in 1915.

Wertz Puts Ban on German Music

United States District Attorney in Northern Ohio Finds Too Many Pro-German Musicians.

A STATEMENT putting a ban on German music in theaters, cafes, cabarets or any other place has been issued by United States District Attorney Wertz, having charge of the northern Ohio district. This followed the arrest of three musicians who were accused of refusing to play patriotic American airs and of playing German music.

Mr. Wertz went to Toledo personally to investigate the case. The men arrested were Henry Weisgraber, Hungarian, orchstra leader; Otto Fechner, German, violinist, and Alfred Otto Buhren, German, flute player of the orchestra in the Princess theater, a photoplay house.

Wertz told the trio their acts had been investigated by the Department of Justice and it had decided to put them under $1,500 bond each for the period of the war. Otherwise, he told them, they would be interned. All the musicians furnished bond and Wertz warned them that any repetition of their German musical propaganda would be followed by internment. Weisgraber, according to Wertz, recently stopped a patriotic piece being played by another member of the orchestra, saying "it hurt his ears." Wertz said also that the trio, upon being forced by the theater management to play "The Star Spangled Banner," played it in ragtime.

"I am going to put a stop to all pro-German music played with malicious intent in theaters and in other public places," Wertz declared.

C. C. Whelan, Kleine Manager

C. C. WHELAN was appointed manager of the Chicago branch office of the George Kleine System to succeed William H. Jenner, Friday, March 15. Mr. Whelan has been on the city sales force of this system for about a year and a half and he has made an enviable record during that time.

I have known Mr. Whelan for nearly eight years, when he first opened the Washington theater, at Forty-third street and Cottage avenue. When he purchased that house in January, 1909, it was known as one of the "juiciest lemons" in Chicago. He sold out in 1915, after cleaning up a tidy profit.

C. C. Whelan.

Mr. Whelan is intimately acquainted with most of the exhibitors in Chicago and can call nearly every one of them by his first name. He was always to the front in every movement that benefited the exhibitors and was one of the organizers of the first Motion Picture Exhibitors' League of Illinois, which took place at a round table in the old time Stillson's Cafe. That historic place is now part of the site of the New Morrison Hotel. That was in the summer of 1909, and others present on the occasion were Joseph Hopp, Frank J. Flaherty, George Henry, F. O. Neilsen and Julius Alcock. Exchangemen at the time were included in the organization.

It can readily be seen that Mr. Whelan can take the interests of each individual exhibitor to heart in the matter of bookings, and that he knows the conditions of nearly every theater in the city and adjoining territory.

Mr. Whelan is a native of California, and was a vaudeville actor in San Francisco for several years. He came east and filled engagements all over the country, finally settling in Chicago, in 1908.

Mr. Whelan has received numerous congratulations from exhibitors and other friends in the business in the city on his appointment by George Kleine. J. S. McQ.

Magner Talks on Conditions in Orient

San Francisco Man Says Japan in Time Will be Good Picture Market for American Producers

NAT A. MAGNER, a well known film man of San Francisco, returned to that city in March from a six months' tour of the Orient, where he succeeded in placing a number of Selig productions and in making connections which have induced him to launch out in the importing and exporting business. Since returning home he has opened offices in the Pacific Building and is in the market for film productions of the character demanded in the Far East. He left for the Orient following a serious operation, but is now in better health than for many years.

During the six months that this film man was away from San Francisco he covered Japan, China and the Philippine Islands in a very thorough manner and devoted much time to a study of business conditions and the possibilities of that field as a market for film. His trip through Japan included visits to the six largest cities, while in China he visited Shanghai, Tientsin, Pekin, Hongkong, Canton, Nankin, and some of the smaller places. Business in the Philippine Islands centers largely at Manila, although there are some other cities that are making a good growth, and several of these were visited.

Nat A. Magner.

"American film manufacturers, as a rule, have but little idea of the moving picture business as it is conducted in the Orient," said Mr. Magner, "as much of their information is secured from travelers who have no definite knowledge of the real conditions prevailing there. When one comes from the Far East a film man would naturally ask how the business was there and the average traveler would answer 'Great,' for in some places a prosperous showing is made. But business is exceedingly spasmodic there and native customs and the scarcity of money are serious obstacles to overcome.

"Any manufacturer or distributor who would attempt to start a film exchange in the Orient and really cover and develop the field, would require an immense capital. Only a certain line of subjects is wanted, and the scarcity of theaters, their long distance apart and local conditions prevent the showing of films that one might believe would be a success there. More money has been lost in the film business in the Orient than has been made, largely because of the importation of junk film and features that could not be used. Japan is a country that in time will be a good film market and a source of revenue to American producers. The people there are more enlightened than those of the other countries of the Far East, are becoming more prosperous and more capital is available for the building of moving picture theaters. At the present time Japan is a hard country in which to get a start. Many salesmen have gone there, but most of them have met with poor success, since they have asked high prices for their goods and the Japanese firms discourage the use of high priced films.

Manufacturers Partly Responsible for Pirating.

"The entire Orient has long been a hive for film pirates and in this case the manufacturer is at fault. If the latter would sell goods through a reliable agency which reaches the trade in a proper manner he could sell much more than has been the rule and make a profit and take no chances of having his films pirated. I saw many cases while away that led me to this conclusion, having been surprised to see 'The Barrier,' 'Mormon Maid' and 'The Lust of the Ages' marketed in this manner. Most of the films unlawfully used in this manner come through England and Australia. Chaplin Mutuals are being shown without proper rights throughout the Orient, and the Mutual has retained counsel in an effort to have the practice stopped. The opinion there is that the Mutual will be out a counsel fee and will get no protection.

"In the leading cities of Japan the theaters are very close to each other. In Yokohama there is a theater street where there are between thirty and forty places of amusement, mostly moving picture houses. Prices of admission range from ten sen to one yen fifty, or from 5 cents to 75 cents gold. All pictures are presented with a lecturer and this person is very frequently more the idol of the populace than the star and is paid a good salary. Very little American advertising paper is used, this being chiefly for English-speaking residents. Two Japanese firms control the bookings of most of the moving picture theaters in this country and of late has come a demand for films of Japanese make, an ideal program being considered one with half American and half Japanese films. Some American pictures have met with considerable success in Japan, the honors probably going to 'Joan the Woman.'

"To make a success of showing pictures in the Orient films must be selected that appeal to the natives. The white population is exceedingly limited, there being but about 5,000 white residents in Japan, 30,000 in China and 8,000 in the Philippine Islands. Not only that, the percentage of picturegoing persons among the white population is small. Films of a sensational character are in demand and serials are especially wanted. It is often said by those who visit the Orient that there is a scarcity of films there. To a certain degree this is true, but it is simply because it is impossible for distributors or exhibitors to pay the prices that are demanded by manufacturers. The Orient, with its millions and millions of population, does not support as many moving picture houses as some of our American cities. In all of China there are but about sixty theaters, and in this list there are only four first-class houses. The Philippine Islands have about forty, Japan about six hundred.

Low Price on New Film Will End Pirating.

"Many of the films imported into the Orient are second-hand copies, and buyers there expect to get these in good condition at from two to four cents a foot. Almost one-half of the films shown there have been brought in surreptitiously from other countries. It will be possible for manufacturers to do considerable business, however, and bring the pirating evil to an end, if they will make a price of between six and eight cents a foot on new prints. Only in three or four theaters can exhibitors afford to pay more than $250 for a four-day run.

"It is almost impossible to do business with film men in any of the countries of the Far East without a review of the picture, and then an immediate delivery is demanded. Exhibitors keep very well posted and the Moving Picture World is to be found in almost every theater. The mechanical equipment of most of these houses is wretched, however, many of the machines being of old makes for which parts are no longer available. Many have old German machines, particularly in Japan. In the entire Orient there is not to exceed ten projection machines of a late type. The Empire Theater in Tientsin is the best house in the three countries I visited, but the Empire at Manila is also a good house and is making a success featuring Paramount pictures. Efforts are being made to work up a matinee business at Manila, but it is uphill work, while in China matinees are out of the question.

"The Pathe company is well established in the Orient, having offices at Shanghai, Hongkong and Manila. The Pathe serials have created a good demand for the release of this concern. The Universal has offices in Japan, Manila, Java and India and is commencing to do a good business.

"Censorship is strict throughout this field and pictures displaying nudity are especially frowned upon. To do business in those countries one must understand what will be appreciated by the natives and be prepared to offer it at a reasonable figure."

Mr. Magner made a brief stop at Honolulu on his return and found conditions in the Islands good, with money plentiful. The Consolidated Amusement Company, which controls many of the houses there, is reconstructing a number of these.

How England Helps Maimed Soldiers

Motion Picture Industry Alone Has Taught Hundreds of Men Operator's Trade— Captain Kimberley Honored

AMERICA has the reputation of knowing how to take care of its heroes, and one has only to witness the demonstrations of affection with which the veterans of the Civil War are greeted on any and every occasion to realize that this reputation is the result of no idle rumor.

At the present moment America is creating armies as fast as it is possible to create them, and is sending them overseas to take their part in the terrible conflict which has been raging in Europe since August, 1914. No one can say how long the war is going to last. No one can say how many American soldiers are destined to sleep their last sleep in the soil of Flanders, any more than one can estimate the number of Americans who will return to their native land minus a limb or broken in health to such an extent that they are unable to resume their former occupations in civil life.

Captain Paul Kimberley.

Now the question of finding suitable employment for men who return home in the condition mentioned in the last paragraph is not an easy one, and as our American friends will undoubtedly be confronted with the problem in the near future—unless the unexpected happens and peace is declared—the writer is conceited enough to think "the trade" in America will be interested to hear what "the trade" in England is doing in the matter.

The honor of "starting the ball rolling" in England as far the the cinema industry is concerned belongs to Captain Paul Kimberley, who controls the European interests of the Thanhouser Film Corporation. In September, 1916, he started the Cinematograph Training and Employment Bureau for disabled Sailors and Soldiers at his business premises in Wardour street, and with him on the first committee formed were Messrs. Low Warren, Cabourne and Fredman (representing the English trade press) and J. Frank Brockliss.

The idea was to properly train disabled men as cinematograph operators to meet an increasing demand from the trade for greater efficiency in the matter of projection. Arrangements were made to take selected disabled men immediately they were discharged from the Army, and put them through a thorough practical and theoretical course of instruction which would last on an average from twelve to fourteen weeks. At the end of this period employment was found for the men at good salaries on the understanding that their wages would be increased as they became more proficient.

At the end of the first six months twenty-five disabled men had been trained and were in positions where they were "making good," while seven others were in training. Nineteen of those men had lost a leg.

In April, 1917, the British Government gave Captain Kimberley's scheme official recognition and appointed him technical adviser on methods of training. The cinema trade advisory committee was then formed composed of the following:

F. R. Goodwin, chairman North Metropolitan Circuit of Theaters; W. Barker, Barker's Motion Photography, Ltd.; Captain Paul Kimberley, technical adviser on Methods of Training; William Johnson, honorary secretary; J. B. Williams, Amalgamated Musicians' Union; Edward H. Mason, National Association of Theatrical Employees; J. Kinniburgh, Electrical Trades' Union, and one representative each from the Ministry of Labor, War Pensions and Statutory Committees.

Training centres on a model of Captain Kimberley's school at Wardour street were opened in Manchester, Newcastle, Leeds, Glasgow, Birmingham, Cardiff and Southampton.

The course of training in London and at each of these provincial centres includes a special course in electricity, tuition being given in the construction and use of motor generators, switchboards and electrical fittings in connection with cinema work. Every man is taught the way to handle films and is instructed in and made familiar with the working of different types of modern projectors. A special training allowance has been granted by the British Government to every disabled man attending these classes.

At the London training centre the students have the additional advantage of spending some time in the repair shops of Pathe Freres, Limited, where they gain valuable experience in taking down, repairing and reassembling machines.

Several exhibitors have thrown open their operating boxes to give the men experience in showing to the public, and the students are constantly operating under actual working conditions.

The instructors are men with years of practical experience behind them, and their work at the outset was purely voluntary. John Day, one of the instructors at the London train-

Disabled Soldiers and Sailors Studying Motion Picture Projection.

ing centre, is still voluntarily devoting a lot of time to the work, with excellent results. From the commencement the training has been carried on under Captain Kimberley's personal supervision, and its success in the first place was entirely due to his energy and enthusiasm and the loyal workers who so ably supported him.

The following figures are supplied by the London training centre:

Men trained and found positions to Jan. 31, 1916.....	57
Men in training.....	16
Number of men who commenced training and did not complete on account of unsuitability.....	3
Australian soldiers who have been trained (2 of whom are now in positions in Sydney, New South Wales)...	6
	82

The men in the foregoing list were discharged from the army for the following reasons:

Amputation of right or left leg.....	48
Gunshot wounds	20
Other causes such as heart trouble, neurasthenia, etc...	14
	82

These figures do not include the work of the provincial training centres, which is also becoming quite a big item, so much so that the training of disabled sailors and soldiers as cinematograph operators is acknowledged to be one of the most successful schemes that have been put in operation for the benefit of England's heroes.

"The Trade" in England has co-operated whole-heartedly with the promoters by offering employment to the students. In the first place this was done in a spirit of patriotism, but the "boys" have proved their worth to such an extent that exhibitors are freely admitting that they have never had better operators. The demand at the moment for operators trained under the cinema trade advisory committee is greater than the supply.

It may interest our American friends to hear that Captain Kimberley was recently presented with the Roehampton Hospital War Badge for "services rendered" to the inmates, the presentation being made by Princess Mary. Captain Kimberley is the only man in England who is not directly connected with the hospital staff to receive this signal honor. Most of the boys who have passed through his hands came direct from the hospitals at Roehampton.

Goldwyn Quartet on Tour

Messrs. Weiss, Warren, Bolster and Lucas Visiting Exhibitors and Discussing Problems.

THREE executives of Goldwyn are making a concerted effort to meet face to face the exhibitors of the country and to discuss with them the problems they have to deal with. The three are vice-presidents of the Goldwyn Distribution Corporation—Alfred Weiss, F. B. Warren and Harold Bolster. Working in conjunction with them is Arthur Lucas, southern division manager for the company.

In a two-week tour of the Atlantic States, a territory with which he has been intimately familiar for many years, Mr. Weiss has talked with hundreds of men in whose theaters Goldwyn pictures are being played and with scores who have not yet contracted for them.

Mr. Warren has been for nearly a month on the Pacific Coast, where his itinerary embraces most of the important cities between Los Angeles and Seattle.

Mr. Bolster is in the Middle West. Making temporary headquarters in Chicago, he is working through all of the larger cities. Mr. Lucas is covering the South.

No unusual conditions, it was said at the Goldwyn home offices in New York City, are responsible for this simultaneous tour of four of the company's officers. Samuel Goldfish, president of the company, simply felt it was time to further demonstrate to the exhibitors of the country the honesty and earnestness of Goldwyn's established policy of co-operation with theater owners to their best interests.

"Goldwyn wants its exhibitors to feel that their problems are its problems," said Mr. Goldfish. "If Goldwyn can continue to please the exhibitor it can continue to please the public. The Goldwyn executives who have gone to talk to the country's theater owners are well equipped to help solve any perplexities which may have arisen in the comparatively few months in which our productions have been on the market. I expect profitable and lastingly good results from their tours."

Too Much of a Good Thing in Stars

Policy of Giving a Little Less Than People Demand Saves Popularity of Leading Players.

THAT there is such a thing as overplaying any actor or actress in any particular locality is pointed out by Wilbur W. Hindley, dramatic critic of the Spokesman-Review, Spokane, Wash. Mr. Hindley said:

"Old showmen had a theory that the best policy was to give the public a little less than it wanted of any particular thing and there would always be a demand for that product. There is a surprising amount of truth in that dictum, and it is applicable in other lines outside of the theatrical that have to do with catering to the public taste. Present-day producers of moving pictures appear to have waived the old axiom.

"The present epidemic of Hart and Fairbanks pictures indicate that the new theory of screen business is to get all you can while the getting is good. For weeks there has not been a day when either a Fairbanks or Hart picture was not being shown first, second or third run at some Spokane theater. There is no end in sight, for the Hart picture at least. Liberty bookings up to June 2 include four Hart pictures, and the Lyric has two Hart reissues for the current month.

"The Fairbanks management seems to be seeing the light. Up to June 2 the Liberty will show but two Fairbanks pictures, and the Lyric announces one for this month. Local exhibitors cannot be censured for showing so many Hart and Fairbanks pictures. The town is crazy over their productions, as one manager puts it, and the familiar faces of the two stars in the lobby displays invariably mean capacity business and standing room only.

"There was a time when the Charlie Chaplin fans felt that the producers were killing him off, and they almost did. Charlie had a business head of his own, however, and for months not a Chaplin picture has been released. The result is that fans everywhere are asking what has happened to him, and there is a growing demand for his pictures. The result will be that when his new picture, 'A Dog's Life,' is released film fans will fall over themselves to see his familiar capers again.

"Picture patrons used to think that Mary Pickford had exhausted all the possibilities of ingenuous stardom. To a somewhat less extent they thought the same about Marguerite Clark. Yet those two stars are as popular today as they ever were simply because their directors and managers realized the truth of the old adage of showmen—'Give the public a little less than it wants and it will always want more.'"

NEWSPAPERS EAGER FOR FILM NEWS.

Moving pictures and the doings of film folks are now receiving more attention at the hands of the San Francisco local press than ever before since it has been proved to the satisfaction of publishers that the general public is deeply interested in these matters. The experiment of devoting space to signed reviews of the offerings of leading downtown moving picture houses, recently made by the Chronicle, has been a marked success, and other papers, notably the Bulletin, have decided to adopt a similar plan.

The Wasp, a local society weekly, recently added a moving picture page, and this proved so popular that it is now using two pages, and is preparing to increase the space materially. There is scarcely a week that some noted screen star does not come to San Francisco with a company to make pictures, and publications have been quick to note that the public pays much more attention to them than to the stars of the legitimate stage.

MANITOBA TICKET TAX IN EFFECT.

The Theater Tickets Act of Manitoba, which provides for the payment of a special tax on all admission tickets to theaters of that province by purchasers, went into effect on April 1. A. Hedley Garland, superintendent of taxes for the province, announced that vast quantities of the tax tickets had been distributed throughout the jurisdiction and each theater had been provided with a special ticket receptacle, in which used tickets were to be destroyed.

There is a one-cent tax on all admission tickets costing up to 10 cents and a two-cent tax on tickets valued at from 11 cents to 25 cents. The assessment becomes proportionately higher on more costly tickets. Pass holders, of course, pay the tax on the highest current admission price at a theater.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is—Applejuice

BROADWAY has known Alfred Applejuice, the moving picture office boy of Harlem, for several years. This happy, smiling boy, who has made the Plague Picture Company so successful, is one who once to know him is to love him. His friends in the industry are legion. His steady and consistent ascent to his present position of chief office boy has aroused the envy of men much older in the game.

Alfred Applejuice only smiles when his age is mentioned, but confesses that he has some distance to travel before he reaches the taxi-cabbage. Those close to him say that he was born in 1903, which makes him fifteen years old. One to look at him, however, might suspect that he still has several active years left in which to serve the industry with the splendid energy of the past. Starting in the moving picture business practically penniless he has accumulated in the past year six dollars and forty-three cents, all due to his indefatigable industry in aiding the bookkeeper to roll his cigarettes.

"How can a man make so much money and live?" you ask. Ah, but you do not know Alfred Applejuice. Wine, women, and song have never been permitted to enter the strenuous daily life of the young man recognized by all as the most preeminent personification of brilliancy in the office boy business. There are three reasons why this is so. First, the price of wine is too high in our Broadway hair oil establishments. Second, it is impossible to entertain a lady for an evening on less than sixty cents, and, third, we forget what the third reason is, but it is a good one, nevertheless. To show the esteem with which young Mr. Applejuice is regarded by his friends it is only necessary to state that he was unanimously elected president recently of the Ink Bottle Cleaners' Association, an honor paid to few.

To the public who come not into intimate association with him he is known as Alfred Applejuice, but to the favored and select few he is affectionately called "Rusty," no doubt receiving his monicker because of the color of his hair. His friends, as before stated, are few, for as Mr. Applejuice says, "You can't never trust no guy today; he's liable to stack the cards, load the dice and then bean you for your Ingersoll." His chief says to him that never in the history of the Plague Picture Company has he ever had an assistant who could spit through his teeth so proficiently as Alfred Applejuice.

His favorite songs are "There's Egypt in Your Dreamy Eyes" and "I Love You Like the Yankee Loves a Hun," and often after a hard day's work one might find him playing either of these favorites upon his jews-harp. He is probably one of the most artistic and finished performers on the jews-harp in the country. This young man of the films is nothing if not versatile.

He is winning his way to fame in the business because of a certain commercial pugnacity, so to speak. This accounts for his rapid rise from errand boy for the Plague Pictures Company to chief office boy for the same concern. Once crossed by anyone in his progress he retaliates with unrelenting fury. A story told by one of his friends will serve as an illustration of his combativeness in business. He snorts for the fray. It seems that while crosing the street one day he was humiliated by the rough censor of a chauffeur who nearly ran over him. Following the auto until it stopped, Mr. Applejuice waited until the driver of the car alighted to visit a cigar store. With one fell blow the young man drove a four-inch spike into each of the tires and nonchalantly continued about his business. This is the stuff he is made of.

His face radiates with joy of living. You will never forget the face of Alfred Applejuice once you have seen it. There is not another face in the world like it. Sixteen freckles, counting from the top down, are draped carefully across the ruddy features of the greatest office boy in the movies.

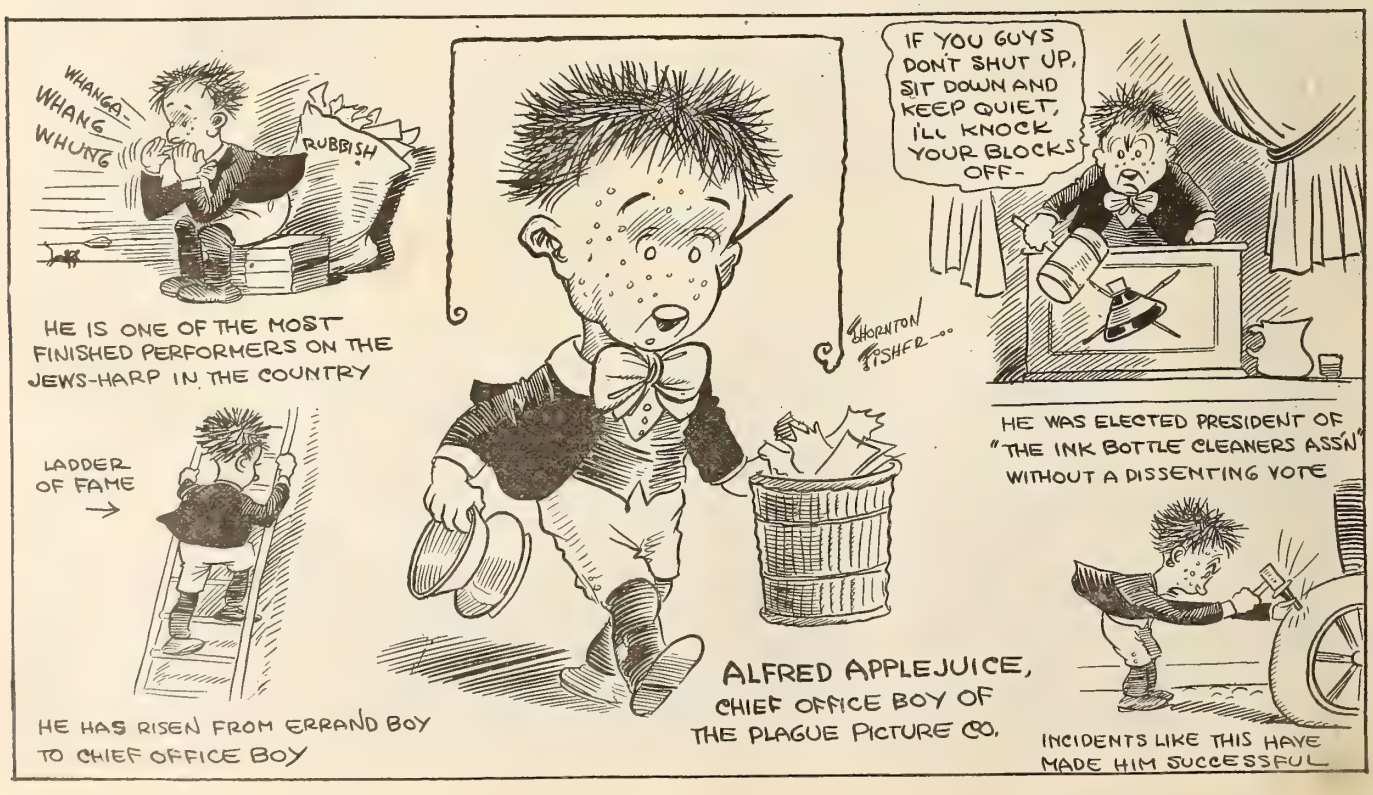
A fever blister and a cold sore also adorn his bean. Two handsome warts protrude from the left hand, which, like the front of his dome, is covered with a select assortment of three-cornered freckles.

When asked for a statement concerning the future of the pictures Mr. Applejuice said, "I don't think them guys in Chicago has got as much chance of winning the pennant in this year's serious as an ant has of stepping on his own chin."

We predict a great future for Alfred Applejuice of the Plague Picture Company.

LOEW AND FOX BOOK "THE KAISER."

Marcus Loew has booked "The Kaiser, the Beast of Berlin," the big Jewel Productions subject, over his entire Greater New York circuit. He has also booked it for his Toronto (Canada) theater. The booking was made after Mr. Loew had witnessed the enthusiasm of the audience at the Broadway Theater. William Fox also has booked the picture over his entire circuit of theaters in Greater New York.


WHANGA-WHANG WHUNG
RUBBISH
HE IS ONE OF THE MOST FINISHED PERFORMERS ON THE JEWS-HARP IN THE COUNTRY
LADDER OF FAME
HE HAS RISEN FROM ERRAND BOY TO CHIEF OFFICE BOY
THORNTON FISHER
ALFRED APPLEJUICE, CHIEF OFFICE BOY OF THE PLAGUE PICTURE CO.
IF YOU GUYS DON'T SHUT UP, SIT DOWN AND KEEP QUIET, I'LL KNOCK YOUR BLOCKS OFF-
HE WAS ELECTED PRESIDENT OF "THE INK BOTTLE CLEANERS ASS'N" WITHOUT A DISSENTING VOTE
INCIDENTS LIKE THIS HAVE MADE HIM SUCCESSFUL

Spokes from the Hub

By Marion Howard

FOR generations it has been the custom to see a good play over and over again—why not a superfine picture? Some thousands think so, and we go Sunday evenings when the popular and stirring pictures are again shown, most of them not before seen by the present-day fans. We had a splendid pair at the Exeter the other night—"Mother of Mine," most timely, too, as Rupert Julian was playing "The Kaiser" here. In this, too, we see Ruby LaFayette and the mad U-boat captain, also others who are in the cast of "The Kaiser." This is a splendid picture of great value well done in all details. Then we had "The Hero of Submarine D-2" with a dandy cast, Charles Richman, Jimmie Morrison, Charles Wellesley, T. R. Mills, Zena Keefe and Eleanor Woodruff. This is distinctly a timely picture made from "Colton, U. S. A.," full of patriotism and an inspiration. Then, too, we get inside Annapolis, where most of the scenes were taken by permission of the Navy Department. I have seen this picture four times.

* * *

"The Beloved Traitor" is another Goldwyn gem, with E. K. Lincoln in a strong, compelling part—out of the ordinary. Such fine titles under the supervision of George Loane Tucker, who edited them. George Fawcett gives us always a treat in facial expression, and wasn't his daughter good to look at! Little Mae Marsh, always a bit pathetic, made a winsome heroine and was well posed for closeups. Good atmosphere all through—a picture to commend.

* * *

Edith Storey in "The Claim." the first Metro picture I have seen her in, having avoided the first one on account of a hideous snake, which friends warned me about. As an artist Miss Storey fills the bill and in this picture she has a good chance to display emotional ability of a high order. Wheeler Oakman was an excellent opposite. Here we get some new situations worth while and a mighty good bit of regeneration bringing happy results and "slow curtain."

* * *

Why such pictures as "Loaded Dice?" Frank Keenan has played many "heavies," but this is the limit for viciousness. It is not a clean picture, and I had a jolt, for the Pathe outputs have hitherto been of a different sort. Keenan deserves better, though he looked the part with his sardonic expression.

* * *

"Ann's Finish" is good, clean entertainment and had some new bits of business. Margarita Fischer as the schoolgirl heroine had a lot of work to do and steered clear of the ridiculous. These rollicking school and college pictures are safe to put on, for who even of the older ones does not like to turn the hour glass back? Then, too, the surprise twist at the close was worth while.

* * *

"Brown of Harvard" is far better than the play. On the screen we get some melodramatic features and old-time stuff, but we did like Tom Moore in it, also Hazel Daly, who won us in support of Bryant Washburn in some of his Skinner pictures. Certain press agents in notices sent here had some of the scenes taken at Harvard, but they did not look familiar and we know the stunning race scenes were taken not far from the Essanay studios in Chicago. Sydney Ainsworth, the dependable, was sufficiently villainous and Marian Thorne made good.

* * *

"Innocent" is one of the best Fannie Ward pictures and a credit to Pathe, who may well be congratulated on play and players in this. This picture has been well reviewed—rightly and deserves every nice word. John Miltern makes a good foil for Armand Kalitz, who has a thankless part. Frederick Perry was some inebriate, and weren't those Chinese kids dear. Splendid atmospher. What authority has the title writer for using the impossible word "Alright?"

* * *

I am glad to report that "The Kaiser" went strong at the Globe. "Simply great" is the verdict. What a fine piece of work Rupert Julian does here, and do you recall his graceful gait? Strikes me this is quite the best "inside story" of the Kaiser possible to place upon the screen. One man whispered in my ear, "Gee, ain't this some picture? Wish the pro-Germans and pacifists would see it, for their views might change." Met "Tom" Spry there and he tells me that the American Feature Film Company is controlling it. Great credit to the Universal!

* * *

Last night at the Fenway we had a good picture—"Alimony," featuring George Fisher in a congenial role supported by Lois Wilson and other good players. The trade mark spelled Selexart, and if this is any criterion we may look for more of like calibre. George Fisher, whose Christus in "Civilization" will never be forgotten, has done nothing better since than this part of the young millionaire who married the right girl only to lose her next day, thanks to the vampire.

* * *

"An American Live Wire" is a corker, no mistake, for here the Vitagraphs have given us a capable cast headed by Grace Darmond and Earle Williams, with a lot of South American atmosphere. It is one of the O. Henry gems with good twists and surprises mixed with humor and stunts well directed by Tom Mills.

* * *

Clara Kimball Young certainly scores again in "The House of Glass," perfectly presented by a capable company with two new faces for the screen—Pell Trenton and Norman Selby (Kid McCoy), both excellent. Then we have Corliss Giles, his strong, determined face just right for the part of a man of affairs with no patience with criminals and no use for political influences until it strikes his own house of glass. Good play and a better picture, for it vizualizes as the stage cannot do.

* * *

Among screen players in town are Alan Hale, Florence Reed, the Sid Drews, Richard Bennett, Alexandra Carlisle, Jeanne Eagels, Lillian Lorraine, John Mason, William Gillette, Holbrook Blinn, Conway Tearle, Blanche Bates and Nora Bayes, two recent converts to the screen. The latter's former hubby, Jack Norworth, is playing here.

* * *

Glad to see some official announcement of Julia Arthur's capitulation. There was a rumor some time ago that her last play, "Seremonda," was to be screened.

* * *

Most agreeable is the news of the coming of "Masks and Faces," with a nearly all star cast of London players headed by Forbes Roberson, whose "Passing of the Third Floor Back" for some reason not yet shown here.

* * *

"Eve's Daughter"—well, to read the effusive reports of the press agent one would think it was Billie Burke's "greatest ever" when it is not at all up to the mark. Many weak points were noticeable, or else I am getting too critical. Recalling the play done so well by Grace George, maybe I expected better things.

* * *

Well, at last we had Herbert Brenon's "The Fall of the Romanoffs," put on at the Globe. We liked especially the acting of Edward Connolly, whom we recall so well as Dr. Zulph in Metro's serial "The Great Secret." Certainly he looked the part of the disreputable Rasputin and was the most compelling figure all through. Nance O'Neil and Al Hickman made the most of their parts as Czar and Czarina, never departing from the character. Of Iliodor my neighbor said he "ain't much of an actor." This picture is educational on the side of history, but it seemed too bad to have to cut Kerensky out, for we had only the merest glimpse in perspective. We wanted a close-up of him as "the man of the hour" if only for a limited time. Big picture, mobs well done and scenes delicately handled in relation to the two girls.

* * *

One of the weekly pictures put out by permission of George Creel shows New York soldiers at drill doing their stunt in mob scenes.

* * *

Another Mutual quite as strong as "Ann's Finish" is "The Girl and the Judge," with Olive Tell and David Powell, written around a kleptomaniac in the person of the girl's mother. Good story, sanely worked out. "Love Me" was a delight, and so well cast, though Dorothy Dalton has a part beneath her ability. Old story of girl marrying into a family of snobs, but hubby was not in the same class and stood by wifey like a brick. Here we have Melbourne MacDowell and handsome Elinor Hancock "to the manner born" as a fine society dame. William Conklin, Jack Holt and Robert McKim form quite a trio. Conklin had a "fat" line early in the game in a tribute to the bride out of the West. Good domestic play, worth while.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Industrial Subjects, One Travel, and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Cavalry of the Air" (Universal).

THE manufacture of an aeroplane is clearly illustrated in the 67th release of the Screen Magazine. From the preparing of the plans in the drafting room to the final test of the machine the various stages through which each part passes is shown. We see in the picture the laying of the longeron for the framework, the assembling of the struts and framework, and the fashioning of the wing. The attaching of the cover to the wing, the putting on of strips over the seams to increase the supporting strength of the wing, and the shellacing of it is shown. It is then hoisted into position for assembly and the various details of assembling are performed.

"Uncle Sam's Stamp Factory" (Paramount-Bray).

In the 114th release of the Pictograph will be found some instructive and entertaining views of Uncle Sam's stamp factory. The first step in the making of the postage stamp is the engraving of the plate, which when finished is placed in the stamp machine, and loaded with the color in which the design is to be reproduced on the paper. It is then on its way to help in the turning out of 20,000,000 stamps per day. The perforating of the large sheets of stamps, the cutting of them into smaller sheets, and the gumming of the stamp are among the details shown.

"Scenes of Life and Habits in Southern Peru" (Kleine-Lincoln & Parker).

An interesting number of the Lincoln & Parker South American series which are being handled through the George Kleine System treats of life and habits in Southern Peru. The town of Arequipa presents quaint scenes, showing the colonnaded street where the richer citizens go shopping, and also the less pretentious part of the town where the poor purchase their various necessities. Mount Misti towering into the skies is the next feature of interest at the foot of which is an astronomical observatory. Nearby is Mt. Chachani in the throes of a snow storm when the picture was taken. The subtitles of the various scenes are entertaining and the most amusing face is placed on the subjects presented. There are many holy days in Peru we learn, and each holy day is a holiday. We are also told that each doorway is decorated with those too proud to work, and that the Peruvian Indians put water on their feet only when hired to wash wool. The agricultural facilities of this part of the world are also illustrated on the screen. This number is of intense interest.

"Grizzly Bear Pets" (Paramount-Bray).

One of the most pleasing subjects to be found in the 114th release of the Pictograph was photographed at one of the western cantonments and shows some of the funnyisms connected with the daily life of a couple of bears which the boys have made the mascots of the camp. These bears dance and fight, beg appealingly for food, climb a tree after mischievous tormentors and are altogether entertaining.

ITALIAN WAR PICTURES.

Second Instalment Includes the Making of Munitions and Thrilling Battleplane Maneuvers.

IN THE second instalment of the Official Italian War Pictures which are being exhibited at the Rivoli theater, scenes of unusual interest appear. The manufacture of munitions in the Italian factories and the installing of a big gun on a monitor introduce thrilling scenes, which include the bombardment of Hermada overlooking the Adriatic. The "Braemar Castle," which was torpedoed in the Mediterranean under repair at an Italian port, the sinking of the U. C. 12, a view of this submarine when finally raised to the surface, and a squadron of hydroplanes taking their places six abreast to await the signal to fly are of more than ordinary interest. Then there is a series of thrilling scenes in which an Austrian battleplane is pursued by Italian fliers and forced to capitulate. The releasing of powerful bombs from airplanes is one of the interesting features of this instalment. This has been photographed at close range by a cameraman aboard another machine. These and other interesting things will be found in this instalment.

Something New from Switzerland

Frederick Burlingham Due to Arrive With Views Depicting Swiss Life in Regions Little Known.

FREDERICK BURLINGHAM, the American explorer and cinematographer, well known for his descent 1,200 feet inside the crater of Vesuvius while active, and for his work on the Matterhorn, Mont Blanc and the Jungfrau, has left Switzerland for New York with a unique series of new views.

Frederick Burlingham.

Among his new views are some which depict Swiss life in almost inaccessible valleys, where the peasants weave their own cloth, make their own clothes and hats; where they bake bread only twice a year at a primitive communal oven; where children play with bones; where cheese is inherited and where many of the peasants don't know there is a war.

Among his new Alpine scenes are the Ascent of the Zinal-Rothorn, at Zermatt, more dangerous than the Matterhorn, and a film showing the Scaling of the Blümlisalp where the whole party narrowly escaped death by the breaking of an ice cornice on the summit. Mr. Burlingham was taking a scene at the time and consequently succeeded in registering the accident in detail. These views are unique in Alpine history and may never be seen again.

The past year has been prolific in things extraordinary so far as the moving picture is concerned, and many important truths have found their way to the public which have been practically unknown to the great masses that view moving pictures. We believe that the public which heretofore loved in the way of entertainment only things which served to amuse it, has learned not to resent being educated via the screen. Therefore the pictures which Mr. Burlingham is bringing with him, and which are destined to enlighten us on phases of Swiss life with which we have been unfamiliar, will no doubt be greeted with pleasure.

He is also bringing to us, as stated above with regard to photographing of the breaking of an ice cornice, something which probably has not been photographed before, and which may never appear again on the camera man's film. And for such things as these we should be eternally grateful

to Mr. Burlingham, and to others of his kind who brave the dangers with which Nature loves to pave her wonder spots.

We hope in the near future to be able to tell our readers something more about these pictures, and to cover in detail those things which Mr. Burlingham has succeeded in transferring to the moving picture film.

The Ocean's Garden

Third Episode of "The Depths of the Sea" at Strand Contains Remarkable Illustrations of Submarine Beauties.

RAYMOND L. DITMARS in the third episode of "The Depths of the Sea," which has been showing at the Strand theatre, has given us a delightful series of views of the more delicate animal growths of the sea bottom. The first to appear on the screen is the jelly fish, so fragile that if placed on a piece of blotting paper it will evaporate, leaving nothing but an outline. Along with it are some crabs, who interfere at various times during the run of the picture. Then there is the argonaut of the tropical seas, a peculiar little creature that moves gracefully through the water, and the coral polyp at work on the foundation of a coral reef. The tube worm which looks like a feathery blossom set in an upright tube at times issues bright red flakes like fire. The anemone, one of the most beautiful and interesting of the inhabitants of the gardens of the sea, is shown in closeup reaching out for food, and awakening after a quiet snooze. Two anemones feeding on a dead fish is an interesting sight. The clam digging itself into the sand to hide from enemies, and the star fish in various poses are the closing features.

"Adaptation"

Attractive Ditmars Number Appearing on the Program of the Educational Films Corporation of America.

THE screech owl opens this attractive number in which Raymond L. Ditmars draws attention to the manner in which Nature looks after her own, equipping them with powers of combating the conditions in which they have been thrown. The picture shows us the nest of the screech owl built of wood pulp in a hollow tree. Then we see him at another time as sentinel of the wood pile, where he succeeds in catching a rat which he also devours, leaving nothing behind of which Hoover might complain. The flamingo, whose long serpentine neck serves it in good stead when dinner time comes round, is also seen in the picture as well as the wild turkey supplied with a camouflage of feathers that so harmonize with the background that it is not easily discerned at a distance. The last of this interesting collection is the secretary bird, named for the quills in the top of its head, which is the arch-enemy of reptiles and serpents. The secretary bird in the act of killing a small snake and devouring it is rather an unusual sight.

To Film Jewish Play

"Judarael," George L. Hutchin's Book, to Be Adapted to Screen in Aid of Movement for Rehabilitation of Palestine.

THE Judarael Producing Association of Los Angeles, Cal. (suite 211, W. P. Story Building), is about to commence the production of George L. Hutchin's book, "Judarael," which deals with Jerusalem in the pride of its ancient glory, its fall, its vassalage to Babylon, the destruction of Solomon's Temple, the test of the Fiery Furnace, the worship of the Golden Calf, the Hanging Gardens of Babylon, Belshazzar's impious feast, the handwriting on the wall, the triumph of Cyrus, God's protection of Daniel in the Lion's Den, and the triumphal return of the Jews to their native land.

This picture, the making of which will encompass a journey to Palestine to obtain authentic settings and proper atmosphere, will be exhibited in aid of the $100,000,000 required for the rehabilitation of Palestine. Overtures have been made to the British government for permission to visit Jerusalem to obtain scenes necessary for the completion of the production. The expedition will go to Palestine via the Pacific, touching at Honolulu, Yokohama, Tokio, Manila, Hong Kong, and other ports. It is planned to notify the Zionists at these ports and to photograph the crowds who are expected to greet the expedition. These latter pictures will no doubt be released through one of the regular film news services.

Items of Interest.

The 69th release of the Universal Screen Magazine contains an animated interview with Marion Harland in which she tells us how to be happy in old age. Her advice is good and the illustrations effective. She says "make a vocation for yourself when you are young," then when old age comes you can still be busy and happy. She illustrates the foolishness of young people taking the old people to live and insisting that they sit still and do nothing, with the mistaken idea that this is going to make them happy. Useful and entertaining.

* * *

The Liberty Loan Trailer in Pictograph No. 114 pictures Mrs. William McAdoo, wife of the Secretary of the Treasury, with other women of the National Women's Liberty Loan Committee. She is telling the public from the screen that they help to secure for the Third Liberty Loan double the amount they were instrumental in securing for the Second Liberty Loan.

Are Exhibitors Demonstrating Values?

Two St. Louis Distributors Take Theaters to Prove Money-Making Power of Films.

AS an answer to concerted and "fly-by-night" threats of certain persons in St. Louis to organize the exhibitors of that city as "against the exchanges," the distributors of some of the larger films are experimenting in their own way as to the possibilities that lie in the showing of their own pictures at their own houses.

Recently two important steps in this direction have been made, both being watched with unusual interest by both the exhibitors and the distributors. The rivalry here is intense, with twenty-two exchanges, in a city of this size, bidding for first-run houses among a comparatively small number of actual first-run houses.

John Burhorne, local manager of the Kleine System, started out by contracting for the Victoria theater, in which he opened for the first time here the Edison picture "The Unbeliever." The theater company has nothing to do with the picture. All the advertising is being paid for by Burhorne, and in initiating his project he "spread" in the local newspapers to such an extent that he eclipsed the advertising of the purely privately managed houses. He "papered" the town considerably and opened up.

The second instance of the exchange's attempt to handle its own affairs is found in the showing of Universal features at the Royal theater, owned by Mrs. Cornelius, who has a string of houses.

While this venture is not an outright stab at motion picture theater management by the Universal office, it is tantamount to it.

Manager Barney Rosenthal, of the Universal here, is conducting the advertising campaign, and in all the newspapers was right up with "The Unbeliever" in spreading on "The Kaiser, the Beast of Berlin." Unlike Burhorne, Rosenthal is guaranteeing only 50 per cent. of the advertising bills, but the amount of space used in the newspapers is indicative of what this venture must be costing. The Royal Theater advertising is from three to four times greater than any of the privately conducted houses.

The correspondent of the World is acquainted with another exchange manager who contemplates branching out into the theater business, but is not at liberty to give his name at this time. It is safe to say, however, that he represents one of the largest producing corporations in the country.

A few days ago he was attempting to sell one of his best late releases to a first-class house. The manager of the house said that the price of the film was prohibitive under the circumstances, whereupon the exchange manager replied, "Well, I'll not let it go for less, if I have to open my own house myself to show it in."

It became known later that this exchange manager got a complete report on the business being done by both the Universal and the Kleine ventures.

PUBLISHER CURTIS VISITS CULVER CITY.

Cyrus H. K. Curtis, publisher of well-known periodicals, visited the Triangle Culver City studios recently to see just how the moving pictures are made. The Curtis party spent the day as guests of General Manager H. O. Davis and visited every nook and cranny on the property.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Doing Your Bit.

PERHAPS you think that you are doing your bit if you buy a Liberty Bond or two of each issue and run a slide for the War Saving Stamps, but that is the least you can do, not the best. Perhaps you run a slide of the national colors at the end of each show and play the audience out with the national anthem. That is not doing your bit. That is simply adding to the mess of fake patriotism that contributes to the general distaste of the public for "war stuff." Doing your bit is keeping your business as far up to standard as possible, and pushing it beyond the old mark if you can. This not only adds to the size of the check you pay on the admission tax, but it keeps the money in circulation, it keeps people feeling normal, and holds them on an even keel. The man who stays away from the picture show to save the cost of admission "because times are getting harder" is in a fair way to become a miser in greater things. He won't save his money for Liberty Bonds and War Savings Stamps. He'll hoard the actual cash against the time the country goes to the demnition bow-wows, and the reason he feels that the country is headed in that direction is because he misses his old entertainment. You best do your bit when you persuade him to come out of his shell and take his place with the other old patrons. Then feed him *entertainment* and not the sort of patriotism the average motion picture director comprehends, and you will have done something for your country that no one else in your town *can* do—unless it be the other theater manager. The average man can get all the war stuff he wants out of the news weeklies. Have one of these a day and not merely one service, but two or three, as may be necessary. This will arouse the patriotic spirit, not destroy it. Put in a lot of pseudo patriotic drivel that is offered as sure money getters and that sort of thing, and you'll drive him back into his shell. Give him ENTERTAINMENT, and make him come to it through the attractiveness of your advertising. It can be done, because it is being done every day, but you must do it right. Use slides for the patriotic appeals the Government wishes to make, but do not use too many to a show. Not more than four or five to a five to seven-reel show should be used. As a general thing plan to let the patron forget the war when he comes into your house, and he'll come more often, and go away a better citizen and a more patriotic one.

Novelty Advertising.

This is the way George J. Schade, of the Schade theater, Sandusky, Ohio, put on the Government picture, "The Remaking of a Nation." The proceeds were devoted to the families of the Ohio boys in training, and doubtless that fact accounts for the kiosk over the sidewalk, which forms a most novel advertisement. It will be noted that old

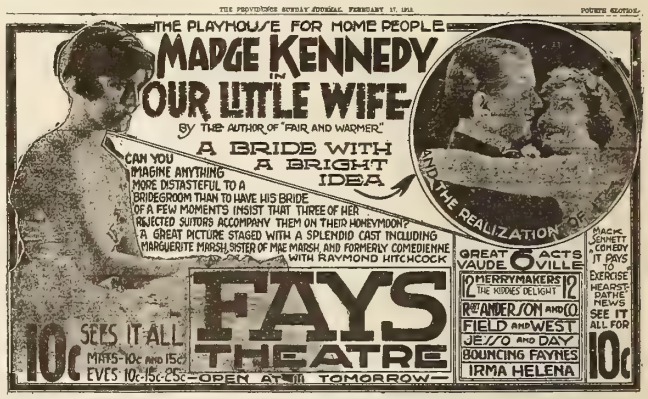
Liberty Bond Posters and recruiting posters have been used in part as being appropriate to the subject. Here is one man who did his bit, and did it better than merely good. How about you? Have you done your own bit where it will do some good, or have you left it to George?

Twins.

The Colonial and Palace theaters, East Orange, N. J., use two programs built along the same lines, and yet sufficiently different to be distinctive. Each runs two weeks, three changes to the week, which does not permit much display in a 3¼ by 5½, but it gets the message over, because the manager does not seek to tell all he knows in the limited space. In point of fact it might be better to name the other titles instead of announcing "A Drew comedy and others." It might be that this particular comedy had been seen earlier in town by someone, and word passed around that it was better than usual. An oddity is that while the Colonial stands on its own address the Palace adds "two blocks below the Colonial" to its street location. Both programs give full information as to prices and times of admission, as well as a telephone number that will bring any additional information desired. They are a neat pair of twins, and the managements are fortunate in being set in an office where they have some idea of the use of small display faces and intelligence in type selection. The printer has done his part as well as the manager. He knows his business.

Overlooked One Chance.

Here is a Sunday advertisement for Fay's theater, Providence, R. I. It drops nine inches across the page. If the press agent will look it over he will find that there is a space in the upper left hand corner 1 by 2½ inches that he did not fill in with type. Apart from this he seems to have done his best—or his worst. Personally we do not see


THE PLAYHOUSE FOR HOME PEOPLE
MARGE KENNEDY
IN
OUR LITTLE WIFE
BY THE AUTHOR OF "FAIR AND WARMER"
A BRIDE WITH A BRIGHT IDEA
CAN YOU IMAGINE ANYTHING MORE DISTASTEFUL TO A BRIDEGROOM THAN TO HAVE HIS BRIDE OF A FEW MOMENTS INSIST THAT THREE OF HER REJECTED SUITORS ACCOMPANY THEM ON THEIR HONEYMOON? A GREAT PICTURE STAGED WITH A SPLENDID CAST INCLUDING MARGUERITE MARSH, SISTER OF MAE MARSH, AND FORMERLY COMEDIENNE WITH RAYMOND HITCHCOCK
AND THE REALIZATION OF
GREAT VAUDE 6 ACTS VILLE
MERRYMAKERS THE KIDDIES DELIGHT
ANDERSON AND CO.
FIELD AND WEST
JESSO AND DAY
BOUNCING FAYNES
IRMA HELENA
MACK SENNETT A COMEDY IT PAYS TO EXERCISE HEARST-PATHE NEWS
SEE IT ALL FOR 10c
10c SEES IT ALL
MATS 10c AND 15c
EVES 10c-15c-25c
FAYS
THEATRE
OPEN AT 11 TOMORROW

how it could be much worse than this. It is a fine example of an all-caps atrocity made worse through the use of hand lettering that is not a very good example of the art. Hereafter we are lined up with George M. Cohan against Providence. Managers write in pathetic letters about how bad business is, and then they use this sort of advertising! What can they expect if they put out advertisements that are neither attractive nor readable?

Give a Guess.

How many theaters have become "A National Institution" since the late Stanley Mastbaum coined the phrase? Our own guess is 856.

Three and Flourishing.

Cecil Jeffrey, of the Majestic theater, Freemantle, West Australia, sends in three four-page programs which are now entering their second year. He calls them throwaways, which would indicate the method of distribution, but they are in reality briskly edited four-page programs. There is even a two-color Christmas edition, and in general we think that the issues are really looked for by the readers, for there is just the mixture of local items, humor and screen announcement that makes for the most efficacious advertising. The four-page all-advertisement program works, but the really hard worker is the program in which the people read from humor and news into house announcements and back again into the more entertaining notes. Mr. Jeffrey writes that the same management has houses at Perth (of which Freemantle seems to be the port of entry) and at Kalgoorlie, about 400 miles distant, all built within the past year, and all doing well. They should, with intelligent advertising, and from the programs we imagine that the newspaper work must also be competent, though Mr. Jeffrey sends no samples.

Ambitious.

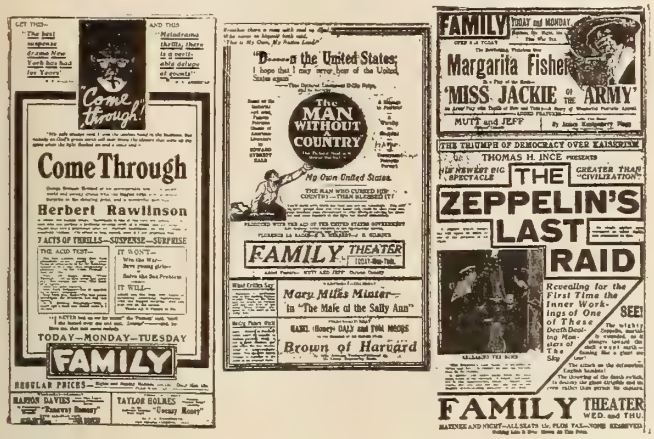
The Picture News, published in New Orleans, announces that it "Covers Dixie like the dew." It carries three pages of text, mostly clipped, and a page of advertisements of theaters between Pensacola, Fla., and Texarkana, Texas. We don't see where the houses get off if they pay for their advertising, but there must be some reason.

Make a Note.

Advertising writers should remember that the parenthesis marks () are not the same as the quotation marks " ". There is no more general error made than the misuse of these marks. We have before us an advertisement reading, "Mae Marsh (the Girl of a Thousand Faces) in The Beloved Traitor." In a sense it might be regarded as proper usage to bracket the descriptive matter, but in that case the

quotes should *also* be used, and then there is no real need for the brackets.

Too Full.

Harold Grant or Harold Frank (his signature is not clear) is press agent of the Family theater, Jackson, Mich. He sends in quite a bunch of material from which we have selected three samples. For a newspaper man we think these samples are unusually poor, though

Come Through
Herbert Rawlinson
7 ACTS OF THRILLS—SUSPENSE—SURPRISE
TODAY—MONDAY—TUESDAY
FAMILY
REGULAR PRICES
D——n the United States;
I hope that I may never hear of the United States again!
THE MAN WITHOUT A COUNTRY
My Own United States.
FAMILY THEATER
Mary Miles Minter
in "The Maid of the Salty Inn"
Brown of Harvard
FAMILY TODAY and MONDAY
Margarita Fisher
"MISS JACKIE of the ARMY"
MUTT and JEFF
THE TRIUMPH OF DEMOCRACY OVER KAISERISM
THOMAS H. INCE presents
THE GREATER THAN "CIVILIZATION"
ZEPPELIN'S LAST RAID
Revealing for the First Time the Inner Workings of One of These Death-Dealing Monsters of the Sky
SEE!
FAMILY THEATER
WED. and THU.

a clean-up is reported on the three. All three are fairly stuffed with type. A newspaper man should know better than that. He should be able to say something and then shut up and let it sink in. Take the first example on the left, that for "Come Through." It will be noticed that a column width cut is employed. The house decided that the play would make good, and while the star does not have considerable draught in Jackson it was decided to force a run. The cut was made and used in all advertisements, and also as teasers for the better part of a week before the first showing, with the result that they broke the house record the opening day, running about $125 more than the Hart-Triangles used to do as first runs. But it was more the cut and the teaser campaign, we think, than the Sunday advertisement. Marion Davies and Taylor Holmes are also included in this advertisement, though the printer has done his best to cut it off completely. It is intolerably bad use of rule work. Some day we hope to see a decent advertisement for "The Man Without a Country," but to date we have not seen a single one. Even Ruff fell down on this. The advertisement shown here is far from convincing. There is nothing to the phrases to particularly attract attention, and this in spite of the many phrases used. There is not a punch in the entire layout save the top line, and here the all too common mistake is made by using dashes. If you mean damn *say* damn and not D—n. It looks better, and is not as offensive as the evasive form. The right hand advertisement offers two advertisements, and this is a good idea, for the Zep picture was a special, and was properly segregated and advertised as such. The copy would look first rate on a circus herald, but it is too full for a newspaper advertisement. The advertiser is better at special stuff, for he handled Mary cleverly as he describes:

> Let me call your attention, too, to the "Mary MacLane" story. Used this in both local papers, got it on the society page, and used 3-inch advs. to call attention to it as though it were one of the papers' features. And I know the women read it. There were a bunch of them on hand when the theater opened first day, and the two days ran more than $100 above normal, and right up to the best Friday-Saturday the house has ever had. This only cost us $10 or thereabouts in extra advertising, and not another thing was done on it.

The only trouble is that he was not adroit enough to leave it a society note. He had to add to the bottom of the story:

> NOTE—Bearing the title, "Men Who Have Made Love to Me," Mary MacLane has produced and herself appears in a motion picture as frank and daring as her story, herself playing the vampire woman. This picture is the attraction at the Family theater today and Saturday, and it is the one big screen sensation of the year.—Advertisement.

They came, of course, but the effect of the story on the society page without that damning "Advertisement" would have lasted months after the film had passed on. They got the business, but they utterly lost. We disagree with the writer when he says:

> There is another angle from which I consider the sex in preparing advertising. Most advertising critics tell you, "Don't use a whole lot of reading matter, make a flash and let it go at that, nobody will read a lot of small print." I think they are wrong to a degree with women at all times, and are way off the track in regard to Sunday morning. Give them a fairly good amusement page, and I flatter myself that I have it, and most of them will read it through religiously. I go and sit in the house to listen to comments whenever I have a little time to spare, and many a time they show familiarity with some incident in the picture that only the reading of some press stuff will account for. You can stake your wad, too, that when they go shopping for shows the final decision is going to rest with the woman, and especially so if she has read something about it that interests her and she can press it as an argument.

He has the issues mixed. If you are writing advertisement write advertisement and not photoplay notes. If you are writing photoplay notes write notes and not advertisement. The two things are entirely distinct, different and apart. We have always contended that it pays to feed the fans with items, but the photoplay page or the house program is the place for that, and NOT the advertisement.

Something for You.

Here is a clipping from the Garfield theater program (Chicago) that seems good enough to make a tour of the country:

> "I AM THE GARFIELD."
>
> I am the Garfield theater. I am the favorite child of my father—the motion picture. I am his son—his harshest critic, therefore his sincerest friend. I was first to recognize his greatness. On this belief I staked my all. I introduced him to my friends—the rich, the poor, the old and the young, and bespoke their loyalty and support for him. I am never content. I am ever searching for new ideas. I am proud of my father. He is proud of his son. I am all that my father would have me be. I am the *"Garfield Theater."*

If not used for the program it might be printed on a card, with a list of underlines on the back, and put out in small manila envelopes boldly printed upon both sides in 24 point upper and lower case, "Who am I?"

Good, Only.

A certain theater gives a thrift stamp attached to a card to each 200th patron, and announces that this will be continued for the duration of the war. The idea is excellent in its intention, and may be wholly legal within the state laws, but in the eyes of the Federal law this is a lottery, and as such is to be avoided. To deposit even one program in the mails carrying such an announcement is advertising a lottery, and, while it is probable that the intention of the management will be taken into consideration and merely a warning given, it is none the less a penal offense, and some other scheme should be adopted. If every house manager had a copy of Picture Theater Advertising and would read the chapter on prize schemes they could keep out of a lot of trouble, and some may possibly save many times the cost of the book by avoiding prosecution. Anything that will get the W. S. S. before the public and still keep within the law is to be commended, but some other scheme than this will have to be adopted "for the period of the war." A better scheme would be the issuance of coupons, so many coupons to be good for one stamp. The children will do the rest.

Matching Borders.

We are looking at an advertisement in a Mid-West paper. It drops just the length of a cut of a star supplied by the company. The cut is enclosed in linear border, and runs to the right of the advertisement. The type portion of the advertisement to the left is set inside an eighteen point rule border, solid black, and an effort has been made to include the cut by the use of a six point border. Either one of two things should have been done, the linear border should have been routed off, or linear should have been used around the *entire* advertisement. It is these little things that make for effect.

"The Warrior."

> No, you're wrong, "The Warrior" has nothing whatever to do with the war. Forget the world's tragedy and enjoy the clever comedy that is coming to the Olympia on the Heatless Holiday. Maciste is a giant over seven feet in height who tosses soldiers over precipices, pushes full grown horses around, and topples over trees as though they were mere toys. He is the original and only strong man of the movies. "The Warrior" is pure amusement with enough stupendous stunts to secure the interest of the most fastidious fan.

That tells the story in a nutshell *and gains interest.* It makes people want to see the play. And in passing, if you have Maciste booked, the April Popular Mechanics has a story, not mentioning his name, that is worth a lot of money to an exhibitor if played up. It is a disinterested authentication of his marvelous feats of strength. It's the sort of advertising you cannot buy.

Getting back to Mr. Purrington, we reproduce one of his new style advertisements, showing that he will splurge, for this is slightly deeper

than seven eights (and will the printer PLEASE behave and leave off the hyphen. It is seven eights and not 7/8), and he is not a bit afraid to go a column or so over his regular measurement if he thinks the house needs it to boom a semi-feature. Mr. Purrington is all set to pull more business to the house with the old outlay, and still more business with a slightly larger space. He needed only a hint, and he took the hint.

The One-Track Ad.

From a bunch of copy sent in by Goldwyn we take these two advertisements as admirably illustrating the difference between the single-track ad and the congested freight yard. Look at the advertisement on the left. A well-etched half-tone supplies the display. Above, in upper and lower case, is a brief, pointed explanation of the scene. Below comes the title, four lines of explanation, and the house name, prices, and times of showing. The arrow leading from the top takes the eye down to the house title. It is all simple, direct, and logical. You are interested in the scene, you are told that the scene is from "The

TODAY
As and All Week
HALL CAINE'S
"THE MANXMAN"
KINEMA THEATER
GRAND AT SEVENTH
STRAND
ALL WEEK
"HELLO, FOLKS, I'M BACK AFTER A YEAR'S REST IN A REAL REEL TORPEDO. TAKE MY TIP AND SEE IT."
MABEL NORMAND
IN
DODGING A MILLION
—LOVE, MYSTERY AND SLOW POISON —ONE MILLION DOLLARS—A BEAUTIFUL HEIRESS—A HANDSOME LOVER—A MYSTERIOUS FOREIGNER — ALL MIXED IN AN APPETIZING MANNER BY EDGAR SELWYN, PRODUCES SIX REELS OF KEEN SUSPENSE, AND A FILM ENTIRELY OUT OF THE ORDINARY
STRAND ORCHESTRA PHILIP PELZ
Our Next Big Attraction "PARENTAGE"

Manxman," that it is at the Kinema theater, and can be seen at certain times for certain prices. And note particularly the legibility of the small paragraphs set in upper and lower case. Contrast these with the all-capital monstrosity on the right. There is something wrong with a printer who will set a three fifteens with but four words in upper and lower case ("our next big attraction"). He should be sent to the printer's home or to jail. It is a crime against St. Guttenberg. The use of capital letters does not—P-O-S-I-T-I-V-E-L-Y does not make for display. It makes for space paid for and utterly wasted. The cut would have been better had the bag been lettered merely "$1,000,000," with a type title at the side, and that lower box would have been far better had it been set so that it could be read, thus:

Love, Mysery and Slow Poison!
One Million Dollars!
A Beautiful Heiress!
A Handsome Lover!
A Mysterious Foreigner!

These ingredients mixed with the skill of Edgar Selwyn have resulted in a play that keeps you laughing, keeps you guessing, keeps you entertained through six smart reels.

When space is paid for in order to talk to the public at least give the public a chance to read the message.

Another Skeedoodle Scheme.

A. C. Raleigh, advertising manager of the Rialto, Butte, Mont., comes in with some more talk about skeedoodles and how to use them. He writes:

> "Skeedoodle" plugs will only carry 60 watts, but there is a firm in your town who turn out flashers that will carry as many watts as one wishes. These flashers are merely sockets with a metal spring that is highly susceptible to heat. The current running through this metal heats it up, which contracts it and breaks the contact. When it cools a second or two it works back and again makes the contact which gives the flash.
>
> I am using a new combination on my cutouts now—I put three circuits back of the cutout letter (backed with white crepe paper). One circuit has blue lights, one yellow, and one red (as you know, the three primary colors). They are all on flashers, and the result is a constant kaleidoscopic change of colors—all the colors of the spectroscope, as the flashers do not work regularly, sometimes only one working, and again all three; at other times all off for a second or two. All flashers have a screw by which one can regulate the time the light is to be on or off.

We do not know the present price of these flasher plugs, but they are inexpensive, and particularly so when compared with the results they yield. They require no special wiring, and may be used on a single circuit. No doubt you have seen the prismatic signs used in drug and other stores. These generally work with glass screens and a small motor, sometimes heat-operated, but the flasher plug lets you do what you want just as you want it, and with a little care in timing the flash you can get all sorts of effects and combinations. Mr. Raleigh sends in a sample of his advertising with the remark that he prefers black-and-whites to gray half-tones every time. We prefer the same thing, but only if the artist can put some life into the drawing. Here the drawing accords with the title, and somewhat the same design was used over the house front with action, which not only brought mention from the papers, but one actually persuaded Mr. Raleigh to let his picture be taken and reproduced for the first time in eighteen years. Mr. Raleigh writes that he has some new schemes trying out, the details of which he will report later.

Philadelphia Programs.

Several new programs are found in the last batch of Philadelphia programs sent in, and we note that our friend, Mrs. Woodruff, of the Colonial, Camden, is still using the same style of program she has affected so long. If she finds a better one sne will probably use it, but it will take a lot of thinking to get up a better style than she uses. The back page is now headed, "Between ourselves before the pictures start," and is a chatty full page talk on the underlines. We consider it one of the best laid programs of the 6x9 size being gotten out. It is so long since we reproduced a sample of her work that we are giving a detail. There are two pages to the day, with the house head at the top of one of these inside pages, and an underline for a special to match on the other side. The type detail is always the same; the summary in italics, the detail in Roman, and the added attraction in full face.

The Columbia uses a fairly good layout, but prints on colored stock, and the colors are awful—nothing short of awful. The sample to hand is a sort of ashes-of-roses—shrimp-pink—crushed-mulberry-cerise-red that is calculated to make a bilious man dizzy to look at it, and apt to make bilious a normal observer.

The Star, on the other hand, uses a bright green that is good to look at. It is only a 3½x5½, but clean press work and good composition and choice of types puts it in Class A. They are a little weak on descriptive matter, however. We would hardly describe "Today" as a "pleasing" play, however powerful it is.

The Franklin issues a weekly card with a small calendar in the center. Get them used to looking for that calendar each week and it will be surprising how many will find a permanent place for it. Since the program is weekly and the calendar gives the entire month it might be a good plan to hire a couple of small boys to underline

Friday & Saturday,
January 18th & 19th—
Ann Murdock
in
"Please Help Emily"

As refreshing a bit of comedy drama as one would wish to see, with Miss Murdock doing the honors in a way that is positively delightful and satisfying.

This is a sparkling adaptation of a famous Charles Frohman stage success. It has been most carefully and artistically handled, and the daring escapades of Emily, only daughter of a scientist possessed of peculiar ideas on the training of daughters, are treated with more than ordinary skill and refinement, and when the play is finished you will have the consciousness of having viewed a production of the most wholesome character with all the varied situations given a most engaging appeal from the comedy angle It is all fun and comedy, with Miss Murdock proving herself one of the greatest comediens of the day.

ADDED ATTRACTION—Fox Comedy, "TOM AND JERRY."

ORGAN SELECTION—"Ermine."

the week of distribution in red. It can best be done with the cheap stylo pens rather than the regular ruling pens.

The Cedar uses a weekly calendar as side dates for its attractions. We like their line, "A newcomer to the screen, but known to all theatergoers," but they should not have permitted the printer to make it "Oliver" instead of Olive Tell. Sort of takes the kick out of it.

Jay Emanuel, who sends in his own programs, seems to have changed from the monthly to the weekly program for his Jefferson and Park theaters. We like the idea better. But the thing we like best about Jay's stuff is that it is clean cut and well printed. Real advertising in a town that does not advertise well is welcome.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Synopsis Only.

DURING the past two years this department has made a consistent fight for the production of plays more or less directly from the continuity of the author, contending that if the author knows his business as a writer of photoplays a far more artistic result will accrue from this method than from the present practise. We see not a single reason for changing this belief in any particular, but the conditions are such that a change toward a more sane method of production seems still to be a matter for the years to come, and for the present the director will rise triumphant even over his employer, taking the continuity made by a staff writer from a more or less brief synopsis, and changing this continuity to suit his own ideas. Until this condition changes the synopsis only will alone be salable, and in the future this department, following the market, will deal more largely with the writing of the synopsis than with the finer points of play construction.

Nice points of play construction are no longer wanted. It is pretty hard to tell what *is* wanted these days, but good plays are of a certainty to be listed among the undesirables. All that is asked of the free lance is an idea reasonably well told. Some inside writers are sometimes asked to supply a continuity, but as one of them recently explained this is merely to give the director something to laugh at and fix up that he may prove his superiority. The author in question has refused lately to do a continuity for his plays because it is merely a waste of time. His script is given no real attention, and does not help him to get over the production of his own play as he has it in mind. In fact the more exact and careful his continuity the greater the delight the director seems to take in altering it. The director does not want the assistance of the author in the interpretation of the author's idea. He wants to work out his own peculiar ideas as to how a play should be handled. He wants only a punch and a story of some sort leading to that punch. Of course we shall have few good plays until we have plays unified and consistent, but until the director is made to realize that he is a servant and not a dictator the present condition of affairs will continue.

The recent brain polisher synopsis contest shows very clearly that few of the free lances have any idea as to what a synopsis should be. This was clearly taken up in connection with Mr. Harrison's synopsis, but no examples were then given of the lapses that led to the statement. Few even know what a synopsis really is. Some seem to consider it a synopsis of events, and give what is virtually a continuity in brief something along these lines:

> Mr. and Mrs. Smith are sitting on the piazza of their beautiful home. Their daughter, Margery, comes riding in with Harold Jones, who tells the Smiths Margery has promised to marry him, but Smith gets very angry and tells Harold this cannot be, because his father is Smith's bitterest political enemy. Harold argues, but Smith is firm, and we see him riding disconsolately down the road to his own home, where he meets his father and tells him what has happened.

So the story runs on and on, lacking only numbered scenes and the smaller details of the action. It has neither the clearness of a real continuity nor the clearness of a synopsis. It tires, and the reader is seldom apt to get as far along as the real matters of interest.

Another form of synopsis is perhaps even more tiresome, though perhaps less vague. This is the intimate description style. It starts off more like this:

> Harold Jones, a handsome young man, son of the local Democratic leader, falls in love with Margery Smith, a beautiful young girl about eighteen. Her father is the Republican boss, a stern, unyielding man of about fifty with hair greyed at the temples. He hates Jones because of the stinging defeats the latter has administered, and when Harold comes to tell him that he and Margery are engaged, he drives him from the house with words of angry denunciation. Harold goes off to consult his father, a short, undersized man of about forty-five who does not in the least look like the successful general he is and tells him the whole story.

This is about as bad as the other type. It may not induce brain fever, but it will result in brain fag, and no reader of manuscripts is going to read very far on such a story because he knows from sad experience that no story that starts in like that is going to be a real story. The man who does not know how to write a decent synopsis is still less apt to know how to write an interesting idea.

But suppose the reader gets a story that starts off like this:

> With his own daughter driving him down to political defeat, with the women voters solidly arrayed against him, in spite of party lines, George Smith learns that Boss Cupid is more powerful than either the Republican or Democratic boss, and by permitting (when no other recourse is left) the marriage of his daugther to the son of the opposing boss, he establishes in the little town a political machine that is unbeatable.

This suggests action, love interest, political contest, and smart incident. It suggests that the story will at least repay reading with care. The punch is advanced to the first paragraph, and now the story may be told in detail, not too full and yet so full as to be informative. The second paragraph may start off:

> George Smith is the Republican boss of the town of Windham. Horace Brown is the Democratic leader, and by superior generalship has repeatedly sent Smith and his party down to defeat. Naturally a strong feeling exists between the two men, and this is not made the less when Brown's son Jack is accepted by Margery Smith, only to be rejected by her father with the remark that he would rather see her dead than the wife of a Democrat, and particularly the son of the democratic leader. Margery sides with Jack and uses her influence with the legislators she knows through their visits to her father to influence the passage of the equal rights bill, conferring the vote upon women. This gained she organizes the women voters' league.

The story goes on to tell in detail the moves that are made, not with the painfully exact detail of the novice, but with the ease and grace of the trained writer who knows what to tell and what to leave to the continuity writer.

That is the great trick in synopsis writing. Learn what to put in and what to leave out. Learn to tell what the continuity writer *needs*, and learn to omit the things that will suggest themselves to he imagination of any intelligent plot handler. The paragraph given above might supply the material for a reel or a reel and a half, properly handled, because the staff man will know how to handle political opposition, a love affair, some amateur lobbying and the formation of a society. It is merely necessary to tell that this is done. The continuity will give these facts in the method of the continuity writer. Another story might require a thousand words to get the first reel over. It all depends upon the story and the newness or oddity of the idea.

The successful seller of synopses first makes his story interesting, not through inflated literary style, but through clearness in the exploitation of idea. He makes his second point through the fullness of the *necessary detail*. His third point is made through the omission of *unnecessary* detail. His last advantage is that he knows when to give scenes out of the ordinary and leaders that will be useful to the continuity writer. He undertakes to sell no more than an idea and, selling an idea, he does not confound it with history nor expect the buyer to be a mind reader. He leaves nothing to the imagination that may not safely be left to the imagination, but he does not undertake to tell the staff writer that Jack should have blue eyes and brown hair when black hair will do as well.

It is for this reason that a careful study of technique of playwriting should be made, even though the play itself is not written. The author *must* understand the technique that will be used, that he may make his story technically possible. He should be a master of his subject even though the studios permit him to be only a literary tout, for it will be noted that the most successful synopsis sellers are those who are most soundly grounded in all the minor details of technique.

Agents.

Speaking of a recent article on selling agents and their general unreliability, Mrs. L. Case Russell writes:

> Until I became so pressed for time that I could not bother handling my own stories, I sold direct. *Now, busier than ever, I again sell direct or not at all.*

She goes on to tell of one agency, conducted by a supposed friend, which sold a story for her. The check was made out jointly to her and the agency, and was sent to her for endorsement. Not questioning the honesty of the agent, she endorsed the check and sent it back, later receiving but 75 per cent. of the proceeds. Some agents exact 15 per cent., but 10 per cent. is the usual rate, and 25 per cent., save by special contract and for some unusual reason, is unheard of among reputable concerns.

There *may* be some reputable agency for the sale of photoplay manuscripts, but we are free to confess that we have not heard of a single one.

Technique of the Photoplay
By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Over the Hilly Road.

Brother A. A. MacDonald, secretary Local Union 497, Halifax, N. S., writes to the Moving Picture World as follows:

> Officers and members of Local Union 497 extend to the Moving Picture World our heartfelt thanks for your help in our time of great need. It really seems as though thanks from us is always due the Moving Picture World, since it is always at hand, ready to help us over the hilly road.

In a personal letter to the editor brother MacDonald says:

> Local 497 wishes to extend to you personally its thanks for the aid you have given us. It is such things as this that renew our faith in human kindness and remind us that the darkest cloud bears a silver lining. Our theaters are again getting into shape, and all but the King Edward and Ackers are now open.

That is good, but it won't rebuild the shattered, burned homes of the men who passed through that horrible disaster. You owe me no thanks, my brothers. It was a real pleasure to be able to even do so little for you. I am really ashamed that with fully 30,000 projectionists to draw from, the response was not very much larger. I well know we are all laboring under a heavy burden at this time, but just the same a twenty-five-cent piece would not have seriously hurt any of you, and even that small sum from every projectionist would have been enough to have replaced most of the homes, after a fashion, at least. Well, anyhow, we helped some. I have sent $60.00 and have about twenty more in hand. The latest contributors are:

John Farr, operator, formerly Sidney Mines, N. S., now with U. S. colors in camp at Jacksonville, Florida	$5.00
George Hoffstatter, St. Paul, Minnesota	1.00
Elmer B. Bedwell, operator Iris theater, San Bernardino, Cal.	1.00
M. P. M. O. Local Union 466, I. A., Fort Wayne, Indiana	10.00
Joseph H. Parker, Anijox, E. C.	2.00

Local 466 says, in part: "We sincerely sympathize with the Halifax fund and wish our checks might be for $10,000.00 instead of ten. But we have done the best we could and know the Halifax boys will be glad to get it," which same is the right spirit.

Later, I have forwarded U. S. P. O. Money Order for $28, making a total of $88, and thus endeth the Halifax Fund.

Lamp Trouble and Worn Gears—Maybe.

B. A. Aughinbaugh, High School Principal, Mimgo, Ohio, sends for copy of Handbook and says:

> We get splendid, clear pictures of extraordinary brilliancy; also they are above ordinary in steadiness. Both machines are connected to one rheostat and both are American Standards, model No. 4. Both lamps are trimmed the same, but one uses up a 6-inch lower carbon in five reels, whereas the lower lasts for more than ten reels. Why is this? Another thing: cannot "lines" from letters and ghosts be caused just as readily by enlarged sprocket holes as by faulty shutter adjustment? If we adjust shutters to overcome the trouble on one film, it may or may not show up on the next. On some films we notice a peculiar haze about the letters of titles. None of these defects are noticeable 20 feet from the screen. There are no lights burning in auditorium when films are running.

The fast burning lower is most likely due to overheating of the carbon. The carbon is not overloaded, if your statement as to diameter and amperage is correct (5/16 Silver Tip and 40 amperes d. c.). I would advise you to carefully examine lower carbon jaw. Most likely it is either developing high resistance, hence high heat which is communicated to the carbon, or else it is from some cause (probably roughened or dirty interior) making poor contact with the carbon. As to the other matter, you must mean travel ghost. No, enlarged sprocket holes could not possibly have anything to do with causing travel ghost (white streaks up or down from white objects in picture or white title letters on dark background). I think you most likely are running with a shutter blade just barely wide enough to cover film movement when everything is just right, but if the gears are somewhat worn, then there might be occasional travel ghost. I would recommend to your consideration General Instructions No. 18, pages 469 to 476 of your new Handbook. In your case I think you most likely need to add 1/16 to 1/8 of an inch to each side of your main shutter blade. Try this by making a false blade of cardboard of proper dimensions, attaching it temporarily to the main shutter blade in any convenient way, paper clips, for instance. If this stops the trouble, there you are. But *add no more to the blade than is absolutely necessary.* The haze is probably due to your having a screen with a highly reflective surface. You will find this explained under "Reason for Haze," page 168 of your Handbook.

Just Must Have It.

Private W. Johnson, Overseas Military Forces of Canada, sends a U. S. quarter and says:

> Although in the Canadian army I am an old operator. Indeed you may remember me, as I corresponded with the department a few years ago. Will be back in the harness again as soon as released from the army. Am studying, in my spare time, light, mechanics and kindred subjects. Have your valuable Handbook on the table before me as I write; also the English Handbook, which, however, cannot approach yours in excellence. Am hungry for a copy of the World, and after much trouble have gotten hold of a good U. S. quarter which strayed into this land of shillings and pence in the pocket of a U. S. soldier in a camp not far from ours. I am enclosing it and want you to send me a late copy of the World. In closing accept best wishes from an old admirer of both yourself and the paper.

In Error.

I note a machine manufacturer is sending out blueprint of front operating room wall, designed to be used for planning openings in wall for his machine. In this print the observation port is shown as ten inches square, which is well and good, though the adjustable port is very much better. In the blueprint the bottom of the port is located 4' 7" from the floor. This is a good port for level projection, but it is an error to send out a plant such as this without warning that it must be modified where there is pitch in projection, the warning to be incorporated in the plan itself.

Given a pitch of 16" in 100 to center of picture, a line from bottom of a 16' wide picture to bottom of observation port located 4' 7" from the floor (disregarding thickness of wall which would make it worse if bottom of port in level) would be 5' 4" from the floor at 3' from wall, 5' 7" at four feet and 6' 1" at 6 feet from the wall. If the bottom of the picture be 16' below bottom of port, then the figures would be 5' 1", 5' 2.5" and 5' 7".

I call attention to this because of the fact *that any error in placing of observatiou port is a very serious matter.* Error in this respect makes for poor screen results as well as for grave inconvenience to the operator every moment of every day he works. There is no one thing makes for good screen results to a greater extent than providing for the operator a full, unobstructed view of the screen. Make it inconvenient for him to see his picture and at least for a very goodly percentage of the time he *won't* see it. To date, after having viewed many hundreds of operating rooms in all parts of the country and in all grades and classes of theaters I have seen but one plan which in my judgment excels that given on page 220 of the Handbook (the adjustable port), which same was only evolved after several years of study and observation of the evils of wrongly located observation ports. The single exception was found in San Diego, where I saw an observation port, covered with plate glass, 36" square, located between the machines. It was ideal and, taken in conjunction with the fire shutters, perfectly safe. I would respectfully suggest to the company putting out this blueprint that it add to it the words: "Observation ports must be lowered in proportion where there is drop in projection." Without this, builders will locate them as per plan, regardless of what pitch there may be, with results very far from satisfactory. I would suggest that the right method of locating observation and other ports is fully set forth in the Handbook, and the methods there described and illustrated provide for both level and depressed projection; also there is no "monkey business" as to builder properly locating lens ports, which are built for any projection pitch and filled in afterward. The operator has to work with the things provided, day after day and year after year. A little inconvenience means a great deal as the days go by. Hence "snap-shot" planning of such rooms is very bad, particularly in view of the fact that there is no excuse for it.

More Trouble!

Recently, at the invitation of Mr. States, of the Sales Department of the Edison Lamp Works, Harrison, New Jersey, the editor spent an afternoon at the works, in consultation with Mr. States, Dr. Orange and Dr. Porter; William C. Smith, general manager Nicholas Power Company, accompanied us, and took part in the conference, incidentally demonstrating the fact that he is not the best judge in the world as to exactly where a sphere will roll when driven by another similar sphere, in turn propelled by a round, elongated section of wood, capped with a section of the hide of an ox. In other words, during a lull in the proceedings, he jousted a joust of pool with brother States and our honorable self and got ignominiously skinned. Served 'im right, say I!

Dr. Porter sought to convince us that our theory of extending the distance from condenser to film is in error; that more light will be had by advancing the condenser very close to the film. By photometric measurements he did demonstrate a gain with the condenser close to the film, as against an approximation of the March 17 lineup; amperage same in both cases. But this I am not so sure could be made to hold good in actual practice. The doctor's theory is that by increasing distance from condenser to film we lose all but the light from a very small section of the crater. This he apparently proves by reversing process, thus: Set revolving shutter so that lens is open, have dowser up and film gate open. Now project white light to screen from the other machine. Hold a piece of white paper exactly where the arc crater is and the size of the image of the screen projected back through the lens system will indicate the size of the light source actually available for use in the projection of the film in that machine. The image will be but a small fraction of the crater area, as the doctor demonstrated.

Well, he had me stumped for a time. I didn't say much, but what little grey matter I have has been working overtime ever since. The demonstration seems reasonable and conclusive. BUT is it? I have my doubts, and right here is where I probably 'spose my ign'runce. Will the good doctor answer me this? If his theory is correct, and the area of the screen image projected to the crater position fixes the area of crater, how does he account for the very great difference in result when 25 amperes are used (which produces a crater of greater area, at position advocated by chart, than re-projected screen image), and when the amperage is advanced to 50, without changing any other condition. Also, doctor, you agree that the spot is the image or photograph of the crater and that it is as many times the diameter of the crater as distance X is divided into distance Y. You *must* also agree that, barring loss through divergence beyond aperture, as per figure 50, page 120 of the handbook, of which you have a copy, the full area of the spot covering actual machine aperture is utilized in projection. How do these facts square up with your theory and with your demonstration of the re-projected screen image? You admit that it is impractical to advance the condenser close to the film (when using an arc), so as to (according to your theory) utilize the whole crater area, because of impracticability of maintaining even screen illumination under that condition, hense you of necessity admit that my position is the right one as applied to the arc, though you claim it is right from a different cause than I claim. No, doctor, I must contend that you are in error; also I must at the same time admit that you have put a few dents in my own confidence, which was never any too strong. The chart and handbook table have both worked great improvement in many hundreds of theaters, but I have never been quite convinced that we understood the optical system fully, or knew exactly what did take place as between the two lens systems involved in the optical train of the projector. John Griffiths has evolved some theories, with which I have never been able to entirely agree, but he has also worked out some tables and charts which are, beyond any question of a doubt, far in advance of anything else set forth up to this time. And here was I, paddling my little canoe along in quiet waters, fairly well satisfied in that I could give advice which seemed to be right, and which did work very large improvement in a very large percentage of cases, when you, my dear doctor, come along, coolly upset my kettle of fish and make me go poking around among a lot of old light rays again, seeking for that which seems to be a sort of Flying Dutchman, or Will-o'-the-Wisp. Well, anyhow, I'll get even by saying you're wrong until I have to say otherwise, with a grave suspicion, however, that maybe we're neither of us entirely right, and both of us partly right. Meanwhile the chart STANDS. It is still far and away the best thing we have, and I'm going right along advocating its use until there is something better to offer. Later: I submitted a copy of this to Dr. Orange. His reply will be published later.

Size of Picture.

Parkinson and Dockendorff, architects, La Crosse, Wisconsin, write:

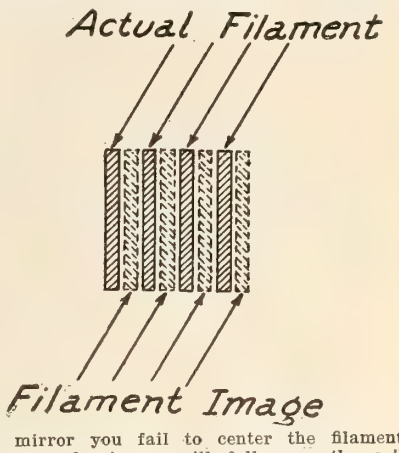
> We have a high school at Berlin, Wisconsin, in which is a large assembly room. Have made arrangements for showing motion pictures therein. Enclosed please find plan and section of this room. Will you be kind enough to advise as to proper size screen to use for best results. We wrote you for information on another subject some time ago. Followed your advice with, we are pleased to say, fine results.

I would advise either a 12 or a 14 foot picture. The first named would be 9 feet high, and could be placed either on the back stage wall at D, as I have marked the plan I am returning to you, in which event it would allow a front seating angle as per lines A-A, or at C, about two feet from the back wall, which would allow a slightly wider front seating angle, as per B-B. The screen could, of course, be placed nearer front, thus allowing a very wide front seating angle, but as you advance the screen you set up eye strain for those in the front rows, and the gain in side front seats only provides a few additional seats of comparatively small value. With the screen at C or D the distance from it to front row of seats will approximate twenty feet, which is very excellent. The 14 foot screen could be placed at E, about 3 feet from the rear wall, and allow seating angle as per lines B-B, or approximately at C, and allow angle lines as per A-A. This will give a distance of projection around 80 feet, which also is excellent; in fact, with either a 12 or a 14-foot picture it is pretty nearly ideal, particularly where, as in your case, the projection is approximately level.

There is no valid reason for exceeding a 14-foot picture in the hall in question, the same being 80 feet from back wall of stage to opposite wall of auditorium, and 56 feet wide. Some near sighted people might not see that size picture quite clearly from the rear seats, true, but on the other hand that size picture will be much easier on the eyes of those in the front rows, much easier to properly illuminate, show rain less, less flicker and better definition. Personally, I would prefer a 12-foot wide picture, but probably you had better strike a medium and make it 14. If you propose using a metallic surface screen be sure and get one suited to a wide, comparatively short auditorium. Surround your screen with a border of dead black (no gloss) not less than two feet wide. Get your light properly placed on the screen, make a mark one inch inside the light all around, and then paint right up to the mark.

Important to Incandescent Users.

Those using Mazda lamps for projection will do well to give careful attention to the proper adjustment of the mirror reflector, so that the image of the coils are exactly placed between the coils themselves. Failure so to do will prove disastrous to the lamp. The picture shows what I mean. The concave mirror reflector projects an image of the actual coils as shown. Now this image is one of highly concentrated light, hence it is very hot. The coils are working to the very limit of their capacity on a 100 hour life basis (the filaments are designed to last 100 hours when not worked above a certain degree of temperature, and the rated amperage of the lamp is calculated to, and does, raise them to approximately that temperature), and if by an improper adjustment of the mirror you fail to center the filament image exactly between the coils, the image will fall upon the coil itself and superheat it far above its safe operating temperature, with result that you will very quickly be "out" one $7.00 lamp.



A True Word.

G. R. Radley, president Citizens Commission on Motion Pictures, Milwaukee, Wisconsin, in course of a personal letter says:

> The writer has appreciated your work in supplying real information with regard to new things which are brought out in the motion picture projection field, and the giving of real facts with regard to them, as distinguished from the advertising man's "write ups," which are so prone to fail in getting forth the *limitation*, thus causing many to be misled, and afterward disappointed, because of what was really an improper application of the new device. Your efforts to encourage and induce operators to study their business, and to know the why and wherefore of its various elements is most certainly commendable.

Mr. Radley is entirely correct in saying that dependence in the statements of the seller's agent is apt to prove a broken reed upon which to lean. This is true, even though it often happens that every statement of the advertising man is absolutely and literally true when measured solely by statements he makes, although the whole thing is a deliberate lie. The trouble is not in what the advertising man *has said*. It is in what he has *not* said. He has picked out the GOOD points, very carefully refraining from any mention of those other points, which he well knows are going to cause trouble. This department has had many pretty hot battles with manufacturers over this very point. It absolutely REFUSES to admit any "write ups," regardless of how much advertising the seller of the device may take. Time and again advertising has been pulled out of this paper because we have stood on this principle, and have insisted on criticising where criticism was deserved. But I think most manufacturers are coming to understand that after all *our stand in this matter is RIGHT*. I am right now, and have been for a month past, consuming a lot of time and energy in convincing Mazda lamp manufacturers and sellers that saying the Mazda will do that which it will not do, or *leaving it to be inferred from advertising matter that it will, IS NOT GOOD BUSINESS POLICY*. I have INSISTED that the statements be confined to that which is within the possibility of actual performance, and I am glad to say that the United Theater Equipment Company is adopting my demand of maximum performance (I have insisted on basing all comparison between Mazda and arc performance on amperage, and that no claim be at this time made that the 750 watt Mazda will do more than equal the performance of a 25 ampere d. c. or a 50 ampere a. c. arc, meaning in GENERAL SCREEN RESULTS) in its advertising matter, and I have every reason to believe the Nicholas Power Company, the

Precision Machine Company and the Edison Lamp Works, the National Lamp Works and the Westinghouse will do the same.

This department has tried to deal in FACTS. If all papers would do the same, wildcat advertising statements would soon become a thing of the past, and benefit would result to all. The company which sells a thing by what amounts to false pretenses in its advertising statements, even though it be but by the sin of omission, will sooner or later feel the reaction. Such business tactics never have and never will build up a solid, substantial, lasting business. The very worst possible advertisement a firm can have is a customer who feels he has been made to pose as "the goat."

Screen Surroundings.

In some of our very best, largest theaters there is, in the opinion of the writer, very questionable judgment used in planning the screen surroundings. This is especially true where the screen sets back in a semi-circle or at the back of a stage, and doubly true where a large orchestra is used, with its necessary lights, which, however well shaded, must inevitably send a portion of their direct rays and a considerable percentage of reflected rays to whatever surrounds. If the surroundings be of a highly reflective character, then much of this light will be re-reflected, and at least a portion is more than apt to reach the screen, dulling the highlights, perhaps rendering the picture gray, or at least reducing the value of its contrasts.

In this connection there seems to be a lack of understanding that yellow walls rank next to white in reflective power. Taking perfect reflection at 100, white walls will reflect, according to various authorities, from 80 to 82 per cent.; light yellow from 65 to 75 per cent. according to shade; chrome yellow, 62 per cent.; orange, 50 per cent.; dark yellow, 40 per cent.; ordinary yellow wall paper, 40 per cent.; light pink, 36 per cent.; light blue, 25 per cent. I am sorry I have not the figures for tan, but presume it might be fairly taken as a medium between brown, which is 20 per cent., and light yellow, which is, say, 70; which would be 45 per cent. for light tan, and maybe 30 for dark.

The surprise is the low reflective power of pink. Green also has very low power of reflection—from 18 for emerald, down to 12 for blue green. Cobalt blue is given as 12 per cent. It would really seem that shades of low reflective power could be selected for decorations surrounding the screen, and still keep the beauty of the set at as high as its present too highly reflective setting. The matter certainly is one deserving of very serious study on the part of theater decorators.

Glass for Ports.

John L. Gates, Minneapolis, Minnesota, says:

> Am planning a theater in a small Wisconsin city and trying to make it a model. Have built operating room according to Handbook plans and must say it is a beauty. Your port plan on page 216 is great. But now I am just a little puzzled. Picked up a trade paper in an exchange yesterday and noticed, in a column headed "Operators' Inquiries" statement that only optical crown glass ground plain on both sides is permissible in ports. This, the paper said, is very expensive and anything else will cause distortion. Now I have arranged to close all ports with glass, as per your recommendation. How about it?

Don't be alarmed. Fill your lens ports with glass obtained by removing the emulsion from old photographic plates, which may be obtained from any photgrapher. You have a Handbook, and will find directions for removing emulsion on page 206. Be very sure to get the glass perfectly clean. If this glass gives distortion, then all photographs are distorted and no enlargements could be made. Thousands of operators are using this kind of glass in their ports, and are unable to tell, so far as screen results be concerned, when it is in or out. This department gives no advice until a thing has been *thoroughly tested in practice,* except in very rare cases where the thing is in itself self-evident. When we told you this glass was good, we told you so because it had been thoroughly demonstrated that it IS good. When you get an out and out statement by this department and its editor that a thing is good you may gamble that it IS GOOD. In all the years of its existence, how many instances can you point out where this is not absolutely true? If we are not sure, we say so.

His Debut.

Edward P. Ober, Beverly, Mass., says:

> This marks my debut into our department, of which I have been a silent partner, as well as a student of your handbooks, for more than three years. In all that time, which I served as apprentice (GOOD! A three-year apprenticeship should start you in as a real operator, not a mere imitation. —Ed.), I never saw an example of the trouble I shall describe occur more than three or four times. Then it was due to faulty upper reel. But my angora is now clear off the map. Attached find sample of damaged film to illustrate. Am running two Power's 6-A machines. Lately there has been a tendency to rip out sprocket holes when nearing end of reel. This is gradually growing worse, without any change of any sort in the machine (Any visible change, you mean.—Ed.). Have bushed my upper reels to make them perfectly straight, and have so increased the tension that there is no lost motion between upper reel and upper sprocket, but without effect. The trouble always occurs during the last eight or ten feet of the reel, and at no other point. It only occurs on double reels; no trouble with singles. Ripped sprockets are only on one side of film. Upper sprcket is practically new, and everything seems to line up right. The thing that gets my goat is that on the face of it the thing should be readily discernible and easily remedied, but it has me going south in a fast lope. So if you know the answer, for the love of heaven shoot it, before I do something desperate.

Poor goat! See if you can't coax him back with a little vaseline and work, as follows: First, examine your upper sprocket idler roller and see if it is exactly square with the sprocket, and remains that way when you raise slightly on each end in turn; also set it two ticknesses of a film away from the sprocket. If this remedies the trouble, well and good. If not, then rub a little vaseline in the upper magazine spindle and try a reel of film. In one of these two things your trouble will most likely be found; possibly, to some extent, in both. Very likely the upper reel fits the spindle a trifle snug, and at high speed it binds a trifle. Better get a few reels with five-inch hubs for your upper magazine. You can get them from the United Theater Equipment Co., 28 Piedmont street, Boston, Mass. It is often the small things which get one's angora. I have found it that way myself. Well, I'm an expert roper of goats and believe I am going to get yours back for you, too.

Sulphuric Acid Due.

Charles G. Roos, Toronto, Canada, issues an engraved, embossed invitation to trouble, as follows:

> Being a mere man, and not in Miss Long's class as a "student of projection," the sulphuric acid from some of our operators is now in order. Miss Long stated the situation in a nutshell when she said but three theaters in this city can show really good projection. Beyond a doubt the Regent has the best projection, not only in this city, but in Canada (Pretty large claim. Have you seen it all?—Ed.). This may be because the Regent spends the money necessary to secure results, or to cleverness on part of the operating room staff. Be that as it may, they certainly do put up the real goods. Operator Piton mentions the projection at Lowes and says it is simply great. Now I myself think his own work at the Rialto is very much better, which opinion advances friend Piton at least one full peg. The day of flickering tintypes is past. If Mr. Manager refuses to install up-to-date machines and those other things necessary to high-class projection it is always possible for friend Patron to look up another theater with a live manager. I sincerely trust you will motor to Toronto next summer. Your opinion on projection here would be interesting. And now I will beat it to an agency and place an extra thousand on my life before this gets into print.

Yes, I intend to visit Toronto next summer, but my opinion of projection cannot, I am afraid, be based on a view of what ordinarily takes place in that city. You see, friend Toronto operator is apt to be very muchly on the job the day I am there, even as is the case in other cities. Personally I believe projection in Toronto is on an average with other cities of that size. I see no reason why it should be otherwise. Right here in New York, for instance, I can show you examples of as thoroughly, completely, absolutely, entirely and superlatively rotten projection as you will find anywhere in all this glorious land of the free and residence of the brave; also I can show you as good projection as you will find anywhere on this giddy old footstool, with about all grades and shades of excellence and lack of excellence between the two extremes.

Spanish Work Commenced.

Camillo Wixak, electrician and operator at the Cinema Congresso theater, Sao Paulo, Brazil, writes congratulating the editor of the Projection Department of Cine Mundial (which is us) on his wonderful work in the Spanish edition of the Moving Picture World (Cine Mundial) and to wish him a happy new year.

And thus we have been able to help our Spanish brothers also, which is a source of gratification, because before we entered the field as editor of the Spanish Projection Department there was practically no source of reliable information to which the Spanish operator could turn.

Still Operating, but It's a Truck Now.

Frank F. Bell, a former Palestine, Texas, live-wire operator, is now in the U. S. army (or is it navy?) at New Orleans. He remarks, however, that as soon as the Y. M. C. A. gets its new Motiograph he will most likely shoot a few pictures for the boys at night. Says that anyhow he doesn't have to observe wheatless and meatless days, and that's some comfort. Says Dad (owner Jewel theater, Palestine, Texas), says the "war diet" is fierce; also he hopes my necessary supply of black diamonds won't work entire ruin to my bank account. And for them last kind woids I vera much thank him. Take it from me the outlook for replenishing the bins in my cellar next summer gives me an extra chill, and there are chills enough in New York right now. Good luck to you, Brother Bell. You were a live one as operator and I have no doubt will be the same sort of soldier.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE **HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Color in Picture Playing.

MUSIC for the pictures is essentially interpretative; it must never rise above the situations depicted, but lie just below them, carrying them upon its billowy crest. The art of portraying pictures musically has advanced wonderfully and is now a fine art. It requires more than music knowledge, picture experience and broad intelligence. It calls for genius and a psychological intuition that senses the proper moment to change the coloring of the orchestra.

In the early days of the silent drama we were wont to see pictures thrown upon the screen in black and white. No tinting of film was known. No matter how beautifully photographed, the scenes, following one after the other, with no tint effects, became monotonous to the eye of the esthetic. Today that condition has become a thing of the past and film tinting calls for research work and expertness. New tints are sought after and, when found, conscripted into picture service.

An evening scene calls for blue tints if it be exterior and yellow or orange if interior. Different scenes are treated differently, according to well set rules, with the object of bringing warmth and life into the picture. Every effort is put forth to make the screened objects appear natural to the eye, at the same time giving variety of tonal vision.

In picture playing we are still only in the black and white period. A few of the more advanced leaders are dabbling in colors, but the way is open for freer development and more progress along these lines.

The orchestra is composed of four distinct divisions, namely, the string section, composing violins, violi, celli, bassi and harp; the wood-wind section, made up of piccolo, flute, oboe, clarinets, cor Anglais, bassoon and contra-bassoon, while the brass section is composed of trumpets, French horns, trombones and tuba. The percussion department is represented by drums, kettle drums and cymbals. Traps, such as bells, xylophones, anvils, etc., are also classed in this division.

The wood-wind and brass are the color sections. Each instrument in these divisions is different in its tonal quality, yet wonderfully effective in the ensemble. One can readily realize the wide possibilities in tonal color to be derived from four separate sections, three of which can, at least, be divided again into four parts.

By using the strings alone we get two effects, legato (smooth sweet sounds) or pizzicato (sharp staccato sounds). If a weird or pathetic effect be desired the application of the mute serves the purpose admirably. Thus we gain three colors from the strings in the changed method of playing. Each instrument has three registers—the low, medium and upper—totally different in vibration and distinctly varied in color. This adds three more possibilities. Moreover, by a different arrangement of the strings, we get different shading of tone; for example, by giving the solo to the cello in its upper register the quality is broader than could be obtained from the violin, playing the same notes. Summing up we find the string section plastic, with a capacity for much varied color. With music properly arranged an orchestra of strings alone could present the picture without monotony to the ear.

Looking into the possibilities of the wood-wind instruments we find that as a separate division and playing together they carry all necessary voices for a good ensemble. Their use in this way would necessarily be infrequent because no music of any length has been so arranged that it could be used for practical purposes without drawing on instruments from other departments. There are many bits or excerpts from selections that are excellent examples of the wood-wind choir, such as the opening four bars of the Ruy Blas Overture, but we do not look to this section as a whole for change of color.

It is the peculiar individuality of the wood-wind instruments and their use as soloists accompanied by the other sections that goes far to change the color of the music. The quality of the flute is entirely different from that of the oboe in its mellow richness. The latter has a piercing effect, more shrill than the clarinet. The bassoon is the bass foundation of the wood-wind family, being sombre in tone and yet grotesque in some passages. Though the oboe, clarinets, English horn and bassoon are reed instruments they differ materially in quality. Their proper use in their three registers brings into play colors that cannot be duplicated in any other section.

The brass instruments, used in a separate mass or in combination with strings or wood, not only give a new tone-color to the orchestra, but greatly increase its power. Their frequent employment, unless managed with great judgment, is likely to produce an effect of noise; and there is no department of the orchestra so liable to abuse at the hands of an inexperienced leader. At the same time, if properly and carefully treated, these instruments add a richness to the instrumental mass which can be obtained in no other way.

The timpani and drums are peculiarly effective in adding color to the general tone but must be used with discretion. The constant claptrapping of cymbals and snare drum is in bad taste and nauseating to the lover of pure music. And, furthermore, by a discreet use of percussion the foundation of the orchestral mass is further solidified.

The varied treatment of theme is a new idea that is finding favor among both musicians and patrons. The continual reiteration of the theme by the same instrument with the same accompaniment becomes monotonous and disagreeable. It is not feasible to alter the accompaniment, but the melody is usually cued in other parts and perfectly easy of performance. Upon the scene fitted depends the choice of instrument as soloist. Brightness is exemplified by the violin, piccolo, or upper register of the flute and clarinet. Sadness is heard in the cello and French horn, while intense grief can readily be depicted by the bassoon or tuba. Plaintive melancholy is exactly portrayed by the oboe in its middle register and triumph finds expression in the trumpets and trombones.

In special musical scores for big pictures this treatment of the theme has already been successfully tried by the best experts. It has the added advantage of resting the soloists, lightening the work of the more important instruments. By a little forethought and some extraction of certain parts the idea is perfectly feasible for musical settings. In fact, it would obviate turning back to the theme in many cases.

Some scientists state that color sensation is a part of sound and gives the character or impression of the sound. All people feel it whether they consciously recognize it or not. In the same way, melodious sounds should give their character through impressions of harmonious combinations of pleasing colors. Again, color sensations may be translated into their vocal sounds, thereby giving color to spoken words.

Perhaps it was because Wagner loved color so much in life that we find so much color in his music. He stands the pre-eminent colorist among composers. We can well understand his saying, "I must have beauty, light and color," and that he received all three is evinced in the beauty and color of his musical writings.

Recently symphonies have been played accompanied by color effects supposed to represent the composer's thought. Sounds have been classified in colors and so tabulated. It indicates the trend of thought in this direction. Who can say that it's the product of the fevered brain of the extremist?

Common Abbreviations.

ACCEL.—Acellerando.
ACCOMP.—Accompaniment.
AD LIB.—Ad libitum.
AFFETT.—Affettuoso.
AFFRETT.—Affrettando.
AG°. or AGIT°.—Agitato.
ALL°.—Allegro.
ALLG^tto. / ALL^tto. } Allegretto.
AND^no.—Andantino.
AND^te.—Andante.
ARC.—Arcato.
ARP°.—Arpeggio.
B. C.—Basso continuo.
B. H.—Both hands.
BRILL.—Brillante.
CAD.—Cadenza.
CAL.—Calando.
CANTAB.—Cantabile.
'CELLO.—Violoncello.
CH.—Choir-organ.
CL., CLAR.—Clarinet.
COLL'OTT. / COLL'8^va. } Coll'ottava.
COR.—Cornet.
CRES. / CRESC. } Crescendo.
DAL S.—Dal Segno.
DECRES. / DECRESC. } Decrescendo.
DIAP.—Diapason.
DIM.—Diminuendo.
DIV.—Divisi, divise.
DOL.—Dolce.
DOLCISS.—Dolcissimo.
DOPP. PED.—Doppio pedale.
D. S.—Dal segno.
ENERG.—Energicamente.
ESPR. / ESPRESS. } Espressivo or Espressione.
FAG.—Fagotto.
MAN.—Manual.
MARC.—Marcato.
M. D. { Mano destra. / Main droite.
MEN.—Meno.
MEZ.—Mezzo.
mf.—Mezzo forte.
mfz.—Mezzo forzando.
MOD. or MOD^to.—Moderato.
MOR.—Morendo.
MOV^to.—Movimento.
mp.—Mezzo piano.
M. S. { Manuscript. / Mano sinistra.
OB.—Oboe.
OBBL.—Obbligato.
OP.—Opus.
OPP.—Oppure.
ORG.—Organ.
OTT., O^va. or 8^va.—Ottava.
PED.—Pedal.
PES.—Pesante.
pf.—Piu forte.
P. F. / PFTE. } Pianoforte.
PIZZ.—Pizzicato.
PO.—Poco.
pp, ppp.—Pianissimo.
RALL.—Rallentando.
RECIT.—Recitative.
rf., rfz., rinf.—Rinforzando.
R. F. { Right hand. / Rechte hand.
RIT. / RITARD. } Ritardando.
RITEN.—Retenuto.
SHERZ.—Scherzando.
SEG.—Segue.
SEM. or SEMP.—Sempre.
sf., sfz., sff., sffz.—Sforzando.
SIM.—Simile.

FF. or FFF.—Fortissimo.
FL.—Flute.
FLAG.—Flageolet.
F. O. / F. ORG. } Full organ.
FP.—Forte piano.
FORZ. or FZ.—Forzando.
G. O. / G. ORG. } Great organ or Grand-orgue
GRAND.—Grandioso.
GRAZ.—Grazioso.
GT.—Great organ.
HAUT. or HTB.—Hautbois.
HR. or HRN.—Horner.
INCALZ.—Incalzando.
INTROD.—Introduction.
LEG.—Legato.
LEGG.—Leggero, Leggiero.
L. H. { Left hand. / Linke hand.
MAEST°.—Maestoso.
SMORZ.—Smorzando.
SOST.—Sostenuto.
STACC.—Staccato.
ST. DIAP.—Stopped diapason.
STENT.—Stentando.
STRING.—Stringendo.
SW.—Swell-organ.
TEMPO I.—Tempo primo.
TEN.—Tenuto.
TIMP. / TYMP. } TPT.—Trumpet.
TR.—Trill, Trumpet.
TREM.—Tremolando, Tremulant.
TROMB.—Trombe, Trombone.
UNIS.—Unisono.
VA.—Viola.
VAR.—Variation.
VC., VCL., VCLLO.—Violoncello.
VIOL., VL., VNO.—Violino.
VV., VNI.—Violini.

Music at Fox's Academy.

During the week commencing March 31 we visited the Academy of Music, run as a high class picture house by William Fox. It is a wonderful auditorium for the presenting of the silent drama, but a bit out of the way for metropolitan patrons. The acoustics are especially good in this theater, and we were surprised to find the piping for the grand organ misplaced in such a manner as to deprive the audience of the full benefit of the music. The organist, Mr. Robert Behrns, seems to be very capable, and no doubt under different auspices would acquit himself in a masterly manner. Acoustics play a large part in the proper placing of organ and orchestra. The placing of the French horns behind the trumpets and just in front of the drums is distinctly faulty, while the bassoon is too far back in the center to prove effective when called upon.

Conductor Fred Quintrell has an orchestra of thirty-two men to work with, and, though individually the material is rather below the average, he obtains good ensemble effects. His phrases are very clean cut and crescendos musicianly, yet the attack is anything but perfect. The rendition of "Slavish Rhapsodie," by Friedman, was deservedly well received by the patrons. The orchestra was held well in hand, and responded to his baton with promptness and precision.

The widely advertised "Tarzan of the Apes" was the feature shown. It was fitted by the organ with the assistance of the orchestra at odd intervals. For the orchestra it seemed to be a dress rehearsal. The entire setting was choppy and not always in good taste. The picture is in three chapters, or episodes, all of which were opened with the organ, with the exception of the first. No deep thought had been given its presentation, and we question its rehearsal. We suggest that the orchestra rests be more appropriately selected and less organ solo used during the feature.

"The Only Girl," by Herbert, was played as a selection in a manner purely lackadaisical. This piece is too well known to fool with, and Mr. Quintrell cannot afford to jeopardize his reputation as a musician by such a slovenly rendition.

During the playing of the comedy for some unknown reason the orchestra suddenly switched off the one-step it was playing and segued into a valse lento for sixteen measures, returning to a two-step immediately. We cudgeled our alleged brain for this peculiar transition. A little later there came a flash scene of classic dancers. The orchestra missed the cue, and was entirely too late for the flash of the ballet. The interests of the picture had been better served if they had disregarded the flash entirely.

This theater seems to have fallen behind in the march of progress. The picture presentation is of the vintage of 1915, and has none of the ear marks of the new and up-to-date methods.

Musical Suggestion Synopsis.

ANSWER, THE (Triangle—Five Reels)—Theme—Andante. Suggest "Heart Wounds"—Grieg, "Elysium"—Speaks, or "La Melancholie"—Prume.

This picture needs careful treatment as there is a change of location that must be considered. Most of the music required will be dramatics, but during the second reel light numbers will fit. Cue sheets can be obtained from the Triangle Exchange.

* * *

HILLCREST MYSTERY, THE (Astra—Five Reels)—Theme for the Heroine—Andantino. Suggest "Consolation"—Liszt, "Serenade"—Czernonsky, or "Venetian Romance"—Hildreth.

This is a mystery and detective story. Many agitatos, hurrys and misteriosos will be required. If possible use the first movement of Schubert's Unfinished Symphony beginning at the second reel. The selection from "La Forza del Destino"—Verdi, will also be found fitting in the last reel. Cue sheets can be obtained from the Pathe Exchange.

* * *

HONOR OF HIS HOUSE, THE (Paramount—Five Reels)—Theme for the Hero—Andante and Japanese. Suggest "Fuji Ko"—Shelley, "Japanese Reverie"—Bartlett, or "Japanese Sunset"—Zamznick.

American atmosphere changes to South Sea Islands, to Japan, then to India. Note these, and treat the changes musically to enhance the picture. A beautiful chance is given in this feature to use Oriental music of the best order. It is dramatic throughout, and should be seen to perfect a proper setting. The cue sheets issued by Paramount do not properly convey the atmosphere if the leader be forced to substitute numbers.

INNOCENT'S PROGRESS, THE (Triangle—Five Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Last Spring"—Grieg, "Last Dream of the Virgin"—Massenet, or "Evening Devotion"—Kohler.

The opening should be light music followed by storm furiosos and dramatic stuff. Some Pathetics will be needed later, the last reel being especially sad. Note the train effects in the second reel and the need of wind and rain machines during the storm scenes. Cue sheets can be obtained from the Triangle Exchange.

* * *

LANDLOPER, THE (Metro—Five Reels)—Theme for the Hero—Andante. Suggest "Dialogue"—Meyer-Helmund, "Intermezzo"—Whelpley, or "In Roseland"—Eugene.

One popular one-step, a few dramatic tensions, some pastorale music and one mysterioso will play the picture. Cue sheets can be obtained from the Metro Exchange.

* * *

NAUGHTY, NAUGHTY (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Butterflies"—Steinke, "Dew Drops"—Armstrong, or "La Colombe"—Gounod.

Note the church scene in this comedy, and a bit of classic dancing. Otherwise the entire picture can be played with light opera selections. Cue sheets can be obtained from the Paramount Exchange.

* * *

NANCY COMES HOME (Triangle—Five Reels)—Theme—Andantino. Suggest "Love Theme"—Lee, "Premier D'Amour"—Benoist, or "Melodie"—Lederer.

Neutral music is required. Not the popular jig music immediately followed by shot effect in the fourth reel. The finish of the feature is very heavy, and demands dramatics, pathetics and agitatos. Cue sheets can be obtained from the Triangle Exchange.

* * *

RED, RED HEART, THE (Bluebird—Five Reels)—Theme for the Hero—Andante and Oriental. Suggest "The Arab's Dream"—Kendall, "Luleta's Dance"—Ring, "Aisha"—Lindsay.

Western music will play a large part in the fitting of this picture. Use American stuff, and the Oriental theme will add the necessary touch of flavor and spice. Note the big fight scene and the many pursuits. It is nearly all dramatic depiction, and should be so treated. Cue sheets can be obtained from the Universal Exchange.

* * *

RICH MAN'S DARLING, A (Bluebird—Five Reels)—Theme for the Heroine—Valse Intermezzo. Suggest "Springtime"—Drumm, "Valse Poudree"—Popy, or "Valse Desmoiselles"—Friml.

The picture is light in the main, but a few dramatic situations crop up to add zest to the rather thin plot. A couple of Spanish numbers can be used to portray husband Ricardo. Light Allegrettos, Serenades, melodious Andantinos and a couple of rube numbers will fill the setting. Cue sheets can be obtained from the Universal Exchange.

* * *

SPIRIT OF THE RED CROSS, THE (Town & Country Films—Two Reels)—Theme for the Heroine—Andante. Suggest "Extase"—Ganne, "Melody of Peace"—Martin, or "Nocturne"—Karganoff.

Battle scenes abound in this propaganda picture. Use "Onward Christian Soldiers" in its march form wherever occasion arises. No cue sheet available.

* * *

VORTEX, THE (Triangle—Five Reels)—Theme for the Heroine—Andante Sostenuto. Suggest "Romance"—Karanoff, "Twilight"—Cesek, or "Reverie"—Rissland.

Dramatic music will predominate in this picture. The feature runs smoothly and does not require any special effects. Cue sheets can be obtained from the Triangle Exchange.

Leaders' Service Bureau.

QUESTIONS ANSWERED—SUGGESTIONS OFFERED.

Q. Please suggest a good title for a paraphrased burial hymn for the "Beast of Berlin."

A. Autocracy Entombed.

Q. "Has the present world conflict inspired any songs that compare with 'Dixie,' 'Maryland, My Maryland,' 'The Battle Cry of Freedom,' etc? I mean are there any songs now published on the present war that will live down through history as the above and which could almost be considered 'National'?"

A. "So far we have not seen any evidence of it unless our popular song 'Over There' will stand the test and live. It is too early to feel the influence of the war in connection with music."

Q. "Do you believe in fitting a picture with familiar popular music that the patrons can whistle and hum, or giving them an overdose of heavy classics?"

A. "It depends on the picture. Vary your program, using light and familiar music in the scenic or comedy, preferably that which has a bearing on the scene. In the feature it is wise to use music of the better order which is unfamiliar unless you have a direct cue or a specific reason for doing otherwise."

Q. "During these war times would you suggest having the 'Star Spangled Banner' played at every performance each day so as to keep your patrons alive to the fact that we are at war and to keep the flame of patriotism aglow?"

A. "The majority of theaters do not play the 'Star Spangled Banner' at every performance, but open the first show of the day with it. There is always the danger of antagonizing the most ardent and patriotic patron of your house by forcing them out of their seats frequently. In this connection we would strongly advise discretion be used in the playing of it during the feature. Use 'Dixie,' 'Yankee Doodle,' or something else, if possible."

Foreign Trade News

Conducted by F. G. ORTEGA.

Garrett Closes Big Deal

President of J. Frank Brockliss, Inc., Ships 750,000 Feet of Film to Paris.

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., at the age of thirty-four finds himself president of a firm of international reputation operating exchanges in London, Manchester, Liverpool, Leeds, New Castle, Birmingham, Glasgow, Cardiff and Dublin, and branches in Paris, Turin, Moscow, Barcelona, Brussels, Copenhagen, Cape Town, Bombay and Tokio. Before the first of May, according to Mr. Garrett, the New York office will ship over a million feet of new film to London to be distributed through the various exchanges controlled by the company. In considerably less than a year he has established himself as a force to be reckoned with in the American film business. Owing to the expansion of his activities in foreign markets he has found it necessary to take additional quarters in the Godfrey Building, where he is now located.

Mr. Garrett personally handled the deal closed last week, in which he shipped 750,000 feet of film to Paris, among them being the latest Charlie Chaplin picture, "A Dog's Life," "The Whip," "Bar Sinister," "Coal Deck," "Submarine Eye," "The Barrier," latest Metro, Paralta and King-Bee Billy West Comedies. These pictures were consigned to the newly formed Mundus Film Company of Paris, of which Mr. Garrett has been appointed exclusive purchasing agent. He has also recently been elected president of the Bengar Pictures, Inc., a company organized a few months ago to export all the Selig productions, and has recently secured the world's rights on "Lest We Forget," sensational photodrama based on the sinking of the "Lusitania" and produced by the Rita Jolivet Film Corporation. The campaign in the Spanish and Portuguese-speaking markets was launched in the last (April) issue of Cine-Mundial by means of an attractive four-page insert in colors.

Among the Exporters.

Arthur J. Lang, of the Nicholas Power Company, left for Havana last Friday. He will remain in Cuba for three or four weeks and will visit all the principal towns. Mr. Lang is persona grata in newspaper and motion picture circles throughout the island.

* * *

William Vogel, president of William Vogel Productions, Inc., who controls the World's rights on all the forthcoming First National-Chaplin comedies, has just closed Panama with Robert Wilcox. During the past four weeks Mr. Vogel has disposed of the rights for the following territories: Great Britain, Spain, Scandinavia, Chile and Bolivia, and Panama. Cuba, Porto Rico and Mexico are under negotiation. What is Jacobo doing, we wonder?

* * *

Marcel Morhange, technical director of the Platense-Film, a Buenos Aires producing company, arrived in town about a week ago. We understand that his visit is connected with the sale of the United States rights on the first picture made by the Argentinian concern under the management of Paul Capellani. Mr. Morhange will return to Buenos Aires as soon as a satisfactory arrangement is arrived at.

* * *

David P. Howells, in charge of the foreign distribution of all the pictures controlled by the First National Exhibitors' Circuit, excepting the Chaplin series, is arranging to leave on an extended trip through Great Britain, France and Spain. We understand that his voyage has been delayed by the negotiations with Bidwell & Larrain, whose contract was only recently signed, and by certain new rulings passed by the British authorities with the object of restraining civilians from visiting the United Kingdom if their business is not directly connected wth the war.

* * *

H. Staunton Wallach, South American agent of the North American Motion Pictures, Inc., a firm distributing films and supplies in foreign countries, advised us under date of February 23 that he would leave Buenos Aires per S. S. Vasari on the 26th of the same month for a five weeks' stay in New York. The office of his company is located at 729 Seventh avenue.

* * *

Lionel Phillips, a well-known English exporter and importer whose offices are located at 29a Charing Cross Road, London, will handle a number of feature films in Great Britain for some American producers whose names we are not in a position to give out at this writing. The deal was closed through Mr. Phillips' New York connections.

* * *

Casanova & Co. have secured the Cuban rights for "A Daughter of Uncle Sam." The deal was transacted between Mr. Ernest H. Mayer of the Corona Film Corp., Inc., and Mr. F. Stone of the Jaxon Film Corp.

* * *

William Bidwell, of the Chilean firm of Bidwell & Larrain, left for South America at the beginning of the week. Mr. Larrain, his partner, will remain in New York for five or six months longer.

* * *

Joseph Lamy, of the Piedmont Pictures Corporation, reports the sale of the rights to all Ivan productions for Brazil. The name of the buyer is not announced.

* * *

E. H. Kaufman, of the Inter-Ocean Film Corporation, announces a shipment of 20,000 Speer carbons to China and 18,000 to the Dutch East Indies.

* * *

Export & Import Film Company, of New York, has disposed of the Scandinavian rights to all Selig productions to John Carlson, of Copenhagen.

News from Foreign Markets.

Paul Capellani, the French actor, who appeared in several American productions during the past two years, is giving the finishing touches to his first Argentinian picture, which will shortly be released on the South American market by the Platense Company. Mr. Capellani has directed the film and played its leading role, assisted by George Benoit as cameraman and Marcel Morhange in the capacity of technical adviser.

* * *

"The Mysteries of Barcelona," a Hispano serial in eight episodes; "The Vampires," a Gaumont serial in nine episodes; "Social Pirates," a Kalem serial in fifteen episodes, and "The Mysteries of Myra," another serial produced by the International Company, are being handled in Argentina and Uruguay by Juan Lluch, of Cerritos 147, Buenos Aires.

* * *

The Association of Moving Picture Operators of Argentina has started an agitation in the Buenos Aires press for the purpose of securing a day of rest during the week. Advices from Cine-Mundial's local agent seem to indicate that the managers are in a receptive mood and will soon accede to the operators' demand.

* * *

According to a South American trade paper there were only nine motion picture houses in Buenos Aires at the end of 1910, while at the present time the number of well-appointed theaters devoted to the silent drama exceeds 130.

* * *

Alvarez Arrondo & Company are exploiting "Patria," the Pathe serial, with Vernon Castle, throughout Mexico. This firm has offices in New York and Mexico City.

* * *

"The Innocent Sinner," with Miriam Cooper, was released in Argentina about a month ago by the Buenos Aires branch of the Fox Film Corporation.

* * *

Oscar Federico Bunge, of Buenos Aires, is acting as

general representative for the Piedmont Pictures Corporation in Argentina and Uruguay.

* * *

"The Silent Master," a seven-act Selznick picture, featuring Robert Warwick, has been released in Buenos Aires by Max Glucksmann.

* * *

"J'dex," the Gaumont serial, in twelve episodes, is being shown in Mexico, and is meeting with success.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

28. A man in Valparaiso, Chile, is in the market for new and second-hand film. Payments will be made through a New York banking house.

30. A man in Agua Prieta, Mexico, is in the market for new and used film.

31. A firm in Buenos Aires, Argentina, is in the market for chemicals.

32. A firm in Havana, Cuba, is in the market for great features and serials.

33. A man in Portuguese West Africa wishes to rent or purchase films for exhibition in S. Thome and Angola.

34. A man in San Salvador, C. A., wishes to act as agent for film manufacturers in Central and South America.

Break Ground for New Strand

Brooklyn Picture Palace Will Be One of the Finest in the Country.

THE demolishing of the property located at Fulton street and Rockwell place, Brooklyn, where the new Strand Theater will be situated, commenced the morning of Monday, April 1. This new theater, which is to be built and operated by the Mitchel H. Mark Realty Corporation, owners of the Strand Theater, Manhattan, will be one of America's largest and most luxurious playhouses, with a seating capacity of 4,000. There will be many innovations for the comfort and safety of the public. Spacious and elegant promenades and lounges, women's and men's rest rooms, a first-aid room, with trained nurses in constant attendance, will be some of the features. The lobby will be 75 feet wide and 125 feet deep. The form of entertainments will be high-class motion pictures, vocal and instrumental soloists, and a Symphony Orchestra as large as that now playing at the Strand Theater, Manhattan.

Those present at the commencement of the demolition were Moe Mark, Max Spiegel, Philomena A. Curran, Philip A. Curran, Edward S. Keogh, Mathew V. O'Malley, Thomas W. Lamb, Thomas L. Rush, Eugene F. Bannigan and J. Victor Wilson.

After the ceremonies the participants were entertained for luncheon at the Clarendon Hotel.

Find 40 Subjects in 3,500 Manuscripts

That Is the Three Months' Record at the Triangle Culver City Studios.

ALL records have been smashed by the Triangle reading department for the number of manuscripts handled since the first of the year, according to a report by Philip J. Hurn, head of the department. About 3,500 manuscripts and stories have been read in the past three months, and from this number about 40 stories purchased, making the acceptance a little more than 1 per cent of the total submissions.

In speaking of the work of the department, Mr. Hurn says: "When a company receives so many scripts to be read and passed upon, it becomes a difficult problem even to keep track of them and see that they are returned to the right owner. So we have adopted a method of handling and criticising every story that comes into us for consideration so that every sincere author trying to write for our particular market is assured of fair treatment, even though it has meant adding several people to our reading staff.

"Every story that is considered worthy of a reading at all is given a constructive criticism by the reader if it is returned to the author as a rejection, a letter goes with it explaining briefly, but honestly, just why it is not a good story from our particular angle. The average story is not held by the company for more than a week or ten days."

National Association Holds Meeting

At Quarterly Session of Board of Directors First National and Paralta Are Elected Members.

THE quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the headquarters in the Times Building, on Friday, March 30, with President William A. Brady presiding. Among the others in attendance or represented were P. A. Powers, Arthur S. Friend, William L. Sherrill, Don J. Bell, Jules E. Brulatour, Fred J. Beecroft, Thomas G. Wiley, W. E. Atkinson and Loyd Willis.

The First National Exhibitors' Circuit was elected to membership in the Distributors' Division of the organization, which now numbers twelve of the largest distributing companies in the industry. Paralta Plays, Inc., was elected as a member of the producer division, making the fifty-eighth company now affiliated with that branch of the national body.

Considerable time was given to a discussion of the legislative situation at Albany following a report by Secretary Elliott indicating success for the Motion Picture Option Bill.

It was decided to inform the National Motion Picture Exhibitors' League that if the exhibitors desire to proceed with the introduction of a bill in Congress, providing for the coinage of a 15-cent piece, the National Association will take steps to co-operate in an effective manner. The American Newspapers' Publishing Association has already introduced a bill in Congress for the coinage of a 2-cent piece, owing to the increase of the price of the daily papers.

Automaticket a Step in Progress.

Few realize how much organizing genius has gone into working up the accessory side of the motion picture industry. Every new and ingenious device invented and perfected to the advantage of the business has helped to make of it a practical and profitable enterprise and a good business investment.

A factor in systematizing the motion picture theater business and putting it on this sound business basis has been the Automaticket System, used by small and large exhibitors throughout the country. The newest model Automaticket register is almost human in its versatility, but something more than human in its infallibility.

Among the exhibitors who are using the device, here are a few: Marcus Loew Circuit, New York and Canada; Strand Theaters Circuit, New York, etc.; Saenger Amusement Co., New Orleans; Lytle & Epstein, Houston, Texas; Rivoli and Rialto Theaters, New York; Jones, Linick & Schaeffer, Chicago; Asher Brothers, Chicago; Lubliner & Trinz, Chicago; Davis and Harris Theaters, Pittsburgh; International Amusement Co., Denver; Miles Theaters, Cleveland and Detroit; Rialto Theater, San Francisco; S. A. Lynch Enterprises, Jacksonville; Circle Theater, Indianapolis; Rubens & Finkelstein, Minneapolis; Maine Theaters, Inc., New England.

FRANK CRANE JOINS WORLD PICTURES.

Frank Crane, who is everywhere recognized as one of the foremost motion picture directors, has recently signed a long-term contract with World Pictures and is already at work directing Madge Evans and Johnny Hines in "Clarissa" at the Fort Lee studio.

Mr. Crane is one of the older members of the directing fraternity, having been associated with that end of the industry from the early days. He was born in San Francisco and went on the stage playing juvenile parts. He was connected with William Collier, Arnold Daly and James A. Herne. For two years he directed pictures for World Film and then became associated with Pathe, Balboa, Vitagraph and Goldwyn.

"THE SWAMI" IS NOW "VENGEANCE."

At a conference held recently World Pictures decided to rename "The Swami" since the title was not entirely clear and definite. The new title selected is "Vengeance," and the first Barbara Castleton-Montagu Love picture will be released under this title on May 20. "Vengeance" was directed by Travers Vale and is the first World Picture starring Miss Barbara Castleton. Montagu Love appears in the role of an Indian mystic and priest.

Sell Foreign Rights to Kellermann Film

Fox Cleans Up Territory for "A Daughter of the Gods"—Unique Campaign for China.

PRACTICALLY all foreign territory for "A Daughter of the Gods," the William Fox million-dollar picture beautiful, has been sold. The last two fields remaining, China and Mexico, were disposed of during the past week. The buyer for China is an American-born Chinese, who is leaving the United States this week. He expects to spend the next five years traveling through the interior of China exhibiting "A Daughter of the Gods."

He has completed all arrangements for his equipment, which is of a most unique character. Because of the lack of electricity in interior Chinese towns most of the projection of pictures has been most crude. To overcome this difficulty negotiations were begun with electrical engineers in the United States who have designed and manufactured special apparatus.

Chief of the equipment is a motor-driven dynamo for the making of electricity. This dynamo is mounted on an automobile truck, and when the motor is not driving the truck it will be running the dynamo making "juice" for projection purposes.

In addition, the automobile truck will furnish the transportation from city to city and town to town in China, obviating dependence on the uncertain railroad facilities of that country. The owner of the rights to "A Daughter of the Gods" believes that notwithstanding the expensive apparatus he will be compelled to carry he will clean up a fortune within the next five years.

Gilligham Joins United Picture Theaters

Will Act as Michigan Manager of the Ochs Organization—Names Two Representatives.

C. R. SEELYE, one of the men behind the United Picture Theaters of America, Inc., was in Detroit March 29 and 30, and while here completed a deal whereby A. J. Gilligham will act as its Michigan manager. Mr. Gilligham owns the Empire theater, is a member of the firm of Gilligham & Smith Enterprises in Grand Rapids, and was for a number of years manager of the General Film Company's branch in Detroit.

Mr. Gilligham will maintain temporary offices at 189-191 Woodward avenue, on the third floor of the Empire theater building, until later in the month, when he will take permanent quarters in the Book building on Washington Boulevard. He has already appointed, at the request of Mr. Seelye, two special representatives in Michigan—M. Harlann Starr, manager of the Knickerbocker theater and former manager of the Washington and Madison theaters, and G. J. Trask, former Mutual manager in Detroit and more recently Detroit manager for the U. S. Exhibitors' Corporation.

For the present Mr. Gilligham and his representatives will devote their entire time to interesting exhibitors in the proposition and trying to sell them franchises.

Tourneur to Make "Sporting Life"

Director Chooses Old Drury Lane Melodrama for the Initial Production of His Own Company.

ONE of the most famous melodramas that the old Drury Lane ever produced, "Sporting Life," has been secured by Maurice Tourneur as the initial production for his own recently organized company, Maurice Tourneur Productions.

Mr. Tourneur is responsible for the success of another Drury Lane melodrama, "The Whip," which he produced for the Paragon Films, Inc. Encouraged by the reception this picture has had in this country and throughout the world he has decided that the demand for red-blooded, thrilling stories on the screen is one that must be heeded, and after careful study and consideration of many melodramas he decided that "Sporting Life" would make the most satisfying companion play to "The Whip."

It is more than likely Mr. Tourneur will introduce in the cinema version of "Sporting Life" many thrills that were merely hinted at in the stage play. The work of engaging the cast, which is to be made up of actors and actresses of tested ability, is going on rapidly, and Mr. Tourneur expects to be taking scenes during the current week. The policy that Mr. Tourneur has followed very successfully in his casting "The Whip" and "The Blue Bird"—namely, that of not depending upon stars—is to be followed in the casting of "Sporting Life."

Triangle Exchange Shifts Quarters

Moves to Eleventh Floor of Same Building and Consolidates Various Departments.

THE New York exchange of the Triangle Distributing Corporation has recently been moved from the eighth and ninth floors of the Brokaw Building, 1457 Broadway, to the eleventh floor of the same building. These changes were made in order to consolidate the various departments of the New York exchange and thus to better and more conveniently serve exhibitors in this territory. The sales, contract, cashier, booking departments and the poster room are now in adjoining offices on the same floor.

C. B. Price is general manager of the New York exchange. The general sales department of the exchange, due to increased business, has been subdivided, and hereafter R. D. Burdge will have charge of the sales department covering New York City and Brooklyn. E. H. Wells will have charge of the sales department covering exhibitors in the New York territory, but outside of New York City and Brooklyn, and S. R. Schussel will have charge of the foreign department, covering service furnished to various branches of the army and navy, as well as territorial possessions of the United States, and Bermuda, Hayti, Newfoundland, etc.

Mrs. Allen Joins Universal Staff

Well-Known Lecturer and Writer Will Demonstrate Domestic Economy to American Women.

THE most recent addition to the publicity and scenario writers of the industrial department of the Universal is Mrs. Ida Coggswell Bailey Allen, the well-known lecturer and magazine writer on topics dealing with food conservation and home economics. Mrs. Allen, who has acquired a world-wide reputation in her own particular sphere of the lecture and journalistic fields, under her contract with the Universal will add to her repertoire of accomplishments by acting in films in animated demonstrations of Hooverized or culinary frugality.

Mrs. Allen will devote much of her time and thought to writing and editing industrial scenarios in addition to conducting a nation-wide campaign on food conservation in the determination to arouse "Mrs. Uncle Sam" from her lethargic state and create and develop a true realization of the urgency of saving food so that we may be able to feed our allies and avoid the calamity of being compelled to fight alone.

EXPRESS SHIPPING REQUIREMENTS.

The Express Traffic Association of 61 Broadway, New York, has issued an instruction sheet giving the requirements for marking express packages which should be observed by all motion picture men. The instructions read:

Each package, bundle or loose piece in a shipment must be plainly, legibly and durably marked, showing the name of only one consignee, and of only one station, town or city and state to which destined.

Shipments wrapped in paper, or packed in boxes, crates, barrels, corrugated paper or fibreboard containers must be marked with pen, brush, stencil, waterproof crayon, or by label securely attached with glue or equally good adhesive. Such shipments must not be accepted when marked only with tag except as provided below:

Containers which are customarily used several times for transportation of goods by express, such as bread boxes, dog kennels, or motion picture containers, which cannot be satisfactorily marked with brush, stencil, waterproof crayon or label, may be accepted when bearing two address tags securely attached to the package.

Lot Shipments.—Except when in carloads, each package or article in a lot shipment must be marked in compliance with these requirements.

Shipments not marked in accordance with the foregoing requirements, or as noted under individual items of the Classification, must be refused.

RATHNER HITS UP SELECT BOOKINGS.

H. A. Rathner, manager of Select Pictures' Minneapolis branch, has been paying a brief visit to Select headquarters in New York City, where he has been the recipient of many congratulations for the twenty-eight days' record which he made on closing contracts.

The period covered in Mr. Rathner's selling campaign was from February 23 to March 23. The territory embraced includes Northern Wisconsin, the upper peninsula of Michigan and all of Minnesota, North Dakota and South Dakota.

To push his drive Mr. Rathner flung out five salesmen—Ted Karatz, S. Rathner, Frank Woskie, Mark Ross and W. W. Evans. As a result of the contracts they obtained the business of the Minneapolis branch is doubled for the week ending March 30, and Mr. Rathner is still at it.

Rambles 'Round Filmtown

With WALTER K. HILL.

WHEN Melancton Barler, manager of the Ideal theater, Brownsville, Brooklyn, slammed the door of his West Fifty-fifth street, New York, apartment Easter morning he cut plumb in half his wife's parting injunction.

"Hurry home tonight, my dear," he had heard his wife say. Behind the closed door she had finished her benediction: "you know we must set the clock ahead." Melancton had heard the first half of the sentence so many times that he never paid much attention as he slammed the door every morning at 4 and hurried downstairs to the street.

Barler was a peculiar chap, as you may guess—owning a theater in Brownsville and living in New York! But he liked New York so well that he wouldn't change his voting address and hated Brownsville so well that no one knew his name at the theater.

*

"Better call it Melancton Barler's Ideal Photoplay Theater," his good wife had advised.

"That's too long for Brownsville," he had vetoed. "I'll call it the Ideal." And so it was and so had it been, with Barler getting out at 4 every morning; riding, changing cars, transferring and most of the time waiting at junctions for his trolleys. He came home the most direct way after the show and went to business by the most round-about route he could find.

"I hate to arrive in Brownsville until I must—and I want to hurry back to little old New York," he explained. And when he finally reached the Ideal he would tidy things up, and then sleep in a quiet place he had fixed up, with his faithful alarm clock to waken him on time to open the house for the day's grind. Truly an odd chap was Melancton Barler.

*

"Did you change your clock before you left the theater?" was his wife's greeting when he landed home, at his usual hour, shortly after midnight Easter Sunday morning.

"Cert'ny not. That one is good enough for me," said Melancton, as he dove into the bacon and eggs that awaited him on the table.

"Now, Melanc," said his wife in a tone of helpless reproach, "don't try to kid the wife of your heart. You know perfectly well that all the clocks change at 2 by the hands this blessed Easter morning."

*

Melanc halted his forkful of bacon half way to goal. Into his eyes came a look of awakened realization.

"Well, I'll be dod baisted if I hadn't forgotten all about the clocks being set back an hour to save daylight. I wasn't kidding you, my dear. I had an idea you were sleepy and was trying to make conversation when you spoke about changing my clock—really I did."

The head of the house looked across the table at her "lord and master" contemptuously and with eyes welling pity for his stupidity.

"Where do you get that 'back' stuff—as they say in Brownsville," she remarked with restraint that indicated to Melanc that she might loosen up any moment and give him an argument.

"The clocks are to be set ahead one hour—not back," and she filled his cup with a third washing of tea before helping herself to her own second installment.

*

The clock setting rampage was soon in full swing. Melanc tried once more and failed to put through his motion to move the hour hand once around, and backward, on the face of the bronze clock his wife's brother had given them as a wedding gift. He was told to sit down.

"Wait; don't touch any of 'em until we get them all handy and ready. You know this little idea is going to last until October 31—and we must begin correctly to go on correctly," said his wife. Her tone indicated that a seat by the ring-side was better than being counted out behind the ropes—and Melancton sat himself comfortably down.

*

Dear Reader: Did you ever realize how many ticking, striking, alarming, windable, mechanical things there were among your total possessions previous to last Easter morning or thereabouts?

*

Melanc sat in amazed quietude while his wife brought forth the assortment, giving voice to their pedigree, as she brought them out and ranged them beside the bronze wedding gift on the mantle.

"Here's the little watch I bought to fit in the cute little pocket in that nice little hand-bag you bought for me three years ago last Christmas," she said, as she placed the trinket face up alongside the bronze clock.

"Here's your grandfather's gold watch that I put in the safe deposit box when I bought you that pretty shaped Ingersoll you are wearing." The mention of his own pocket-piece reminded Melancton that he had better contribute that one to the collection.

"I brought this gold thing your grandfather wore from the safe deposit today so we could set it right, with the other ones," the wife remarked in passing.

"Then here's the automobile clock mother gave us, to have in case you ever bought a machine," said the wife.

"And all the machine we'll ever own is your walk-up Singer," said Melanc.

"But the time must be right, just the same," said the wife, as she added to the assortment "Big Ben," that had boomed the hour of 3.30 every morning since the Ideal opened.

"Oh, I nearly forgot my wrist watch," said the wife as she unstrapped from her forearm the indicated ticker.

"And the traveling alarm clock," she chortled, now thoroughly enjoying her hunt for time-keepers. Out of the hand-bag she dug a small clock that was used to catch trains and steamboats on vacation trips.

"That thing," growled Melancton. "That only goes off when the train is standing dead still in quiet stations and everybody gives us the laugh. You can set that when we go on vacation if the war tax on film will let us up for a week or so this summer," he added.

*

"There," she said in triumphant satisfaction. "That's all of 'em. Now we must wait until the bronze clock strikes one. Then we will set them all at 2 and go to bed. You'll be an hour short of sleep between here and 3.30—but you'll be home an hour earlier tonight."

"You'll set them all an hour back," said Melanc. "Since you women have got the vote you think you can get away with murder on the grounds you are right."

"Well, this time I am right," she said. Her tone indicated that the clocks would be set one hour ahead—and they were.

*

Business was big at the Ideal on Easter and, good showman that he was, Melancton had advertised very heavily a daily morning show for all of Easter Week to get the money he knew would be floating around with the kids away from school a week and children of the neighborhood home for the holidays.

*

Before he left the theater Sunday night Melancton wound and set his alarm clock—back, one hour—that he might get his sleep and be sure to be awakened in time to open the house at 9 o'clock for the rush at the Monday morning show. On his way home he figured out a way to set his wife and his clocks right. Melanc was a queer chap, all right, but he loved his wife and let her have her own way around the house.

"She thinks she's right," Melanc ruminated on his way home. "She believes this 'ahead' thing on the clock—but she's a woman." And to Melanc "being a woman" was ample excuse for anything unusual.

"Guess I'll read a little tonight, wifey," said Melancton with unwonted cheer as he shoved back the completely cleaned plate as testimonials to his wife's cooking. And so the wife went to bed, leaving Melancton to do his dirty work.

*

When gentle sounds of soft and dulcet slumbers came from the bedroom, Melanc sneaked out "Big Ben" and placed the booming alarmer beside the bronze clock on the mantel. Then he began to figure down to decimals.

"This bronze baby strikes the half hours," said Melanc, in talking it over with himself. "It'll strike one at half-past one; I'll then set it back to half-past twelve. Then it will strike one again. It will then be where it was before this thing started. Every half hour it will strike one—three times—and if the wife wakes up within an hour she won't know which one is striking. So I've got her foozled there."

*

For "Big Ben" Melanc undertook an entirely different system of dopeology. "I've been going away at 4 before, when now it's three. The wife would have me out of this at five now when it was 4 before. But the way this wild riot is set now I'd be out one hour after four—that would make it five. It's the alarm I get up by, so I'll just twist this thing into proper shape," said Melanc.

Back one hour went the hands. "There. I'm where I was last night at this time, and not an hour ahead of myself. It rightfully should have gone back one hour—so back she goes."

It was half-past eleven by "Big Ben" when Melanc crawled into the hay and ostermoored himself into dreams of all kinds of clocks with hands that spun back and forth; chimes clanging and bells ringing.

"There. Get up, dearie," was the next thing Melanc knew. And an elbow in his ribs did the rest.

*

Melanc resumed his nap, as usual at the theater. He gave one sure look at his private alarm clock before rolling over. The morning show was billed to begin at nine, and Melanc gave himself a half-hour to get the house open.

"From nine now until tonight's show is over ought to get me some kale in this old shooting gallery," said Melanc as he awakened for the second time, as usual, the same morning. He was busy and failed to notice that the crowd he expected was not cluttering the lobby.

"It's nine and not a soul here," said Melonc as he finally realized that something had gone wrong with his calculations. Out of a daze into which surprise and disappointment had set him Melanc was awakened by his operator, who walked hurriedly into the lobby.

*

"Where were you at show time this morning, boss," said the mechanician, who superintended the rotary plant in the lamp house. "We had an awful crowd here—kids and women and school children

packed the lobby. I didn't have any chance to explain anything and didn't know what to say if I had."

"Fool!" yelled Melanc. "Y'er full of Easter egg nog—it's just nine now." And he showed the operator his nickel Ingersoll that he had been careful to adjust by his new time.

"It's nine there all right," said the operator, "but it's eleven everywhere else in Brownsville."

—third liberty loan—

"You're always right," was the three word telegram the mystified Mrs. Melancton Barler received from her husband just as the bronze clock on the mantle struck nine-thirty.

Parrott Will Do the Talking.

Out at Hollywood Billy West and his colleagues of the King-Bee Films Corporation will celebrate on May 1 the first anniversary of the birth of the King-Bee Billy West Comedies. Charles A. Parrott, the director, will act as host, and has promised unusual entertainment, including the christening of Billy as the "Screen's Scream." As is customary at christenings, a bottle of wine or two will be broken during the festivities.

—third liberty loan—

Everybody's Doing It Now.

Maybe you think some people aren't anxious to get into the movies. A woman was engaged as an extra to appear in the gambling and ballroom scenes of the Piedmont production, "His Daughter Pays." Every day that she worked she drove to the studio in her own limousine, piloted by her own chauffeur. In the ballroom scenes she wore several thousand dollars' worth of jewels, and although she was working just to be able to say she was "in motion pictures," she accepted the $5 a day pay that was tendered to her. Can you beat it?

—third liberty loan—

There's no use talking, but temperament is a terrible curse. It has spread through Hollywood filmdom until now even some of the directors at the Metro studios show signs of breaking out in a rash or something. They simply must have music or they can't direct.

For instance, there's one director who is helpless unless there is a violinist on the set. Said fiddler gets fifty a week and expenses, but he supplies the inspiration, so why worry about the cost? Another director can't work at all unless he is followed around by a Hawaiian picking on a ukelele. Another has a phonograph to inspire his artistic genius and still another thinks of hiring a brass band.

It was all a revelation to George D. Baker, director general at Metro's west coast plant. He just came out from New York, where they don't do those things. And he began to feel sort of behind the times.

"I say, Charlie," he said to Charles Hundt, his right hand man, "what's the big idea of these music-mad directors?"

"Dunno," answered Charlie, "unless they're searching for the afflatus."

"Who's he?" inquired Baker.

"It's not a he, but sometimes it's a hymn," Hundt explained, "or a ballad, or a rag. Music hath charms to soothe the savage beast. And the afflatus is inspiration."

"H-m. So that's it. Well, Charlie, maybe I'm a back number. I've directed many a motion picture and never felt the need of an obligato; but perhaps I could do better work with a musician around. Suppose you help me out. Do you play any instrument?"

"Sure," replied Charlie.

"Which one?" asked Baker.

"A left-handed Jew's harp. I use two fingers and get the effect of a duet. I could play it better if I had a hair-lip, but I just got shaved."

Intern This Cluck with Dr. Muck.

Rambles 'Round Filmtown

Two representatives of the Three Star Liberty Loan Drive were parading Broadway during the past week. Carl Robinson, representing Charley Chaplin, and Bennie Ziedman, impersonating Douglas Fairbanks.

—third liberty loan—

Sad News for Mimeographers.

The Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Films have been officially recognized in a political platform. The Wisconsin Socialists declare that sensational motion pictures got this country into the war. Which, if so, demonstrates that films were never put to a better purpose.

—third liberty loan—

"Fate Decides" will be the title of a forthcoming Metro.

Thus will 10,866 subtitles be glorified.

—third liberty loan—

Sad News for Advertising Dept.

There is no money in the announcement of the fact that the Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Hi Lee, Hi Loew, Scenario.

(By Big U Press Department.)

President Carl Laemmle, of Universal, has rounded out his career as a motion picture magnate by writing a scenario which is in the hands of the scenario department, and probably will be produced very shortly. The story is the history of motion picture business from the standpoint of a producer told on the screen. As planned by Mr. Laemmle the picture will consist of seven main scenes divided as follows:

First Scene.—Moving picture business in its infancy. Show infant. Close-up of infant getting fat and healthy. Fade out.

Second Scene.—Fade in. Malefactors of great wealth make up their minds to grab the infant. Show close-up of making up their minds. Business of deep thought. Add a little aha stuff. An idea. Fade out.

Third Scene.—Fade in. Show malefactors going all over the earth with dog catcher's net grabbing off big stars made through efforts of exhibitors in former years. Show them signing up stars at 'normous, 'normous salaries. Fade out.

Fourth Scene.—Fade in. Show malefacfactors bunking exhibitors into paying more than their profits for overpaid stars. Fade in. Fade out. Fade up. Fade down. Iris. Oris. Uris.

Fifth Scene.—Months late. Vision. Malefactors see exhibitors getting sick of paying out all their profits. So they do more thinking. Show them thinking. Ad lib, ad lob, and ad valorem.

Sixth Scene.—Eureka. Another idea. Subtitle, "We will get the poor stiffs to sign a contract agreeing to use no films but ours. Then we'll have a mortgage on their theaters, and they'll work for us as janitors." Fade away. Fade in. Show infant, once fat and healthy, now puny and sick. Tottering on wobbly pins. Fade anywhere.

Seventh Scene.—Later. Show malefactors sitting in easy chair and rubbing eyes. Subtitle, "'Twas only a dream. The exhibitors wouldn't fall for it." Show exhibitors dancing and grinning ghoulishly and singing, "You wanted my name on the dotted line, but somebody stole the dots." Exit laughingly. Iris. Fade up. Fade down. Show flash of infant getting fat again. Fade all around the mulberry bush.

Prior to his efforts at scenario writing Mr. Laemmle had done everything else in the business, running the gamut from exhibitor to producer.

Rides in Oriental Jitney Bus.

Yes, they do have a rainy season in California.

But it doesn't bother Margarita Fischer, of the American Film Co., any. Lloyd Ingraham, her director, had a palaquin made up for her especial benefit, and when the rainy season set in Miss Fischer was borne to the studio in right royal style.

Miss Fischer is such a favorite that there were plenty of palaquin bearers who fought for the privilege of bearing the little comedy queen to the studio each day. The palaquin was fitted up with rich draperies and cushions, and Miss Fischer rode in state through the rain for her studio work.

—third liberty loan—

Great Honor Justly Deserved.

Sidney Garrett and his blooming bowlers are getting ready to challenge the world at "catch as catch can" rules. This organization, which consists of Ad Kessel, Charles Kessel, C. O. Bauman, Nat. H. Spitzer, Ed. Rosenbaum, Jr., Charles Willard, A. Gilespie, Arthur Beck, and Sidney Garrett, meets twice a week for the purpose of "spoofing the pins," as Mr. Garrett so tersely puts it. This organization is known as the Sidney Garrett Gang. It is so named in honor of Sidney Garrett because he faithfully loses the most money at every meet.

—third liberty loan—

Chaplin's New Press Agent.

Tom Bret points out that if any highbrow says "Charles Chaplin means nothing to me" that man is overlooking a bet. Charles Chaplin, says Bret, was one of the Immortals of the French Academy; was born in the latter part of the eighteenth century and died in the middle of the nineteenth. He, too, was in the picture business, and his painting of "Haidee" is one of the treasures of the Metropolitan Museum of Art.

—third liberty loan—

Versatile Joe Levinson.

Joe Levinson, known to every film and theater man in Wisconsin territory as the boy who put the Bijou over in Appleton, is now a soldier of Uncle Sam and stationed at Rockford. Official capacity, Chief Bugler. He has light occupation: entertaining the officers and men with his one-string cigar box fiddle. He also pulled the famous vanishing act, namely 189 pounds of Joe where 220 pounds were before. The rest is somewhere in Illinois.—Contributed.

—third liberty loan—

Now She's a Grizzly Orphan.

Louise Huff has just been adopted by Battery B of the 144th company, stationed at Camp Kearney, California. Now she is called their little sister. Battery B has been nicknamed "The Grizzlies," but Louise says not because they belong to her, and resents any reference to "bear hugs" and things of that sort. Anyway she thought it would make a "bear" of a story for her press agent. Quick, Watson, he's in again!

—third liberty loan—

Save Your Tobacco Bags.

The Government has requisitioned the entire output of Bull Durham. To get the correct "atmosphere" into "Western" dramas, the players will have only the empty bags for the breast pockets in their shirts, while the tags hang outside in full view of the camera.

—third liberty loan—

F. O. B.

Colonel William Fox.
Colonel Mary Pickford.
Lieutenant S. L. Rothapfel.
Marcus Loew's Ambulance.
Office Staffs Knitting Socks.
Winter Garden's Service Flag.
Walla Walla Heart to Heart Reviews.
wId Gunning for Advertising Scalps.

Doubting Thomas Now Batting.

An unidentified friend contributes the following "josh" on the subject of Lee Kugel's mimeographic accuracy. Very possibly we have with us a scenarioist who has encountered the older method of passing up (and upon) scenarios—the more mature and deliberate conduct of photo-editorial departments that have not been modernized. Here is what our unknown but welcome friend has to say:

"Says the publicity manager of a certain recently reorganized, efficiencized film corporation:

" 'Harry O. Hoyt strolled into the office of Editor Sarver, of the World Pictures, with a manuscript. The clock registered 10:30. Fifteen minutes later the story had been read, accepted and check in payment handed Mr. Hoyt.'

"That sure is some speed! The publicity man should have stopped there and then, and then this little item would have been—as yet—asleep in the deep But said publicity man goes on to state:

" 'The secret of the facility with which the scenario department handles manuscripts is due to organization. There are seven assigned readers of each submitted script.'

"Get that last line. Seven readers to each script. He continues:

" 'Ending with Mr. Sarver for the final O. K., each reader makes an initial and more or less superficial reading, and upon finishing writes a short summary of the action. This is the primary basis of acceptance, and if a story possesses a large amount of dramatic development of story telling value it is either immediately accepted or given a second reading.'

"Get all that. It passes through seven readers, then to friend Sarver, and then—listen to what happens—

" 'When the scenario department has finally decided to accept a story it is usually read by a member of the directorial department or otherwise connected with production end of the studio, so as to enable the scenario department to get another angle on the story.'

"And friend Hoyt strolled into said office at 10:30 (A. M. or P. M. not stated), and fifteen minutes later walked out with a check.

"Some speed! They do it in the movies.

"Oh, you seven readers, you final O. Ker—you directorial staff. Where did you learn to travel so fast?"

—third liberty loan—

Sad News for W. S. Hart Fans.

The Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Digging Into the Past.

Tom North's cousin is Vesta Victoria, the famous English music hall singer. His grandfather was Levi J. North, who toured the country in the 50's as proprietor of Levi J. North's Circus and Amphitheater. His father was George North, a skillful bareback rider, and his aunt was Victoria North, a famous equestrienne, mother of the English singer.

—third liberty loan—

Rube Resists Temptation.

Somebody rushed up to Rube Goldberg, the Evening Mail cartoonist, the other day, and congratulated him because he had decided to go into the movies. It took Rube some time to explain that he had no idea of becoming a screen hero and doing some matinee idol out of a job. And his friend was finally convinced that it was not Rube himself that was going to appear on the silversheet, but his two famous twins, "Mike and Ike."

—third liberty loan—

Miss Fischer Will Wear Clothes.—Headline in Moving Picture World.

Thus leaving Annette Kellermann alone in her class.

—third liberty loan—

Good News for Duke's Mixture.

The Government has requisitioned the entire output of Bull Durham.

Rambles 'Round Filmtown

"Bill" Lytle, of the Empire theater, San Antonio, Tex., tells it—not particularly on himself, but let it go in the first person, as it sounds better. Bill says he has heretofore been an ardent supporter of former Governor Ferguson, who made his campaign on a platform strongly opposed to the "higher education." Lytle gave notice the other day in Dallas that he was henceforth "agin" Ferguson, and strongly in favor of more and even more education.

He says he got into a little game of draw with a rural route boy. The latter had marked the cards. The markings were plain—a "k" for a king; "q" for queen, and so on. "Fair for me as 'tis for him," quoth Bill, and sailed in to play the other fellow's game.

Things rocked along until, with the other man dealing, Bill got a deuce, trey, four and five, while the dealer had given himself three "k's." The card on top of the deck, which would come to Lytle, was plainly marked "a," so Bill, it is said, shoved out his stack, taking the one card. The other fellow dealt himself a couple of odd cards and called. Lytle lost.

He says, "Dad blame any guy who spells 'eight' with an 'a'."

Filling a "Texas Strayeight."

—third liberty loan—

Carleton W. Miles, dramatic editor of the Minneapolis Journal, has established his vogue as a critic by declaring that of five thousand stage and screen beauties whose pictures have come to his desk in the past two years Mary Miles Minter, of the American Film Company, undoubtedly and easily carries off the honors. He claims she is not only the most beautiful, but ranks among the first as relates to dramatic ability.

This Makes It Unanimous.

—third liberty loan—

Sad News for "Western" Photoplayers.

The Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Stealing Brisbane's Style.

NILDE BABETTE, the leading comedienne of the JESTER COMEDIES, has captured a number of the ladies of Fort Lee for her knitting club, and has them nicely quartered at the studio at Cliffside, New Jersey. As soon as the weather permits, William Steiner intends to construct a special outdoor home for the club on the open air stage, so that the ladies can enjoy the sunshine while at their work for the "boys" in the trenches.

—third liberty loan—

There is a prospective shortage of "statements" from film magnates. The Government has requisitioned the entire output of

Bull Durham.

—third liberty loan—

Great Transaction Dun.

Director Raymond Wells, who handled the magaphone on Triangle's spectacular production of the Canadian wilderness, "The Law of the Great Northwest," built a French Canadian settlement for the production, which was quite comprehensive. A tradesman who had had some difference with Mr. Wells over a bill which was in dispute visited the studios and saw the set.

The next day Wells received a letter from the tradesman reading, "My Dear Mr. Wells: Relative to that bill over which we have had a friendly dispute, I saw that Canadian settlement you built, and it impressed me as such a fine piece of work that I felt you could make a splendid settlement of the enclosed bill."

Wells is a dead game sport, and paid the bill without another murmur.

Sad News for Harry Careyites.

The Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Loo Bah (F. O. B.) Film Co.

(By Charles Moyer.)

"Me muchee sabe mlotion plicture indulstry stlill in its inflancy. Allee same sulface only sclatched. What indulstry need is better stolies, alle same mluch action. Makee people laugh, laugh like son of a glun. Dlas what. California belly glod flor picture beclause fine weather, belly fine for clamela. East no glod. Tlo muche snow likee hell. You sabe? Me undelstan' plicture chop chop. Pletty sloon me catchem complany, and all same stlar likee Melican actlor. Me belly glod, me belly slmat, me belly handslome. Alle same likee Melican leading man. Catchem petty gal flor leading lady. Makee big stlunt. Ha! Gleat blisness." So said Lo Bah in the course of an interview recently.

—third liberty loan—

Lynn and Tom Mix.

It took about five minutes for Tom Mix to decide that Lynn Reynolds, his new director, would be a success. In about five minutes more it became a case of which could show the most energy and invest the most daring way of doing things. Reynolds is a remarkable foil for Tom Mix. They both are dynamos of energy and each is remarkably resourceful. Both have an unusual disregard for the laws of nature that hamper the rest of the race. Each is tall, with long limbs, and naturally athletic. Put these two together and things are bound to happen.

—third liberty loan—

Sad News for Beggars of "Makins'."

The Government has requisitioned the entire output of Bull Durham.

—third liberty loan—

Where Ben Grimm Kicks In.

I knew there was something the matter with you, but I didn't know just what it was until I looked in the dictionary. Now I know, for Webster's New Ideal Dictionary says:

"Ramble.—An excursion or stroll **merely for recreation.**—v. i. To go from place to place without definite object; talk or write discursively; extend or grow at random."

—third liberty loan—

Victuals Statistics on King-Bees.

The King-Bee brand of comedies will be one year old May 1. In that time the following results have been attained.

1,400 soft pies have sped through the air, of which only one per cent. have missed their mark.

3,621 quarts of mush have been hoisted as barrage fire in the general direction of the actors and actresses.

1,400 actors and extras have been used in creating twenty comedies.

1,322 buckets of soap-suds have been splashed about the 10,000 scenes in nineteen comedies.

300 barrels of flour have been consumed in making paste to paste at the actors and actresses.

170,000 feet of film has been shot to make negatives of two thousand feet lengths.

60 gallons of mimeograph ink have been consumed by Ed. Rosenbaum, Jr., in mentioning Billy West's name.

Out of 380 possible prospects for playing King-Bee comedies, Julius Singer's Bee-Hive exchange is serving 324 customers. The Marcus Loew houses started taking King-Bee last week.

—third liberty loan—

Strictly Personal.

A Soldier, Camp Bowie, Tex.—Life is still sweet, and we confess shortage of "nerve" to print what is really a mutual opinion. There must be a lot of better "Rambles" than that one down your way. Shoot 'em to THE RAMBLER.

State Rights Department

Conducted by C. S. SEWELL

Attractive Advertising for First Francis Ford Feature

Many Novel Features and Stunts Suggested to Help Exhibitors in Exploiting "Berlin Via America"—Elaborate Press Book Issued.

FOR Francis Ford's timely production, "Berlin Via America," which will be distributed on state rights basis, there has been prepared a line of advertising matter which, it is claimed, will afford exhibitors an unusual opportunity for increasing their box office receipts.

A press book has been planned telling just how to advertise the picture most effectively.

A dozen or more "stunts" are outlined; a "teaser" campaign is planned, and suggestions made for a lobby display which will carry a "punch." These concrete suggestions are made from the exhibitors' angle by an exhibitor. Among other things there are a number of stories written in newspaper style, with heads that will be printed, that, it is claimed, will create a great interest both from the patriotic and human angle, and cuts have been prepared to accompany a number of these stories.

In addition five or six suggested linewire newspaper advertisements have been laid out. Cuts of these ads can also be procured by the exhibitor.

Unusual care has been taken in the selection of posters so that they will carry the appeal the showman wishes to convey. The paper will consist of two styles of one, two styles of three, a six-sheet, and a 24-sheet that will arrest the eye of every pedestrian. There will be two styles of photographs, a set of eight 8x10's, and a set of six 11x14's.

The principal endeavor in planning the advertising and making up the publicity bulletin has been to create the greatest amount of enthusiasm for the picture with the exhibitor himself. Instilled with enthusiasm himself he cannot help but instill that spirit in his patrons. With all this he has the incalculable value of the free publicity which the dailies are now carrying.

Author Talks of "Reclaimed"

Richard F. Carroll Speaks of Harry McRae Webster Production.

WORK on the first Harry McRae Webster's production, "Reclaimed," is progressing favorably at the Standard studio in Yonkers, where a number of screen successes have been made, and the company, Harry McRae Webster Productions, Incorporated, of which Mr. Webster is president and general director, has established offices in the Brokaw building, 1457 Broadway, New York.

In addition to the two popular young players, Niles Welch and Mabel Julienne Scott, who are co-starred in this production, and Anders Randolf, whose accession to the ranks of this company was announced last week, the cast includes such well known players as Sidney Bracey, Fred W. Peters, Warren Cooke, Mabel Wright, and William Lambert. There are also a host of supernumeraries, and Mr. Webster has promised a number of surprises.

Richard Field Carroll, author of "Reclaimed," says of the picture, "We have a heroine who is not ruined and rescued from the gutter; is tempted, but does not fall; arises from the depths of despair unscathed and victorious; a hero who is not constantly rescuing his heroine from sundry death traps and pitfalls. In fact our story is peopled with just simple regular human beings." This, the producers feel, will be of considerable interest to moving picture fans and exhibitors.

The chief cameraman for this production is Harry Forbes, who has acted in a similar capacity for a number of features starring Virginia Pearson, Alice Brady and Violet Merserau, and has a reputation for excellent photographic work, his most recent achievement being with William Farnum in "Rough and Ready." The technical director is John D. Braddon, whose most pronounced achievements were with "A Daughter of the Gods," starring Annette Kellermann, and with William Farnum in "Les Miserables."

"Reclaimed" will be given a private invitation showing within a few weeks, and it is understood that it will be sold outright and not handled as a state rights proposition. This picture is a forerunner of a number of special productions which Mr. Webster will make, among them being a story by Mildred Considine called "The Damnation of Doubt."

Milton Cohen Buys Bee-Hive Exchange.

A deal has just been closed between Nat. H. Spitzer, sales manager of King-Bee Films Corporation, and Milton H. Cohen by which the latter secures control of the Bee-Hive exchange at 729 Seventh avenue, New York, which has been unusually successful in handling Billy-West Bee comedies.

Mr. Cohen is a newcomer in the moving picture field, having been formerly a salesman of silk ribbons. One of his first activities after assuming charge of the Bee-Hive was to look for larger quarters, and arrangements have been made to take over the offices in the Godfrey building, formerly occupied by the Foursquare exchange.

In speaking of his new venture, Mr. Cohen says: "I'm in the film game heart and soul now. The personnel of the Bee-Hive exchange will remain the same as it was under the King-Bee regime, and Mr. Spitzer has generously agreed to devote as much time as he can spare during the next thirty days until I become familiar with conditions and meet the exhibitors personally. I have contracted for all King-Bee comedies for Greater New York for the next twelve months."

"The Eagle's Eye" Shown in Albany.

Following a special showing of the first three episodes of "The Eagle's Eye" to city officials in Albany, the Foursquare exchange received a request from the Fort Orange Club, one of the most exclusive organizations in the city, for a repetition of the run in the club rooms.

In addition to Mayor Watt, among those who attended the invitation showing which was held in the Clinton Square theater were Secretary Walter Hutchins, City Clerk David E. Pugh, Commissioner Frost, Chief of Police Hyatt, members of the Common Council, Albany County Red Cross Chapter, draft board executives, and county officials.

Trade Showing For New Ivan

"Conquered Hearts" Will Be Presented at Strand Wednesday, April 10.

ON Wednesday, April 10, at 10 o'clock, Ivan Film productions will hold the premiere showing of what is said to be Director Francis J. Grandon's masterpiece, "Conquered Hearts," at the Strand theater, Broadway and Forty-eighth street, New York.

In this picture the Ivan people feel that they have a superior production, and one

Marguerite Marsh in Scene from "Conquered Hearts" (Ivan.)

that will rise above contemporary screen dramas. Marguerite Marsh, the sister of Mae Marsh, is featured. According to Director Grandon she has the opportunity for a most varied line of artistry, and has met every requirement made upon her. A large cast assists Miss Marsh, including Richard Turner, Harry Myers, Robert Paton Gibbs, Dean Raymond, Emma Lowry, and others.

A unique feature of the production is a scene in which Miss Marsh as Honor Hale actually appears in the Strand, and is presented to the audience by the manager of this well known theater, Harold Edel. The story calling for her appearance as a successful motion picture star before an audience gathered to welcome her. Thanks to the courtesy of Mr. Edel the Strand was used for this scene, Mr. Edel, himself, acting as the impresario.

Good Reports on W. H. Reissues.

Nathan Gordon of Globe Feature Film Company, Boston, reports satisfactory bookings of the Mack Sennett Keystone comedies issued by W. H. Productions, and that the successful showing of "The Two-Gun Man" in "The Bargain" has resulted in many bookings for "The Bandit and the Preacher" and "The Hell Hound of Alaska."

Magnet Film Exchange reports that the Moss and Keeney theaters have successfully shown "The Two-Gun Man" in "The Bargain" and have contracted for "The Bandit and the Preacher" for long runs.

Piedmont Completes Filming of "His Daughter Pays"

New Being Cut and Assembled—Contains Many Strong Scenes and Novel Features —Gertrude McCoy Appears in Leading Role.

THE Piedmont Pictures Corporation announces that their special feature, "His Daughter Pays," is being cut and assembled, and the method of release together with other data of interest to exhibitors will be given out within the next few days.

It is said that great care had to be taken in cutting this film, especially the Oriental, ballroom and gambling scenes in which large numbers of people were used, and which, the producers assert, contained such good material that it was no easy matter to properly cut. Other scenes that required careful cutting and assembling are the ones in which artistic double exposures are employed, and those showing the interior of a secret vault built with blind passageways, trap doors, etc., used by a foreign spy in his endeavor to obtain the plans of a new invention that would be of great value to his government.

One of the most dramatic scenes occurs when Gertrude McCoy, who plays the role of a notorious cabaret dancer who had been kidnapped, meets her younger sister face to face. Miss McCoy and Pauline Curley, who plays the role of the younger sister, are said to have registered this scene and the ones leading up to it in capital style, and with telling effect.

Steger Starts with International.

On Monday, April 8, Julius Steger as director general of the International Film Service, Inc., will begin making his first picture for that concern. Beautiful Marion Davies will be the star, and the story a film version by Samuel M. Weller of "Cecilia of the Pink Roses," the widely read novel by Katherine Haviland Taylor.

This story is said to be an excellent medium for projecting the winsomeness and personality of Miss Davies on the screen, and to give Mr. Steger an opportunity to develop a photoplay in which charm, sweetness, pathos, and overpowering heart interest are skillfully interwoven.

A gripping but simple drama has been envolved by Mr. Weller from Mrs. Taylor's novel. It affords opportunities for a lavish and artistic production. This picture will be filmed at the Biograph studio, with Burton King as associate director and Andre Barlatier as camera man.

A splendid company has been selected to support Miss Davies. Those engaged thus far include George Le Guere, well known for his fine work on the dramatic stage and also on the screen; Edwin Stanley, Harry Benham, Dean Raymond, Edward O'Connor, and Charles Jackson, the boy actor, who, will be remembered for his excellent performance in the Abraham Lincoln pictures. The ladies supporting Miss Davies are Miss Willette Kershaw, Gertrude Vanderbilt, and Madelyn Klare.

John Mason in "Moral Suicide."

Appearing in roles that require great character creative ability and technique has long been John Mason's specialty, and in his latest work in Graphic Film Corporation's production of "Moral Suicide" he is said to make the role of Richard Covington, a man who runs the gamut of all sensations from great affluence to abject poverty, a splendid characterization and a living personality.

Mr. Mason was born at Orange, N. J., in 1858, and is a direct descendent on his father's side of the famous musical educator, Dr. Lowell Mason, and on his mother's side of Governor Belcher, of Massachusetts. He began his career on the stage at the age of twenty, serving an apprenticeship under such eminent artists as Lawrence Barrett, Mary Anderson, Lotta Crabtree, Joseph K. Emmett, Madame Janauschek, Fanny Davenport, Dion Boucicault, Lester Wallack, and many others. He was soon in the Gilbert and Sullivan operas, and originated many of their principal roles. Among his more recent successes under the management of A. H. Woods are "The Yellow Ticket," "Big Tim Garrity," "The Song of Songs," and "Common Clay."

As an actor John Mason has displayed talents of an unusual order, and has been compared with the famous French actor, Guitry, by Augustus Thomas, who said if Guitry ever came to this country America would wake up to the fact that she possesses the greatest and most powerful actor of modern intellectual and emotional roles.

"Moral Suicide" was written and also directed by Ivan Abramson, director general of the Graphic Film Corporation.

"Sterling Tour" Meeting with Success.

Arthur F. Beck, president of the Sterling Pictures Corporation, is in receipt of a letter from Manager of Sales R. H. Ebenstein, in which he states that the independent exchangemen throughout the territory he has visited are welcoming the "Sterling System" method of placing pictures enthusiastically.

"The Hypocrites" and "The Natural Law" are two of the special features which are being placed under the "Sterling System." "The Hypocrites" is based on Sir Henry Arthur Jones' successful play that ran under Charles Frohman's management at the Hudson theater for seven months, and "The Natural Law," as a stage attraction played at the Republic theater for eight months under John Cort's direction.

CAMPAIGN BOOK FOR "MICKEY."

Will Contain Complete Details for Exploiting Mabel Normand Feature.

EVERY mail is bringing inquiries to the offices of Western Import Company from exhibitors all over the world about the release of Mabel Normand in "Mickey," and an announcement will be made shortly.

It is claimed that this picture will be as refreshing as a breeze from the mountains on a hot summer day, and that there are no vampires and no battles in this production.

Western Import Company is preparing what is said to be one of the most elaborate and practical campaign books on "Mickey" that has ever been made for any picture. It will consist of twenty-four pages, covering every phase of this production, and will include a complete exploitation campaign for exhibitors throughout the world.

Particular attention is being given to the make-up of this book, the varying conditions in the different countries being carefully considered so that the material will be practical everywhere.

An extraordinary lobby display is being prepared by the Evans studios, of Los Angeles. This display is composed of four 40x60 paintings, four 30x40 paintings, four 22x28 paintings, a combination frame, and also a combination frame of twelve 8x10 and twelve 8x11 hand colored photographs.

Exhibitors will also be supplied with a small booklet for distribution to the public. This booklet will be practically a miniature facsimile of the large campaign book.

An arrangement is also being made with one of the most prominent book publishers in the country to issue a book which will be given world-wide circulation in collaboration with the song as preliminary publicity to the release of the production.

"Conquered Hearts" Ready

Director Francis J. Grandon Finishes Ivan Production Featuring Marguerite Marsh.

DIRECTOR Francis J. Grandon walked into the offices of the Ivan Film Productions, Incorporated, a few days ago with bouyant step and smiling countenance, and, noticing the inquiring gaze of the office force, explained that he had just finished the picture, "Conquered Hearts," and that it was the best thing he had ever done both from the standpoint of story and execution.

Mr. Grandon, a graduate of Chicago University, has had stage experience both

Francis J. Grandon.

with road and stock companies; he was a director for the Biograph, Imp, and Lubin in the earlier days before the big feature pictures were produced. Since then he was with the Griffith-Triangle combination, then directed Olga Petrova and Edmund Breeze for Metro; Bluebird features and "The Dummy," with Jack Pickford, for Famous Players, and a number of other successes.

"Francis J. Grandon's method of direction is a revelation to me," said an official of the Ivan Film Company. "I have seen directors explode with noise sufficient to shatter the nerves of the player. I have seen them put on so-called airs that bore enough of a chill to freeze the enthusiasm of the workers. I have seen them 'temperamentally' annoyed by the slightest noise, but with Mr. Grandon there is no effect of the theatrical about him. In a well modulated voice he seems to draw the attention of his hearers, and without going into much gesticulation he seems to accomplish wonders."

New Company in Oklahoma.

The International Film Association has been formed in Oklahoma City for the purpose of handling big film productions in the Southwestern part of the United States both on percentage and on a rental basis. A number of practical film men and several exhibitors are said to be connected with this company, of which D. Cobb is the secretary.

Fine Prospects for April Jester.

Jester Comedy Company announces that reports from exchanges indicate the demand for the April Jester Comedy, "All Fur Her," will exceed the business done for the two previous releases.

Loew Books "Just a Woman"

Production Featuring Charlotte Walker to Begin Tour of Circuit April 11.

THE New York public will have its first opportunity of seeing the seven-part screen version of Eugene Walter's successful drama, "Just a Woman," on April 11, when it starts its tour of the big circuits in the Marcus Loew houses.

Less than five weeks ago President Frank G. Hall, of the U. S. Exhibitors' Booking Corporation, purchased the world rights to Julius Steger's elaborate production of the Walter play, which has to its credit as a stage hit a long Broadway run at the Forty-Eighth Street theater, New York, followed by successful road tours and numerous stock company engagements in most of the large cities of the country. Three days after he had acquired the rights, Mr. Hall announced more than one hundred first run contracts for the picture in the large vaudeville theaters, and its early opening in the Loew houses will mark the beginning of the New York bookings.

Aside from the sensational aspects of the drama and its popularity as a play the fact that its original star, Charlotte Walker, also appears in the photo drama had much to do with the immediate demand for bookings, according to Frank Hall. "Julius Steger also deserves a lion's share of the credit," said Mr. Hall. "The story is laid both in Pittsburgh and New York, and the atmosphere of the Pittsburgh steel mills, alternating with scenes of New York high life, is so perfectly maintained that few titles are necessary to help you follow the story. In fact the whole staging of the production shows the wonderful grasp of dramatic technique Julius Steger has gained by his long stage and screen experiences."

Gaumont Offer Causes Flutter.

When the Gaumont Company announced it would conduct a beauty selection in cooperation with the leading newspaper of each state it expected this announcement would create a deal of excitement among the many thousands of girls who have aspirations to become screen stars.

It appears that this competition will be almost if not quite as interesting to the other sex. Not only are the mere male theatergoers anticipating pleasure in seeing on the screen the images of those whom competent judges pronounce the most beautiful girls in the world, but exhibitors are pleasurably anticipating crowded theaters when these pictures are shown.

While the newspapers are helping Gaumont select girls of more than usual beauty to take prominent parts in spectacular photo dramas the motion pictures of these girls will be shown from time to time in the semi-weekly news reels, the Gaumont News and Gaumont Graphic, so that competitors will be spared the impatience of awaiting the completion of the big feature photoplays to see themselves on the screen.

Increased Activity at Jester Studio.

With the inauguration of the daylight saving measure, William Steiner started a drive on production of Jester comedies at the Cliffside, N. J., studio, which had been shut down temporarily for alterations and enlargement. Headed by Twede-Dan the entire company and mechanical personnel took possession and started activities with a rush to make seven Jester comedies, which will constitute the releases for the remainder of 1918.

"Big Bill" Back on Broadway.

William Steiner, of the Jester Comedy Company, has returned to New York from his second tour of the exchanges handling Jester comedies.

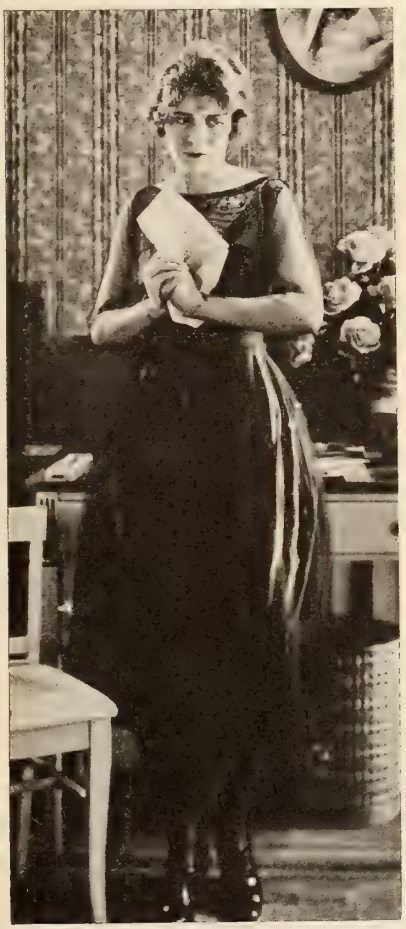
"Big Bill" says that he will stick around awhile to keep an eye on the production end of the comedies before he does the wanderlust act again.

Flynn Serial Will Be Shown to Uncle Sam's Soldiers

Many Cantonments Arranging to Run "The Eagle's Eye"—Paulist Fathers Also Book This Exposure of German Intrigue.

AS SHOWING the interest aroused by the patriotic serial, "The Eagle's Eye," presenting the story of the Imperial German Government's spies and plots in America, the Wharton Releasing Corporation announces that arrangements are being made for its showing for the second draft of soldiers at various cantonments. Already a contract has been signed for the showing of this serial at Fort Hancock, N. J., every alternate Thursday night, beginning March 21. An officer, inquiring from a New York encampment, wrote:

"It appears to me after seeing the invitation showing at the Biltmore of the first three episodes of "The Eagle's Eye" that it is a pretty good picture for every man in training for work in France, and especially for those in the National army, to see. The first three episodes which I have seen provided me with three of the very best reasons as to why we should lick the Huns, and with seventeen more to come, I think that twenty such vivid reasons are enough to raise the fighting spirit to top pitch."



Marguerite Snow in Scene from "The Eagle's Eye" (Wharton).

The Paulist Fathers of New York City have also booked "The Eagle's Eye" for their regular Tuesday evening entertainments at Columbus Hall.

"We booked the serial because of the authenticity which Chief Flynn's authorship gives it," said Father Casserly, who is in charge of the entertainments. "We want it to instill in the minds of our parishioners an exact understanding of the conditions which our country is now fighting to efface from the world. We want it as a means of making better and more patriotic Americans out of everyone who sees it, and out of the thousands they will tell about it. In fact, we booked it as a straight out-and-out patriotic propaganda picture, which in addition to entertaining, must make deeper thinking citizens."

In addition, the second and third episodes of the serial, "The Naval Ball Conspiracy" and "The Plot Against the Fleet" made up the motion picture entertainment given in the lodge rooms of the Masonic Temple for the New York Lodge No. 330, F. & A. M., at which members of other New York lodges were guests, and the enthusiasm manifested led to suggestion that arrangements be made for the showing of the remaining episodes at fortnightly intervals.

W. H. Prepares for Summer

Commence Drive for Barriscale and Shorty Hamilton Reissues as Warm Weather Attractions.

HAVING disposed of world rights to their three W. S. Hart reissues, and ninety per cent. of the territory on twenty-eight Mack Sennett-Keystone comedies, W. H. Productions Company are now launching a new campaign for the summer months.

Says an official of this company, "Independent distributors frequently hold over their special productions until the fall in order to secure better prices. The overhead expense of the independent exchange is just as great in the summer as it is during the rest of the year, and it is just as essential that he secure good features during these months.

"We have foreseen this condition, and are launching the series of five Bessie Barriscale features and the eighteen Shorty Hamilton two-reel comedy dramas at this time at prices that insure a profit for the independent exchanges handling this product, and good, big special pictures at summer prices for the exhibitor.

"A number of exchange men already have taken advantage of this opportunity and have prepared themselves for the summer campaign in their territory, and will thus be enabled not only to retain, but also increase the quantity of business they have secured during a former season.

"There are from two to four prominent stars supporting Miss Barriscale in each of these productions, the first of which is entitled "Satan's Pawn." There are five distinct types of productions in this series, and a complete advertising campaign that will be seasonable for the summer has been made up for the benefit of the exchange men and exhibitors.

"The Shorty Hamilton series of two-reelers are the pick of the Shorty Hamilton output produced by the New York Motion Picture Company. They are clever, interesting comedy dramas of Western life, and can be booked either as fillers or as added attractions."

"Tarzan" Going Strong All Over.

Bearing out the predictions that were made of its unusual box office possibilities during its successful engagement at the Broadway theater, New York, "Tarzan of the Apes" is piling up a country-wide S. R. O. record.

Throughout the metropolitan district both the William Fox and the Marcus Loew interests have been showing "Tarzan" simultaneously in their theaters to capacity audiences. During the current week a statement has also reached First National headquarters from faraway Laramie, Wyoming, to the effect that "Tarzan" played to receipts of about $700 during a single day in that town of less than 5,000 inhabitants.

Petrova Company Leases New Bacon-Backer Studio

Ralph Ince Appointed Permanent Director for Polish Star—Plans Several Novel Effects in Forthcoming Productions.

MADAME PETROVA, who for some time has had her own company, is now to have her own studio. The Petrova Picture Company has leased one of the best equipped studios in New York built by the Bacon-Backer Company, located on West 38th street. The company is already installed.

Monday morning, April 1, marked the christening of the new enterprise. Director Ince promises some novel light effects for future Petrova pictures. As a matter of fact the building and the equipment is so new that no picture made in the studio has yet been released.

The lease is for a certain number of months, with options for renewal. The transaction was consummated by Conrad Milliken, general manager, and Robert North, studio manager of the Petrova Company, and by Gerald Bacon, representing the Bacon-Backer Company.

The new move of the Petrova Company follows the engagement of Ralph Ince to direct all the Petrova pictures, and is part of Madame Petrova's policy to surround her productions with the atmosphere of individuality which she feels cannot be gained in a big factory studio.

Contracts have been signed between Madame Olga Petrova and Mr. Ince whereby the latter will direct the Petrova productions exclusively. In speaking of this arrangement, Frederick L. Collins, president of Petrova Pictures Company, says:

"Those who have seen 'Tempered Steel' are unanimous in stating that Mr. Ince is the man best fitted to bring out the highest abilities of Petrova as a star and the greatest possibilities in her productions. With a man entirely in sympathy with her ideals and so expert in the technique of production it has enabled Madame Petrova to relax from the responsibilities of personal direction."

Mr. Ince, who has been at the head of his own producing company since he left Vitagraph, has laid aside all other plans, and will devote himself exclusively to Petrova pictures, and he will possibly, in addition to his duties as director, return to the screen in a special feature which will follow the completion of "Patience Sparhawk," on which he is now working.

In "Patience Sparhawk," Madame Petrova is surrounded by an entirely new supporting cast, and will be seen in a character different from the roles she has hiterto portrayed.

Strand Books "Outing-Chester" Pictures.

Managing Director Harold Edel, of the Strand theater, New York, has signed a contract booking the entire series of the "Outing-Chester" travel-scenics commencing April 21.

Mr. Edel is of the opinion that single reel productions should be staged and given a substantial measure of publicity and advertising, and intends to invest the presentation of these travel-scenics with as much care as is applied to a feature photoplay.

The first production to be shown at the Strand theater as an exclusive first run is "Kaieteur, the Perfect Cataract," followed by "An Ex-Cannibal Carnival," "A Mountaineering Memory," "A Coorial on the Orinoco," "Pines Up and Palms Down," "A Jungle Joy Ride," "Zuni Kicking Race," "Two Dutch Islets of the West," "Pin Feather Piccaninnies," and "A Tropic Melting Pot," the first four of which have been reviewed in a prior issue of this publication.

In connection with these single reel travel-scenics there will be distributed to the audience picture postcard folders containing interesting views from each release.

In addition to this, and as an unusual form of advertising matter, Mr. Jesse J. Goldburg, sales and exploitation representative for "Outing-Chester" pictures, is distributing lithographs, photographic enlargements, and pre-release announcements that ordinarily go only with feature photoplays.

Mr. Goldburg will co-operate with the management of the Strand theater in the presentation of this series.

Sales of the Week

Activities in the State Right Market for the Past Seven Days.

W. H. Productions Company announce the sale of the series of Shorty Hamilton two-reel comedy dramas for Oklahoma to the R. D. Lewis Film Company, 1004 Campbell building, Oklahoma City.

* * *

Rights to the five Bessie Barriscale reissues handled by the W. H. Productions Company have been sold to Max W. Herring, 127 Fourth avenue, Pittsburgh, for western Pennsylvania and West Virginia.

* * *

Milton L. Cohen, who recently took over the New York Bee-Hive exchange, handling King-Bee comedies, has also secured from Hiller and Wilk the rights for northern New Jersey to the Hart and Fairbanks reissues which they are handling.

* * *

Frank J. Seng announces the sale of "Parentage" for the states of California and Nevada to the Consolidated Film Corporation, 116 Golden Gate avenue, San Francisco.

Sherrill Explains Use of Frohman Name.

The attention of William L. Sherrill, president of the Frohman Amusement Corporation, has been called to an article appearing in the various trade papers emanating from Mr. Daniel Frohman in which emphasis is laid on the fact that neither he nor Charles Frohman has any connection with the Frohman Amusement Corporation, motion picture producers.

Mr. Sherrill desires to reiterate the fact that neither of these gentlemen ever had any connection in any manner with his company. Mr. Sherrill made the following further statement:

"There has never been any desire or attempt on my part or on the part of anyone connected with the Frohman Amusement Corporation to give anyone the slightest impression that Daniel or Charles Frohman was ever connected with my company. Mr. Gustav Frohman was at one time associated with the Frohman Amusement Corporation, but his stock interests were purchased together with the good will and assets of that corporation. But at that time little was known of the company, and whatever high standing it may have reached since my assumption of the presidency is to be attributed solely to the activities of those now connected with the corporation, and to the productions which it has made since then.

Many Troy Houses Book "Eagle's Eye."

Seven of the thirteen theaters running motion pictures in Troy, N. Y., have booked "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, recently retired Chief of the United States Secret Service. Of the remaining six, two more may also book this serial, according to a report made to the Whartons, producers of the serial, by Foursquare exchange.

The theaters in Troy which will show "The Eagle's Eye" are King, Gardner Hall, Monroe, Lansing, Hudson, Empire, and Alpine. Contracts for each of them have already been received.

More Praise For "Mickey"

Several Prominent Men View Feature Production Starring Mabel Normand.

THE Western Import Company's feature production, "Mickey," starring Mabel Normand, has, at private showings, recently been viewed by several prominent men who are said to have been most enthusiastic in their praise.

Jacobo Glucksman, of Buenos Aires, Argentina, a keen judge of pictures, and one of the foremost South American buyers, said: "'Mickey' surpasses everything that has been produced in screen drama. It has a human touch, pathos, humor, mystery, and is sensational, but woven together in such a way that it appeals to everybody in every country."

Mr. Conrad Milliken, vice-president of McClure's Pictures Corporation, said: "It is a great picture, and will certainly appeal to all types of people."

Mr. Samuel Goldfish, president of Goldwyn Pictures Corporation, said: "It surely is wonderful, and a sure-fire hit. It has every conceivable element that can be put into a photoplay."

Scene from "Mickey" (Western Import).

Mr. Russell Doubleday, of Doubleday-Page & Company, prominent book publishers, said: "I am not much of a picture fan, but 'Mickey' has made me one. It is a marvelous picture, and will also make a wonderful novel."

Mr. J. D. Williams, general manager of the First National Exhibitors' Circuit, said: "'Mickey' is a remarkable box office picture. I have never seen anything like it before. When it is released it will be the talk of the country."

Mr. Nathan Gordon, of the Globe Feature Film Corporation, of Boston, said: "'Mickey' is what I would call a real big picture, and every theater in the country that desires to build up its patronage will run it."

Distribution details of "Mickey" will be given fully very shortly.

"The Handy Man" New Billy West Film.

The twenty-first comedy produced by the King-Bee Films Corp. will be entitled "The Handy Man." Billy West, as in all previous releases, is the star.

This comedy will be released on May 1, the day the King-Bee Films Corp. celebrates its first year in business.

Loew Booking King-Bees.

Loew's American is playing the Billy West King-Bee comedies. They started last week with "The Orderly" for a four days' run. Another Loew house, the "West End," starts this week to play the King-Bee comedies.

Manufacturers' Advance Notes

Twenty-two Reels for Universal and Bluebird April 22

UNIVERSAL and Bluebird releases during the week of April 22 consists of twenty-two reels of comedies, features, serials and specials besides the usual three split-reel releases on the Universal Animated Weekly, the Universal Screen Magazine and Universal Current events.

One of the two-reel subjects which is creating considerable comment all over the country is the second installment of "Boy Scouts to the Rescue," a serial of ten reels, released at the rate of two a week. The release for the week of April 22 is entitled "On the Trail." This serial has the active support, backing and promotion of not only the national Boy Scout organization, but of every local organization and is being actively pushed by the scout masters all over the United States.

The comedy releases for the week are "The Stolen Keyhole," a Nestor one-reel with Harry Mann; "Her Movie Madness," an L-Ko of two reels with Gale Henry and Hughie Mack, and "The Guilty Egg," the second of the Lyons-Moran Star Comedies of one reel.

Another short subject to be released is the Finley Nature Study entitled "In and Around Key West, Fla."

Two Universal serials also are running. The twelfth episode of "The Bull's Eye," with Eddie Polo, entitled "Burning Sands," whcih continues to pull audiences, and the fourth episode of Marie Walcamp's "The Lion's Claw," the episode title being "A Woman's Scream."

The Bluebird for the week will be "The Marriage Lie," with Carmel Myers.

Harry Carey and Molly Malone in the Universal special attraction, "The Scarlet Drop," completes the list of the weekly releases.

Clever Boy Actors in "I'm a Man."

Clever juvenile actors are featured in "I'm a Man," this week's release in the Judge Brown stories distributed by General Film Company. This is a stirring patriotic story of a timely nature in which a young boy proved that good Americans can come from enemy alien environment. Martin Pendleton, one of the most capable boy actors seen in the series, is the featured player, with Ruth Hampton, the leading woman of the company. "I'm a Man," it is predicted by General Film, will prove even more popular than "Bud's Recruit," the patriotic juvenile story released earlier in the Judge Brown series.

The story deals with the frustration of spy activities by a young boy, and its timely nature will do much to make it a favorite with the exhibitor and the public. Critics writing from Los Angeles, where the story was filmed, declare it to be one of the most attractive short-length subjects they have seen. A clever strain of boy comedy is worked into the story, as is indicated by the title.

"A Pair of Sixes" Going Strong.

George K. Spoor's latest feature production, "A Pair of Sixes," featuring Taylor Holmes, is now playing to first run houses in several of the large cities of the country. An unprecedented number of bookings is reported by the Kleine releasing offices, and the picture bids fair to be even more popular than the famous stage play which had a long run on Broadway, and later throughout the United States.

The play, written by Edward Peple, is unusually well adapted for the screen, and is declared by critics to be the best of the Taylor Holmes pictures. There is an all-star cast, and Taylor Holmes is ably assisted by Maude Eburne, Alice Mann, and Robert Conness. Maude Eburne, who played the same part in the original stage production, is one of the strongest characters in the picture.

Four World Pictures for May.

The release sheet of World Pictures for the month of May holds forth four opportunities of merit, one of the photoplays being a special of hitherto unknown excellence distributed on the program. The names and release dates are as follows:

May 6, Sir Johnston Forbes-Robertson with a cast of fifty stars in "Masks and Faces"; May 13, Ethel Clayton in "Journey's End"; May 20, Montagu Love and Barbara Castleton in "Vengeance"; May 27, June Elvidge with John Bowers in "The Oldest Law."

Sir Johnston Forbes-Robertson leads the list in a film adaptation of Charles Reade's famous novel, "Peg Woffington," in which he has a supporting cast without parallel.

Dual Role for Stewart.

Roy Stewart has his first role in "Paying His Debt," forthcoming Triangle production made under the direction of Cliff Smith. Numerous double exposures had to be taken of Stewart in the roles of Frank Bordon, "The Man," and Pete Morton, "The Vanishing Bandit."

Fox Names Half Dozen Coming Productions

FOUR new productions, two of which have been completed and the other two are well under way, have been titled at the William Fox offices. The pictures star Tom Mix, Gladys Brockwell, Jane and Katherine Lee, and William Farnum.

Mix's film will be called "Ace High," and Lynn Reynolds, who wrote the story and is screening it, is almost midway in the production.

Gladys Brockwell's new vehicle is to be released as "The Unmarried Wife." It will show this versatile star in a role quite different from that in which she is usually seen. Charles Kenyon provided the script and Edward J. LeSaint is the director. The chief members of the cast are L. C. Shumway, Bertram Grassby and William Scott, all of whom have been in many of our features.

The Jane and Katherine Lee subject, an impish, stormy comedy-drama, will bear the title of "We Should Worry" and the little players prove conclusively that they don't. Written and staged by Kenean Buel, this photoplay tells the story of the exciting moments that resulted from a kidnapping. The cast is exceptionally large. Among its members, besides the starlets, are Ruby De Remer, William Pike, Henry Clive, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston.

The last of the four pictures has been named "True Blue," which William Farnum recently completed as a Standard. Frank Lloyd was the director.

Scene from "Fate Decider" (Metro).

Chaplin's "A Dog's Life" Will Be Issued in Three Reels

THE first of Charlie Chaplin's comedy series has been completed. The negative of "A Dog's Life" is being taken to the Rothacker laboratories in Chicago by Syd Chaplin, where he will deliver the consignment to representatives of the First National Exhibitors' Circuit on April 8. Insurance amounting to $140,000 was taken out on the negative before it left Los Angeles. At about the same time that Syd Chaplin was beginning the journey from the coast, T. L. Tally, vice-president of the circuit, who is now visiting the east, drew a check for $140,000, to be handed Syd in exchange for the first of the eight big joy-promoters that his brother is under contract to make for the First National circuit.

A super-comedy in size as well as quality, "A Dog's Life," will be released in three reels, instead of two, as originally announced. With the determination to give his clientele full measure in his opening number, Chaplin would not give his consent to the cutting of the film to the conventional two-reel length, feeling that the story would suffer materially thereby. According to the judgment of Mr. Tally, who saw most of the film before coming east, there can be no question but that Charlie has surpassed all previous efforts in the tale he has woven around a sentimental vagabond and his faithful hound.

Watterson Rothacker has guaranteed to utilize every facility at his command in the big Chicago laboratory to prepare enough prints of "A Dog's Life" so that all of the twenty-five members of the circuit will be enabled to announce a pre-release showing of the comedy on April 14. The regular release date has finally been set for April 21.

Clara Kimball Young Starts "The Claw"

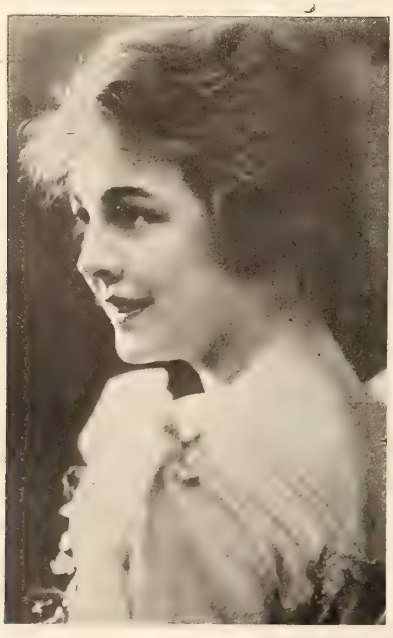
IMMEDIATELY upon arriving at Hollywood, Clara Kimball Young secured a studio and set right to work filming "The Claw," her next production, with her own company for Select Pictures. The original from which the photodrama is taken is from the pen of Cynthia Stockley. The scenario was written by Charles E. Whittaker.

Deirdre Saurin, the heroine of "The Claw," provides Miss Young with a role whose capriciousness and charm are somewhat different from the general run of her screen portrayals. The story is staged largely in South Africa, among garrison forts, company towns, and the vast silences of the desert, with the color, the richness, and the adventure of the frontier lands, their whole-souled emotions and passions.

"The Claw" is being directed by Robert G. Vignola.

Helene Chadwick Joins Pathe Serial.

AN important addition to the cast of the Pathe serial, "The House of Hate," is Helene Chadwick, remembered for her



Helene Chadwick.

recent work as the heroine in the Pathe Play, "The Naulahka." She makes her debut in the tenth episode in the underworld character of "Queenie Kate."

Miss Chadwick first appeared on the screen in fashion pictures to such advantage that she was selected for important roles in Astra feature productions. She has been seen in a large number of features. Among the Pathe features in which she has important roles are "Blind Man's Luck," "The Challenge," "The Last of the Carnabys," Vengeance Is Mine," "The Naulahka," "The Angel Factory" and "The Yellow Ticket."

Many Good Features in Screen Telegrams

SCREEN Telegram Nos. 10 and 11 released by Mutual April 3 and 7 contain some unusual pictures from the war front. How the monster gun with which the Kaiser bombarded Paris at long range is operated is explained in animated form in issue No. 10. How a gun that could shoot a distance of seventy-six miles is manipulated has been a subject of deep interest to experts in the United States, and the illustration shown in this news weekly has attracted unusual attention.

Issue No. 11 contains a picture of the Alexander Agassiz, one of Germany's shipping destroyers, in a Pacific port. This destroyer was captured by the cruiser Vicksburg off the Mexican coast. The Screen Telegram cameraman rode alongside the two vessels as the destroyer was being towed into port. The crew of the German vessel is shown under guard in irons. Other features in this issue are pictures of the supreme directors of the allied forces attending the famous war conference at Versailles, France, and the arrival of General John J. Pershing at the conference.

Large Business for "The Turn of a Card"

IN these days it has to be a real picture that can get away with an entire seven days run in almost any town particularly so in Milwaukee. That is doubtless why the home office of the W. W. Hodkinson Corporation was so pleased to receive the news from its Chicago office that Mr. Perry, of the Strand theater, Milwaukee, had requested that he be allowed to keep "The Turn of a Card" to complete a seven days' run in his house.

Mr. Perry is said to have informed the Chicago office of the Hodkinson Company that this second Kerrigan release was the best picture he had had in his house in a long time, and that he was doing a phenomenal business with it.

Sennett Comedy Has Bowling Alley.

One of the most amusing scenes in "Saucy Madeline," the Paramount-Mack Sennett release of April 22, occurs in the bowling alley where a match game takes place, and the balls are hypnotized by one of the players to do his bidding. Ben Turpin, Polly Moran, and Charles Lyn are the principal players, Miss Moran playing the title role of a coquettish young woman with a jealous husband who is the proprietor of a bowling alley.

The comedy was directed by Richard Jones under the supervision of Mack Sennett.

Norma Talmadge Selects Cast for "De Luxe Annie"

WORK in the Norma Talmadge studios in East Forty-eight street has been traveling at a high rate of speed during the past week, and Miss Talmadge's new Select production, "De Luxe Annie," a screen version of the Broadway success of the same name in which she will be presented by Joseph M. Schenck, is well under way.

Casting has been completed, and Miss Talmadge has chosen a notable group of players for her support. Eugene O'Brien will again appear opposite her, and others in the cast are Frank Mills, Edward Davis, Fred R. Stanton, Joseph Burke, Edna Hunter, Little Lorna Volare, and David Burns.

"De Luxe Annie" first appeared as a two-part magazine serial written by Scammon Lockwood, and early in the present dramatic season was made into a play by Edward Clark, and produced at the Booth theater.

Its screen presentation will be made under the direction of Roland West, and photographed by Ed. Wynard and Albert Moses. The adaptation of the story has been written by Paul West.

"Smiling Bill" Building Up Company.

With two productions completed, one of which, "Bill's Baby," already has been shown at the Strand Theater, New York, "Smiling Bill" Parsons, the comedian, is now at his studios in Hollywood, Cal., engaged on the third Capitol Comedy for Goldwyn distribution. It is to be called "Birds of a Feather," and is said to be even funnier than the first two.

Mr. Parsons gradually is gathering about him a capable cast of funmakers for these new comedies. In his support in "Birds of a Feather" will be seen Molly Malone, Sylvia Day, Harry Bennett, George French, Eugenie Ford, Harry Edwards and Dorothy Dane.

Old Mansion for Dana Picture.

One of those rambling southern mansions, with a broad veranda and massive pillars reaching up to a lofty gabled roof is among the many striking settings in "Riders of the Night," a feature picture starring Viola Dana, which is nearing completion at Metro's west coast studios. As the type of building required is almost as extinct as the dodo, at least in Southern California, H. C. Godfrey, technical director, had one erected on the Metro lot at Hollywood from an old print.

The result was a perfect replica of an ante-bellum manse in Kentucky, in the Colonial style of architecture.

Society Story for Bushman and Bayne.

Francis X. Bushman and Beverly Bayne will next appear under the Metro banner in an original and as yet unnamed story of society life in New York City and the Adirondacks, written by Katharine Kavanaugh of the Metro eastern scenario staff. Charles J. Brabin, who directed the stars in "The Adopted Son" and "Red, White and Blue Blood," and who recently returned from Metro's California studios, where he produced "Breakers Ahead," starring Viola Dana, will guide them in this new production.

"A Night Out" Coming.

"A Night Out," the ninth of the new edition Essanay-Chaplin Comedies distributed by General Film Company, will be released the latter part of April. "A Night Out" is one of the most popular of the Chaplin comedies and it has been put into new prints, carefully edited and retitled, bringing it thoroughly up to date. The picture recounts the misadventures of Charlie in a brief whirl in high life.

Katherine Barrymore In Metro Production

THE player who will impersonate Lily Bart, the central figure in Metro's all-star production of Edith Wharton's great novel, "The House of Mirth," has at last been engaged by Maxwell Karger, studio supervisor, after the consideration of many actresses for the part. The young woman who visualizes this aristocratic heroine perfectly, in the opinion of Mr. Karger, and of Albert Capellani, who is directing the production, is Katherine Harris Barrymore, the wife of John Barrymore. Although a society girl who had never been on the stage at the time she married him, she was featured with her popular husband in several New York successes, and learned the technique which, added to her natural gifts, made of her a finished actress.

The part of Lily Bart is ideal for Miss Barrymore, as she will be known on the screen. Her tall, slender figure and masses of pale-gold hair are well suited to the physical requirements of the role, and Director Capellani says there is no doubt as to her ability to play it in a distinguished manner.

Miss Barrymore will be surrounded by a remarkable cast in "The House of Mirth," which includes Henry Kolker, Joseph Kilgour, Lottie Briscoe, Edward Abeles, Christine Mayo, Pauline Welch, Maggie Weston and William A. Sullivan.

Ebony Comedies Unusually Active.

L. J. Pollard, president and general manager of the Ebony Film Company, announces that with the completion of three new comedies, General Film exhibitors will encounter no difficulty in booking Ebony Comedies, as they are now ahead of their schedule. The Chicago studio is one of the busiest comedy workshops in the country, and Director Charles N. David is keeping his laughmakers going at full speed. Bob Horner, scenario editor, has just completed the continuity of "He Ran for Mayor," supplied from a story by Director David, and will immediately start in on his next script, "The Bully." The subject Mr. David is filming features Sam Robinson, Yvonne Junior, Samuel Jacks and a large cast of extras. It burlesques the "wet" and "dry" campaign.

Scene from "Rich Man, Poor Man" (Paramount).

Rich Man, Poor Man Is a Genuine Happiness Story

THE philosophical contention that the possession of wealth does not bring happiness is the basis of "Rich Man, Poor Man," the Paramount picture starring Marguerite Clark, which is scheduled for release on April 22, and that when a rich man loves nobody and no one loves him he is the poorest man in the world.

In "Rich Man, Poor Man," Miss Clark appears as a girl who becomes an orphan in infancy, and is reared in a boarding house where she meets and loves a young man. Through a forgery, of which she is ignorant, committed by a man who seeks solely to promote her happiness she is accepted by a crusty old financier as his grandchild, the daughter of the daughter he has disowned for marrying against his wishes. When the impostor is revealed it develops that the man the girl loves is in fact the grandson of the millionaire, but the old man refuses to give her up, because by so doing he will forever banish the sunlight she has brought into his cold and sordid life.

"Rich Man, Poor Man" was published in serial form, issued in book form, and played on the stage. Maximilian Foster was the author, and George Broadhurst dramatized it. The picture was produced under the direction of J. Searle Dawley.

New Product for Hodkinson.

The home office of the W. W. Hodkinson Corporation announces it has just received telegraphic information from Mr. Hodkinson that his co-partnership conquest of the Pacific Coast is practically completed, and that very interesting announcements concerning various portions of this territory will be forthcoming in a few days.

Another item that will be of interest to exhibitors in general, and especially those who are at the present time considering the co-partnership plan from the point of a business investment, is that arrangements are being concluded for the acquisition of new product to be released in conjunction with the Paralta Plays, at present forming the major part of the Hodkinson Service.

While no definite information is available as to the nature or the identity of the producers of this product it is safe to assume that it will be, of necessity, of equal quality with that of Paralta.

What the Artcraft and Paramount Players Are Doing

THE Firefly of France," that timely and interesting serial story by Maria Angellotti, has been purchased for Wallace Reid, the Paramount player, who will be again supported by Ann Little in the production upon which work will begin the latter part of this month under Donald Crisp's direction.

"Viviette," by William J. Locke, is now under process of filming, with dainty Vivian Martin as the star. This picture is exactly suited, according to report, to the whimsical and naive charm of the little star. Walter Edwards is directing.

Cecil B. DeMille is progressing rapidly with his new Artcraft special, "Old Wives for New," scenarioized by Jeanie MacPherson from David Graham Phillips' novel.

Real Canadian soldiers, a Scotch Highlander, and other touches of realism will make "Missing," Commodore J. Stuart Blackton's new Paramount picture, an exceptional one. He and James Young are doing the picture, with Albert Dorris as assistant. Sylvia Breamer is doing fine work in the leading feminine role.

In the East the interior scenes of the ducal palace of Gismonda were taken last week for the Paramount picture of that title starring Lina Cavalieri at the Fort Lee studio. The settings have been reproduced from old paintings of a Grecian palace, and indicate the luxury enjoyed by the nobility of that country in the year 1500. Among the actors playing supporting roles are Courtenay Foote, Fred Radcliff, Frank Leigh, Tom Corliss, and Freddie Verdi.

Considerable progress has been made with the interior scenes of the Elsie Ferguson production for Artcraft of "The Danger Mark," from the book by Robert W. Chambers, which deals with intemperance in its most insidious and attractive form.

At the Fifty-Sixth Street studio the George M. Cohan production of "Hit the Trail Holliday" is progressing under the direction of Marshall Neilan.

Pauline Frederick has finished "Fedora," and is taking a short vacation before beginning her next picture.

Jack Standing, Jr., Makes Debut.

One of the actors who will be seen in the support of Henry B. Walthall in "With Hoops of Steel," which was recently finished at the Paralta Studios in Los Angeles, is Jack Standing, Jr. Jack, Jr., is making his debut as an actor in this production, and to those who question him he states that his one ambition is to become as good an actor as his late daddy. Jack celebrated his fourth birthday at the Paralto Studios last week.

Baby Marie in Red Cross Setting.

"Dolly Does Her Bit" is the title of the attractive five-part Pathe feature, starring Baby Marie Osborne, set for release April 21. It is a dramatic and amusing photoplay, unusually well suited for the little star. The feature has a Red Cross setting which adds immensely to its interest and value.

Walthall's Latest Print Arrives.

The first print of Henry B. Walthall's "With Hoops of Steel" arrived in New York last week, where it was screened for the executives of the Paralta organization, all of whom were delighted with the masterly manner in which the subject had been handled. The story was adapted by Thomas J. Geraghty for the screen from Florence Finch Kelly's book of the same name. It is a story of mystery, embellished with all the attractiveness of the virile life of western Texas, written with a modern twist that adds much to the interest and suspense. Mr. Walthall is supported by an excellent cast, including Mary Charleson.

Pathe to Push Lloyd Comedies.

After signing a new contract Harold Lloyd has returned to Los Angeles for the production of a new series of his Pathe-Rolin comedies. Mr. Lloyd is to be supported as formerly by Bebe Daniels and Harry Pollard.

A big drive is to be launched through all of the Pathe branch offices to give the exhibitors an opportunity to feature in their program the one-reel Lloyd comedies.

Scene from "The Law of the Great Northwest" (Triangle).

Drama of the Great Northwest Heads Triangle April 14

THE Canadian wilderness is a fertile field for romantic picturization, but seldom touched. Ralph Westfall, the author of "The Law of the Great Northwest," which heads the Triangle April 14 program, was for years a member of the Royal Mounted Police. During this time he met with escapes and adventures, many of which have appeared in popular magazines. When Mr. Westfall joined the Triangle scenario staff he was given a free hand, and he is satisfied that the "atmosphere" of his story has been maintained throughout this production. Margery Wilson and William V. Mong are the featured players.

A big trading post, such as is maintained by the trading companies throughout the Canadian forests, was built for this picture. Director Wells was able to secure many Indians and many quaint French Canadian types as supers. The cast also includes Will Jeffries, Eugene Corey and William Dyer, J. P. Wild, Leo Willis and Arthur Millett. Raymond Wells directed. Gilbert Warrenton is credited with the photography.

"Who Killed Walton?" the second release of the week, has been adapted from Norman Sherbrook's story, "The Veil." It presents a gripping mystery situation, combined with an interesting love theme. Walton is a character who sprang into prominence less than a decade ago, as the victim of New York's most prominent murder case. Mary Mersch is the Marian Emlen of the story.

J. Barney Sherry is a politician. Mary Mersch makes her debut as a Triangle player. Others in the cast are Frank Bonn, Dora Rodgers and Edwin Brady. Thomas N. Heffron directed.

"First Aid," a Keystone comedy, with Maud Wayne, William Franey and Myrtle Reeves is the concluding release of the week.

Miss Fischer Does Eskimo Dance.

It has remained for Margarita Fischer to add to her laurels by inserting one of her dancing specialties in her forthcoming picture "The Primitive Woman," which has just been completed at the American Film Company studios at Santa Barbara. She calls it her "Eskimo Dance" and uses for her setting an igloo made of snow and ice.

Animated Interviews for Universal.

Animated talks by personages known throughout the civilized world are the most recent novelty to be presented weekly in Universal's Screen Magazine. Four of the animated interviews already have been prepared and will be presented shortly. They are by Charles Schwab, one of Carnegie's "young partners," and considered the most dynamic and successful steel man of the time; Ida Tarbell, the writer known from one end of the country to the other; Marion Harland, that wonderful old woman who at the age of 87 years has just started to work on her fortieth book, and Dorothy Dix, who has been a newspaper feature writer for many years, during which time she has been the confidential advisor of hundreds of lovelorn girls.

"Chase Me, Charlie" Booking Fast.

Bookings are rapidly coming in for "Chase Me, Charlie," the latest Essanay-Chaplin comedy, the George Kleine releasing system reports. This is a British version of Chaplin film, and is comprised of the punch scenes of twelve of the Essanay-Chaplin comedies.

It has been woven into an entirely new story with rhyming subtitles. It is known in Britain as a Chaplin Jingle. It was released in five parts on April 6.

Activities at the Culver City Studio

AN American-Japanese drama, "The Loyalty of Taro San," has been put into production during the past week at the Triangle Culver City studios. This is a screen adaptation of the story by the same name by E. Magnus Ingleton, author of the recent Triangle release, "Her American Husband." Frank Borzage is directing. In the cast are Jack Livingston, Jack Abbe, and Maud Wayne.

Jack Conway has nearly completed "Her Decision," in which Gloria Swanson has the featured role. This is the third dramatic appearance of the former Keystone comedienne. J. Barney Sherry, who recently completed work in "Who Killed Walton?" has a featured role, which also includes in the cast Darrell Foss and Ann Kroman.

Director Raymond Wells is well under way on "Mlle. Paulette," a comedy drama in which Wallace MacDonald and Claire Anderson have leading roles. The cast includes George Hernandez, George Pearce, Walter Perry, Anna Dodge, and Dot Hagar. Director Wells and company spent several days at Chatsworth Park filming the mountain scenes.

With the Triangle punchers augmented by a round dozen of other cowboys, Director Cliff Smith has been getting what he declared to be the most thrilling chases for Roy Stewart's latest Western subject, the working title of which is "A Man Worth While." Josie Sedgwick has the leading feminine role in this picture.

Director Gilbert P. Hamilton has found something unique in the way of a location for a fishing village scene for "Judith," in which Alma Rubens has the featured role. The Japanese fishing village above Santa Monica has been used so many times that Hamilton finally decided on Laguna Beach. Pauline Starke has a leading role. The cast also includes Lillian Langdon, Anna Dodge, Iris Ashton, Myrtle Rishell, Alice Crawford, Walt Whitman, Lee Hill, Le Phelps, and Ward Caulfield. Edward Piel supports Miss Rubens.

"The Siren in the House," a society drama which Jack Dillon is directing, is well under way. Olive Thomas and Wallace MacDonald have the leading roles.

Judge Lindsay Aids in Making Essanay's Boy Feature

THE juvenile court scenes which form such an important part in the forthcoming George K. Spoor feature, "Young America," have been prepared under the direct instructions of Judge Ben Lindsay, of Denver, the father of the juvenile court system.

Director Arthur Berthelet, who is putting on the picture, is a warm personal friend of Judge Lindsay, and has made a careful study of the proceedings in the Denver court. He is now in communication with the judge, getting every detail accurate for the production.

The court itself is being constructed in the Essanay studios, and will be a replica of Judge Lindsay's court. The proceedings will follow in absolute detail the workings of the Denver court, the boys being handled in exactly the same way as Judge Lindsay handles them.

Everything is being carried out to the minutest detail, and the atmosphere will be exactly that of the famous Western court. Director Berthelet, through his personal study of the court and the knowledge of Judge Lindsay's methods, will be enabled to make these scenes of boyhood in trouble true to life and close to actual conditions.

Outside locations for the picture have practically all been selected, and many of the interior settings finished. The leading players have been tentatively selected, and will be announced shortly. It is expected that actual work on the play itself will begin within a few days. One of the hardest "characters" to find suitable to the part is the dog, which takes an important role. The dog which played the part on the stage originally now is dead, and another animal is being trained for the part.

The greatest care is being taken to make the play accurate in every detail, and every effort is being made to produce one of the greatest features of the year. The play was written by Fred Ballard.

Gates Writes Story for Carmel Myers.

The Bluebird offering for April 22 is another Carmel Myers picture entitled "The Marriage Lie," adapted by Harvey Gates from a story by Blair Hall and produced under the direction of Stuart Paton. It is based on an old theme handled in a new way.

Like most good stories "The Marriage Lie" revolves around the he and the she. The girl must meet the eternal question. She cannot retain a position with a salary large enough to support herself. In the ordinary stories there are three alternatives, marriage, death, or "The Crimson Letter." But in "The Marriage Lie" there is another solution, and that is what takes it out of the ordinary and provides a vehicle for a super screen performance on the part of Carmel Myers.

In "The Marriage Lie" the cast includes Harry Carter, William Quinn and Joe Girard.

No Tears in This Mae Marsh Picture

IT'S a tearless Mae Marsh in "The Face in the Dark," her Goldwyn production, from the story by Irvin S. Cobb. It doesn't follow that "The Face in the Dark" is not without sad moments. In fact, as Jane Ridgeway, a motherless girl, Miss Marsh has one of the most appealing roles she has yet been called upon to portray.

In the Cobb play Miss Marsh has the role of a girl who has great things to accomplish. She has to make her way in the world alone. She must be strong—a girl without sentiment. Even when she enters a boarding school and is ignored by the students her evident loneliness fails to bring tears. Nor does she weep when her fiance, a bank teller, is accused of a $100,000 theft.

"I welcomed the opportunity to go through a play without shedding tears," remarked Miss Marsh, to whose eyes tears can easily be brought. "I don't mind playing parts where tears are necessary, but it's a relief when you don't have to cry."

Outdoor Sets for Triangles.

A Canadian trading post, a summer camp in the Adirondacks, and a Mexican border village have been erected at the Triangle Culver City studios for current productions. "The Law of the Great Northwest," Ralph Westfall's play of the Canadian wilderness, required the reproduction of a typical trading station of that region, and many quaint French-Canadian types and Indians as supers intensify the realism of the picture. An Adirondack camp provides the locale for "Mademoiselle Paulette." Roy Stewart's latest western has as a setting a cowtown on the Mexican border. The Triangle decorators and carpenters have been rushing the work on these three sets.

Maud Wayne in Drama.

Maud Wayne, who has appeared in seventeen Keystone comedies, has her first dramatic role in the new Triangle feature production, "The Loyalty of Taro San," which Frank Borzage is directing. Miss Wayne plays opposite Jack Livingston. Her last comedy vehicles were "A Sea Serpent's Desire," "A Lady Killer's Doom," and "A Playwright's Wrong."

Scene from "Journey's End" (World).

Ethel Clayton's "Journey's End" High Society Comedy

A FORTHCOMING World picture of unusual interest to exhibitors is announced for release on May 13. Miss Ethel Clayton plays the leading role in "Journey's End," which is a mirthful high society comedy replete with entertaining "business" and laugh provoking situation, although possessing a vein of serious drama. The role is extremely fitting to the personality and ability of Miss Clayton, and created a very favorable impression to a critical audience when projected at a private showing.

Director Travers Vale selected Palm Beach as being the only satisfactory background for the picture, and a large company spent considerable time at that famous resort obtaining suitable effects. Those supporting Miss Clayton include Louise Vale, Muriel Ostriche, Frank Mayo, John Bowers, and Jack Drumier.

The story deals with the career of Aline and her husband, Phil Marsden, who are drifting apart, and enter into the novel arrangement that they are to separate for a period during which interval they were not to interfere with the actions of one another.

Magnificent Sets in "Salome."

Enthusiastic reports are coming from the William Fox offices in California regarding the forthcoming Theda Bara Super-Production, "Salome." The fascinating career of the beautiful woman of the Bible who demanded from King Herod as a reward for her dancing the head of John the Baptist has offered the motion picture impresario a striking theme for a stupendous production, and it is declared that he has done full justice to his subject.

While, of course, Miss Bara's impersonation of the world's first siren is the accented note in the film, the Fox forces are laying particular emphasis on the massiveness and gorgeousness of the settings built for the play on a vast location at Hollywood. And no man on that staff is fonder of lavish and sumptuous features than J. Gordon Edwards, who screened "Salome."

"Heart of the Sunset" Carries the Rex Beach Stamp

HEART of the Sunset," the famous Rex Beach novel distributed by Goldwyn, carries with it a measurable guarantee of success for the exhibitor who books it. Of all the factors entering into this production by far the most important is the direct influence of the author throughout its making.

The translation of a Rex Beach novel into a film drama is a process unique in itself. Both book and play are distinctive, yet both are unmistakably stamped with the individuality of the writer. A Rex Beach story retains all its virility, human nature and emotional appeal when it becomes a motion picture play. From between the covers of the novel his characters step on to the film, becoming no less real because they happen not to be invested with the Beach literary verisimilitude. This is accomplished by means of the author's contribution to the photoplay of not only his original creation, the novel, but of a new form of inspiration—his co-operation in every stage of the drama's making.

A Beach novel is not merely placed in the hands of the producing company with the right to film it. Instead the scenario is written under the supervision of the author if he does not have a hand in it. Cast, locations and settings come also under his inspection, with suggestions and advice when necessary.

When the picture is completed his co-operation does not relax. It is then, in fact, that Mr. Beach does much of his most effective work. In cutting the film his keen sense of story and screen values is employed with capital effect.

Even more valuable than this, however, is the fact that the author edits the titles.

Critics "Can" Would-Be Comedian.

Universal last week started an innovation when the reviewers of the motion picture trade papers were asked to pass upon a comedy, decide upon its merits and advise as to whether it should be released or "junked."

It was a comedy in which a newcomer to the screen played the leading role, and, being his screen debut, Universal asked the trade paper reviewers to make the decision as to the possibility of the comedian becoming a screen favorite.

After viewing the picture it was the consensus of opinion that the screen would not be seriously inconvenienced if pictures by the comedian were not released. They will not be.

In the future Universal purposes to take numerous persons into its confidence before attempting to popularize players. These persons, including the trade reviewers, will be asked to inspect screenings of persons who think they may be possibilities for motion picture honors and pass upon them.

Church Organ Praises "Cross Bearer."

"The Catholic News," a weekly magazine closely affiliated with the clergy of the Catholic Church, under issue of March 30 devotes a half column to a description of "The Cross Bearer," which is remarkable for its tone of superlative praise. "The Cross Bearer," which is distributed by World Pictures, is described as "thrilling, entertaining, a splendid, spectacular photoplay of timely interest."

A Triangle in This O. Henry.

A unique triangle drama was fashioned by O. Henry in "Nemesis and the Candy Man," in which candy motto kisses bring about a double-barreled ending for a tangled heart affair. William Dunn, Miriam Miles, Nina Byron and Ed Burns are the featured players in this new General Film release.

Scene from "Joan of Plattsburg" (Goldwyn).

"Joan of Plattsburg" Is Called Patriotic Comedy-Drama

WITH the release of Mabel Normand's "Joan of Plattsburg," scheduled for May 5, Goldwyn is offering to exhibitors and the public the first patriotic comedy-drama ever screened with confidence that the combination of this unusual story by Porter Emerson Browne and the artistry of Mabel Normand will bring money to box offices everywhere.

Retakes of important scenes have just been completed by George Loane Tucker to make the production conform to Governmental request for the elimination of certain scenes which have an indirect bearing on training methods pursued at the great Plattsburg military camp, where much of the action of the play takes place. Goldwyn says unhesitatingly that the picture in its new form is a greater, more powerful production than was the original.

"Joan of Plattsburg" is notable for its timeliness, and while it is in no sense a war story, nor can it be interpreted as propaganda, the story of the charter orphan who developed into an inspired soldier-girl is uplifting and thrilling.

A big note of patriotism runs through the story which is calculated to teach the truth that no matter how humble a person may be he or she may do her part in service of her country. The situations are replete with wholesome humor and a remarkable degree of human interest, shifting to moments of moving dramatic power. This unusual combination does much to make "Joan of Plattsburg" totally unlike any photo-production offered to the public since the great war began.

"The Blindness of Divorce" (Fox).

William Fox declares that "The Blindness of Divorce," the new Standard picture which has just been released, is destined frankly to show divorce as a work of the devil. "I have tried to make something more than an entertaining play," said Mr. Fox in discussing his new production. "I have tried to make a play that will force people to think. I have aimed to show just what the twenty-four sheets of the picture represent—a fiend pushing apart a man and woman whom God joined together."

The play was written and directed by Frank Lloyd. Charles Clary plays the part of the husband and Bertha Mann does some of the best acting of her career as the wronged wife and mother. Dramatic in the extreme is the big court scene, in which the woman, broken by the law, denounces the hypocritical judge.

Mix Tries to Be "Civilized."

William Fox announces that his latest Tom Mix special feature, "Western Blood," which has just been completed in California, is an innovation in plays of the West. It puts a crowd of cowboys in dress suits and lets them act accordingly, with Tom Mix as their leader, in awkward attempts to be "civilized."

Ned Finley Returns to Bat Cave, N. C.

The work of filming the "Blue Ridge Dramas" has been resumed by Ned Finley, Marion Henry and their players. They have again left New York for Bat Cave, N. C., for an indefinite stay. Several more stories by L. Case Russell will be filmed at once. It probably will be several months before members of the company return to New York. Mr. Finley expects to complete Blue Ridge Dramas far in advance with the favorable weather conditions now anticipated.

Plans now under consideration call for the production of six or seven "O'Garry" stories a year, as every fourth or fifth release of the Blue Ridge series. This decision follows the demand expressed for Ned Finley's favorite role of "O'Garry."

"The Return of O'Garry" is released this week by General Film Company. Other stories will be released by General Film every two weeks, "Mountain Law," the second of the series, being catalogued for release on April 27, this to be followed by "The Raiders of Sunset Gap."

250 Dancers in Ballroom Scene.

Two hundred and fifty dancers on the floor at once was the record breaking ballroom scene recently taken at the Metro studios in the forthcoming Bushman and Bayne picture, "With Neatness and Dispatch." The set, which covered the entire floor of the big studio, was beautifully decorated with palms and flowering plants, many of them of rare tropical beauty and brilliant coloring.

Among the young girls who played the "guests" were a number from the chorus of a well known Broadway musical play. The entire production has been staged with lavishness.

"Stolen Orders" Has Some Realistic Gambling Scenes

WITH public attention focused on gambling and gamblers, and with the recent sensational events incident to the prosecution of the John Doe gambling inquiry in New York, one of the most interesting scenes in William A. Brady's big feature picture, "Stolen Orders," promises to be that depicting a fashionable gambling club operating under full steam.

This institution of chance which will be shown on the screen in "Stolen Orders" is said to resemble closely, in fact almost to be a reproduction, of one of the clubs recently brought out of its discreet retirement in richly furnished quarters through the activities of the authorities. This particular place and its less particular methods of separating patrons from their cash has been the unwilling recipient of considerable attention from the newspapers.

In the Brady picture, Kitty Gordon, playing the wife of an American admiral, and possessed of an uncontrollable desire to make big bills grow from little greenbacks, gets into the toils of certain suave gentlemen whose business it is apparently to offer every facility to that end.

Kitty Gordon, Carlyle Blackwell, Montague Love, June Elvidge, George MacQuarrie, and Madge Evans enact the principal roles.

Scene from "Stolen Orders" (William A. Brady).

Punctured Tires in "Ordeal of Rosetta"

ENGINEERING a puncture sounds trivial, but Albert Lena, who assisted Director Emile Chautard in the production of Alice Brady's most recently completed Select Picture, "The Ordeal of Rosetta," spent a harrowing afternoon last week trying to bring on tire trouble at the right and appointed place. Following failure on the first attempt by reason of delayed execution a new start was made with a fresh tire carrying more explosive and timed for quicker results. But the action was too quick, and the results startling in the extreme. The tire, overcharged this time, blew out with a resounding roar before the car had covered half the allotted distance, and the force of the explosion was more in keeping with Keystone comedy than Select drama. The perfection of practice, however, was demonstrated in the third tryout, and Assistant Director Lena breathed a sigh of relief.

"The Ordeal of Rosetta," which Miss Brady has just finished, will be the fifth of her Select Pictures. The story, which deals with the fortunes of a Sicilian, is a tale of young love and adventure, some of the scenes being taken from Sicily and South America, but most of the action being laid in the United States. In it the star plays a dual role of great emotional force, and is supported by an excellent cast, including Craufurd Kent, Ormi Hawley, Maude Turner Gordon, Henry Leoni, and Hazel Washburn. Just at present she is taking a few days of well earned rest before commencing work on her next Select subject.

Scene from "The Ordeal of Rosetta" (Select).

"The Kaiser" Lithographs Spell Ruin for Billboards

SO INTENSE is the feeling aroused by "The Kaiser, the Beast of Berlin," that the organizations controlling the billboards in the various cities where the picture is now being shown have complained to Jewel Productions, Inc., that the posters constitute a serious menace to their boards.

One of the striking features of "The Kaiser" paper is the bestial likeness of the German ruler. Patriotic citizens seem to take a keen delight in making this face a target for missiles of every description. In the Bronx section of New York City, for instance, a number of young men attacked the Kaiser's face with the trunk of a tree, using it as a battering ram. Although the board was constructed of sheet iron, a hole was speedily punched through.

Jake Myers, in charge of Jewel's sniping and posting crew in New York, reported that it is impossible to keep the head of the "Beast of Berlin" intact overnight. Although his men are making herculean efforts to keep up with the demand for new Kaiser sheets they find the German "Him of Hate" too heartily detested for his features to remain unmolested for even the briefest period

Incidentally, a clear case of pro-German activity was uncovered by Jewel poster spotters last week when they discovered a boy industriously cutting out the Kaiser's head from one of the 24-sheets. Questioned, the boy declared that a man who spoke with a decided German accent paid him five cents for every head he cut out. The man followed him up, appearing as each head was removed and paying the nickel promised. The presense of the Jewel spotters evidently scared this individual away because a search of the neighborhood failed to reveal him. The matter was then reported to the police.

Crowds in Front of Broadway Theater, New York, Where "The Kaiser, the Beast of Berlin," Is Being Presented.

Business Looking Up, Says Harry Berman

THAT the business which the coming of spring has brought to the exhibitor has caused the latter to become his optimistic self once more and that all indications point to a highly profitable spring and summer for the industry is the statement advanced by Harry M. Berman, sales manager of Jewel Productions, Inc.

The manner in which the trade in general is responding to announcements of the release of big features and, of even greater importance, the manner in which the fans are now flocking to the theaters, are the factors responsible for the Jewel official's belief.

The first of his organization's spring releases, "The Kaiser, the Beast of Berlin," is getting the full benefit of this demand for big features. Already the bookings which have been obtained on this subject have broken all his company's records for business, says Mr. Berman.

An encouraging feature of the upward business trend is that it is not confined to any one section of the country. Instead, practically every state in the Union and almost every city and town is now yielding a profit to those exhibitors whose faith in the ultimate return of good times caused them to make every sacrifice to keep their doors open during the long, lean winter just passed.

"Unclaimed Goods" (Paramount).

Under the direction of Rollin Sturgeon, Vivian Martin recently finished "Unclaimed Goods," her next Paramount picture, which is now ready for April 15 release. The airy style of the picture, which has yet its moments of seriousness and thrill, is well suited to the breezy manner of the little player, who is equally at home as a Western girl, a chid of the tenements or a little girl of the New England type.

Johnston McCulley wrote the story and Gardner Hunting the scenario, while George C. Van Trees did the photographic work on the film.

Baby Ivy Ward Again with Metro.

Baby Ivy Ward, the four-year-old emotional actress, who scored a personal triumph as the little Belgian girl in Metro's great patriotic production "Draft 258," has been engaged to play a sympathetic child role in support of May Allison in her second Metro starring vehicle, now being produced by Harry Franklin under the working title of "The Candy Girl."

Scene from "The Helping Hand" (Mutual).

Margarita Fischer's "Primitive Woman" Heads Mutual

MARGARITA FISCHER is announced by Mutual in "The Primitive Woman," released April 15. The play is from a widely read story by Henry Albert Phillips, scenarioized by William Parker. The production was made under the direction of Lloyd Ingraham at the studios of the American Film Company, Inc.

This is a comedy of the rollicking type that is responsible for the popularity of Miss Fischer. Elemental woman is a theme that has been a meaty subject for psychologists and novelists, as well as satirists, and it is the last phase that has furnished the author with many humorous and absurd situations, which are played up in this delightful comedy in an original way.

A modern daughter of Eve arrayed in talcum powder and some sea-weed roams the woods in order to show up a highbrow professor of antediluvian humanity whose ideas of prehistoric women have proved distasteful to her. Nan Graythorpe is "The Primitive Woman" played by Miss Fischer, and she leads Professor Learned, the delver into archaic subjects, a dog's life until, his ideas shattered, he tears up his notes and marries the "primitive woman" on condition that she return to twentieth century habits and conventional garb.

Jack Mower plays the learned professor, and the cast includes such well known actors as Emma Kluge, Millard Wilson, Helen Howard, Molly McConnell, and Edward Peil.

The Screen Telegram Nos. 14 and 15 will be released April 17 and 21. The interesting angles of the war situation and the activity in operations in the United States for the grand drive against the Kaiser's barbarians are graphically shown. A timely picture in the issue No. 10 showed how the "Mystery Gun," with which the Huns bombarded Paris at a distance of seventy-six miles, was operated.

"The Helping Hand" is the title of the Strand comedy starring Billie Rhodes released April 16. Mary became peeved when Jim told her that Jack had made a bet he would become engaged to her within a week, and decided to take some of the ego out of him. She becomes engaged to Jack all right, but Jack finds he can't smoke, dance, drink or play cards, and is about to abdicate in favor of Jim, when he discovers Jim's perfidy. Jim is mussed up considerable before Jack gets through with him, and Jack wins the right to be a real man.

Miss Minter Christens Plane.

During her two years' sojourn in Santa Barbara, making pictures for the American Film Company, Mary Miles Minter has been identified with every civic event of public importance, but the recent dedication of the marvelous hydroplane built at Santa Barbara by Alan and Malcolm Loughead for government service has impressed her more strongly than anything she has done for war service.

Mayor Neilson, of Santa Barbara, made a brief address before William Dawson introduced Miss Minter. The little player then broke a bottle of water on the prow of the graceful plane.

From the basket concealed in the pilot's seat Miss Minter then released six beautiful white doves.

East and West Metro Plants are Humming

WITH four productions just completed, one in the last stages of completion, and seven with themes ranging from powerful drama to romantic comedy either started or ready to be placed in the hands of stars and directors, Metro's western and eastern studios are crowded and bustling with activity.

At the Hollywood plant of the company, which is entering upon a new era of expansion with Joseph W. Engel, treasurer of Metro Pictures Corporation, in charge of all matters of policy, and George D. Baker in full charge of producing, two stars have completed productions, while one has interiors to do and three will immediately begin new pictures.

Edith Storey and her company are taking the last scenes of "Treasure of the Sea," an original story by Leighton Osmun, under the direction of Frank Reicher, preparatory to beginning work on "The Demon," her next vehicle.

Viola Dana is working nights to finish "Riders of the Night," written and directed by John H. Collins, in order to start immediate work on "Nita's Wooing," the working title of her next picture. It is a romance of the great cattle ranches of California. The story is an original by Albert Shelby Le Vino, who also made the screen adaptation.

Bert Lytell, who has been doing exteriors in Arizona for "The Trail to Yesterday," a picturization of Charles Alden Seltzer's novel, under the direction of Edwin Carewe, will make his interiors for this, his initial Metro picture, at the Hollywood studio. His next picture will be directed by Will S. Davis, who has been directing Bushman and Bayne at the eastern studios.

In the eastern studios in New York two stars have completed productions for immediate release and three pictures are in the process of screening. May Allison has completed her initial Metro starring vehicle in her own right, "Social Hypocrites," picturized from Alicia Ramsey's stage play, "Bridge," by June Mathis and Albert Capellani, and directed by Mr. Capellani. The new star is now making a photo-version of a story by May Tully, known under the working title of "The Candy Girl."

Francis X. Bushman and Beverly Bayne recently finished their last scenes for "With Neatness and Dispatch," a screen version of Kenneth L. Roberts' story of the same name. June Mathis and Luther Reed prepared the scenario for this picture, which was directed by Will S. Davis.

Albert Capellani is now directing an all-star production of Edith Wharton's novel, "The House of Mirth." June Mathis and Mr. Capellani prepared the scenario for the screen.

In "An Alien Enemy" Miss Glaum Has Sympathetic Role

UP TO the time that Louise Glaum became a Paralta star her great reputation in the motion picture world had been built up largely upon her ability to portray roles which combined the vampire type of characterization and that of sympathetic delineation. With the undertaking of her first production under the Paralta banner, which has just been completed under the direction of Wallace Worsley, from Monte M. Katterjohn's story, Miss Glaum will be introduced as a thoroughly sympathetic character, at certain episodes of the story, however, having an opportunity to display those rare qualities which have made her delineation of intensely dramatic roles famous.

The title of the story is "An Alien Enemy," a title which indicates something of the story, inasmuch as the scenes are laid around the history of a German-American born girl of high ideals and instincts, who, though having been reared in the midst of an American nest of German Kultur enthusiasts, is able, through the course of stirring events of international politics, to surmount the bonds laid upon her by her Prussian ancestry and associates, and emerge as a thoroughly loyal American woman.

Cast Chosen for Pathe Serial.

"The Wolf Faced Man" is the working title of another Western serial being made for Pathe Exchange, Inc., by the Diando Film Company in California. Work on this serial, which will portray new thrills, new mystery and new stunts for serial fans, has begun. The release date has not been selected. The cast chosen includes George Larkin, Betty Compson, Ora Carew, Horace B. Carpenter, William Quinn, Fred Malatesta, Harry O'Connor, True Boardman. The camera work will be done by W. H. Thornley and Robert Phelan.

The story has been written by Lucien Hubbard and W. A. S. Douglas. Mr. Hubbard is also writing the continuity.

Either Open or Contract, Says Universal Chiefs

"BOOK exhibitors as they want to be booked whether open or contract. Let them be the judges of what will be best for their box offices. When they book any Universal brand give them every assistance in promoting the picture."

This wire has been sent to every branch manager of a Universal Exchange. It was followed by a letter explaining that several prominent exhibitors appeared to have the idea that in order to obtain one of Universal Special Attractions it was necessary to book all of them.

For several months the sales executives of Universal have been endeavoring to impress upon the members of the sales organization that Universal was neither an advocate of the wildcat booking nor of the contract form of booking. The booking question, according to the sales manager, is a question for the theater manager himself to decide. He is on the ground and should know the desires of his patrons. He should know their likes and dislikes and therefore should be in a position to know if they want him to tie up through contract with one company or if they want him to "shop around."

Mae Marsh in Georgia.

Easter week found Mae Marsh among the peachblossoms and oleanders of Southern Georgia, her first visit to the happy hunting ground of all screen stars. Savannah and its neighboring towns afford splendid opportunities to the director in search of almost any locale, yet it is doubtful if the city has ever been called upon to furnish anything more real than the scenes Director Hobart Henley went in quest of.

A neglected mansion of the type which is fast disappearing from the Southern states was the direct object of the journey, and the success of his mission is attested by the stills received by Goldwyn. They show precisely the sort of decaying grandeur described by the author, Edith Barnard Delano, in the story from which the photoplay is adapted.

Scene from "Her One Mistake" (Fox).

Gladys Brockwell Has Dual Role in "Her One Mistake"

THE name of Gladys Brockwell has become asociated with dual roles and double exposure in motion pictures because these features have been prominent in many of her productions for William Fox. In "Her One Mistake," Miss Brockwell's newest drama, the Fox offices declare that she attains greater heights than ever because this time her impersonations are so widely different, not only in character, but in physical appearance.

It is said that Miss Brockwell has been so adept at her make-up that even exhibitors will find it extremely difficult to believe that Peggy Malone is none other than Miss Brockwell herself.

Notable among the photodramas in which Miss Brockwell has portrayed more than one person, in the past, are "Sins of Her Parent," "Conscience" and "The Moral Law." In "Conscience" Miss Brockwell was seen in five characters.

George Scarborough, the noted playright, provided the story for "Her One Mistake," and the picture was staged by Edward J. Le Saint. It is one of the Fox Special Features.

Gerard Film Arousing Enthusiasm Wherever It's Shown

THE first week of April was marked by several special showings of Ambassador Gerard's "My Four Years in Germany," which has recently been acquired by the First National Exhibitors' Circuit. Upon the request of Lieutenant J. M. Loughborough the big feature was taken out to Camp Upton on the evening of April 2 and shown to over 3,000 soldiers, mostly members of the 305th Infantry, at Y. M. C. A. headquarters. So insistent were the boys in khaki that all their fellow-soldiers see the picture they would not let the operator in charge of the film return to New York until he had obtained H. M. Warner's consent by telephone to show the picture again at the camp in the near future.

A remarkable tribute was also accorded "My Four Years in Germany" in its selection by the Chamber of Commerce of Washington to start off the Third Liberty Loan campaign in the capital on the evening of April 6. Sidney B. Lust, chairman of the publicity committee that had the opening of the drive in the District of Columbia in charge, gave an exhibition of the picture to one of the most distinguished gatherings that has been entertained by the National Chamber of Commerce in many a day. Practically all the members of President Wilson's cabinet were present, headed by Secretary McAdoo of the Treasury. The officials showed marked enthusiasm at the many dramatic climaxes in Ambassador Gerard's story.

On the day previous to the showing at Washington, the film was exhibited at the New York State convention of Methodist Clergymen at Newburgh. The Rev. C. C. Marshall of New York City opened the exhibition, declaring that he considered the screening of the Gerard picture the most important one of the many matters that would come before the convention for consideration.

In this connection it is also interesting to remark that "My Four Years in Germany" played to capacity houses at the Knickerbocker theater during Holy Week, proving that the public has come to consider the film as something different from the ordinary screen entertainment.

Arrangements have also been made to show the Gerard picture to the national encampment at Spartanburg, S. C., on April 15.

"He Couldn't Fool His Wife" (National).

The trio of laughmakers, "Bud" Duncan, Dot Farley and "Kewpie" Morgan, appearing in the Clover Comedy series produced by the National Film Corporation of Denver, hit the high places in their latest farce vehicle, "He Couldn't Fool His Wife." This General Film release recounts the embarrassing marital difficulties encountered by one "Hen" Peck when he becomes involved in the meshes of a net woven by a number of chorus girls and a terrifically bad burglar.

"By Heck, I'll Save Her" will be the fourth release in this series.

Big Undertaking for One Man.

An attempt to steal thirty-six magazine rifles and two dozen boxes of ammunition from Metro's Hollywood studio was made last Thursday night. The night watchman at the Metro plant surprised the intruder at work. The latter vaulted over the studio fence and escaped.

Marcus Loew Praises "The Beast of Berlin"

FOLLOWING up the action of his organization in booking "The Kaiser, the Beast of Berlin," over its entire circuit, Marcus Loew has written a letter to Jewel Productions, Inc., in which he warmly praises the feature.

It is Mr. Loew's practice personally to review all productions submitted to his organization for bookings. These pictures are projected at private presentations.

Although "The Kaiser" proved no exception to this unvarying rule, it impressed the head of the Loew theatrical enterprises to such an extent that he paid a special trip to the Broadway theater last week for the purpose of seeing it a second time. The following letter was written immediately upon his return to his offices:

"I cannot refrain from sending this letter, congratulating you on the wonderful production and propaganda of your picture, 'The Kaiser.'

"As you know, we have booked this picture in all of our Greater New York theaters, as well as those out of the city. I am also instructing E. A. Schiller, our Southern representative, to be sure to play this production wherever there is a camp, as I consider this picture of great importance to the boys who are going to the front to fight for us, as well as those who are staying at home.

"No true American, after seeing this picture, could fail to do his bit, whether at the front, fighting the enemy, or at home, contributing to the Red Cross and the various other things that one can do while at home.

"In conclusion, permit me to say that every American will be grateful to you for this production.

"MARCUS LOEW."

Rare Shot for Animated.

The actual shooting down of a German aerial raider over Paris is one of the remarkable features of Universal Animated Weekly No. 17. The pictures show the anti-aircraft guns in action from pits in the suburbs of Paris, and then the aircraft high in the sky. The camera is kept focused on the airplane while shrapnel bursts about it, when suddenly it is seen to fall and crash to earth. Afterward the screen shows the machine on the ground. Pictures of the damage done in this same air raid are shown by the Animated Weekly.

Scene from "Humdrum Brown" (Paralta).

Metro to Distribute Sherrill's "My Own United States"

"My Own United States," starring Arnold Daly, is to be presented by William L. Sherrill as a Screen Classic super-feature, and distributed throughout the country by Metro Pictures Corporation, according to an agreement entered into last week between Mr. Sherrill, who is president of the Frohman Amusement Corporation, which produced the picture, and Screen Classics, Inc.

This patriotic motion picture epic, which is a stirring, accurate, and authoritative representation of the early days in which America conceived her democratic institutions, and the latter days in which she championed world democracy, opened at the Rivoli theater in New York, Sunday, April 7. Mr. Rothapfel selected it as the most dramatic and appropriate photo-play to inaugurate that new theater's drive for the Liberty Loan. Mr. Daly himself because the principal speaker in behalf of the Government's new loan, making his first appearance at the Sunday afternoon performance. Fitting music, including a specially composed song entitled "My Own United States," sung by a male quartette, attendants in uniforms designed for the occasion, and other features of a significant nature signalized the projection of this most unusual production.

Scene from "My Own United States"

"My Own United States" is not a war picture, but a dramatic sensation, woven around the most exciting episodes of American history and the most heroic figures participating in these events. The periods depicted were screened after the most infinite care and research work had been taken to secure correctness even in the minutest detail. Exact locations of historic happenings, such as the ground upon which Burr and Hamilton fought their famous duel, and the famous old frigate, "Constitution," upon which Philip Nolan was imprisoned, were used to give a faithful and precise presentation of striking facts from chapters of American history.

An absorbing love story runs throughout the picture. John W. Noble directed "My Own United States," which was written by Anthony P. Kelly.

"My Parisian Wife" (Universal).

Carmel Myers is surrounded by a notable cast in "My Parisian Wife," the picture in which she is now working. Andrew Robson, the dramatic actor, has been picked by Director Joseph De Grasse to play the part of her father, while Lule Warrenton, better known as "Mother" Warrenton, will take the role of mother of the little friendless French girl, Miss Myers' latest part. Miss Warrenton gained fame at the head of her own producing company, which made a series of kiddie plays, but she has now returned to Universal City to play the more important character parts. Edwin August is another star who has once more signed the "Big U" roster and who will be seen in support of Carmel Myers.

The story opens with a dramatic situation where the little Gallic maid has for a lark gone for a joy ride with a handsome young man in a nice big car, only to discover that he has stolen the car.

Microcinematography in Pictograph No. 115

ONE of the most remarkable evidences of the educational force of the screen is found in the subject "Microscopic Revelations," appearing in the 115th release of Paramount-Bray Pictograph, "the magazine on the screen," prepared especially for the Bray Studios, Inc., by Dr. R. A. Spaeth, professor of biology at Yale University.

Dr. Spaeth, an authority on biology, with specially constructed microphotographic apparatus, has made it possible to show the circulation of the blood and demonstrates in a clearly visible way the coursing of the life-giving fluid through the veins and arteries.

Beginning with the heart of a frog, which, as in all cold-blooded animals, is surprising tough and can be handled without injury, Dr. Spaeth traces the circulation throughout the anatomy of the animal. The heart, placed in a salt solution, is shown beating vigorously. The cause of the heart-beat remains a mystery, as yet unsolved by science. Raised 2,000 diameters under the microscope, the action of the muscles is seen clearly, and in the webbed foot of the frog the blood corpuscles are visible rushing along at each heart pulsation.

Next an egg taken from under a setting hen after three days, when carefully opened discloses the embryo chick with beating heart and shows that the pulsations occur even before the blood itself is formed, but by the time the chick is slightly older there is a lively circulation.

Miss Fischer Turns Somersaults.

Margarita Fischer, the sprightly little comedy star of the American Film Company, who has just finished "A Primitive Woman," in which she displays some beautiful gowns, is an expert at turning somersaults, which doctors say are wonderful for unkinking tense muscles. In this play Miss Fischer turns somersaults one after another. She tried to teach the dignified professor—played by Jack Mower—but the professor is a bit too heavy for graceful somersalts and keels over on one side every time he tries it.

More Prints for Broncho Billy.

Demands have been so strong for the ten Broncho Billy dramas of the hills and plains that Essanay has revivified that the company now is planning to issue other prints of the famous pictures. These will be issued in blocks, one picture coming out each week. They will be released through the George Kleine System.

Hart, Ferguson and Fairbanks in Artcraft for April

DURING the month of April three productions will be released by the Famous Players-Lasky Corporation under the Artcraft trademark presenting a wide variety of subjects, as well as in the character of the stars William S. Hart appears in a sensational Western picture, Elsie Ferguson in a high class society drama, and Douglas Fairbanks introduces new methods of producing laughter in his acrobatic way in a comedy-drama.

Hart started on the first day of the month with "The Tiger Man," a Thomas H. Ince production from a scenario written by J. G. Hawks especially for the star, and directed by himself. A number of the scenes were staged in the desert, and large ensembles are seen in the picture.

On April 8, "The Lie," starring Elsie Ferguson, was released. Aside from the fact that it provides Miss Ferguson with an intensely emotional role it is a vehicle entirely different from anything she has appeared in on the screen.

"Mr. Fix-It" is the title of the Douglas Fairbanks offering released on April 15. This picture was produced by Allan Dwan from a scenario by himself based on a suggestion by Ernest Butterworth, and presents Fairbanks as the expounder of the theory that happiness is a habit that comes only to those who afford happiness to others. Aside from the entertainment afforded by the display of his remarkable talents, Fairbanks is imbued with a sincere desire to teach a lesson of cheerfulness with each picture, and "Mr. Fix-It" is said to fulfill his wishes in this direction.

Unique acrobatic "stunts" were devised for Fairbanks to perform. One of the startling feats is a hand over hand climb across a political banner swinging across a street. Fairbanks has doffed his Western make-up for "Mr. Fix-It," and appears in conventional clothes. The leading members of the large cast include Wanda Hawley, Marjorie Daw, Catherine MacDonald, Frank Campeau, Leslie Stuart, Fred Goodwin, and Margaret Landis

Bessie Barriscale Has Finished "Blindfolded"

BESSIE BARRISALE has completed her Paralta play, "Blindfolded," under the direction of Raymond B. West, and will start immediately on "Patriotism," which has been written for her by two of the staff writers at the Paralta studios, R. B. Kidd and Jane Holly.

"Blindfolded," which is from the pen of E. Richard Schayer, is considered by Miss Barriscale as one of the most complex roles which she has ever enacted before the camera. In it Miss Barriscale is seen in the role of a young girl who is educated by a crook, a sort of Fagin, who teaches her all the science of yeggdom instead of her A B C's. She learns to open safes by touch and her sense of hearing, and the numbers of the combinations constitute her arithmetic. Surrounded by these environments she will still be seen as the natural, lovable, little person, who will win the hearts of the audience, the kind of a girl that Miss Barriscale can portray so well.

Through all the melodramac happenings, the thrills, and suspense, with which the story abounds, there runs a current of human appeal that awakens a warm sympathy for the heroine.

Pictograph Paragraphs.

The men of one of the Western cantonments have a unique pair of mascots in two half-grown grizzly bear cubs, which are shown in the 114th release of the Paramount-Bray Pictograph, "the magazine on the screen," under the title of "Grizzly Bear Pets." The bears have been taught a number of amusing tricks by their soldier trainers.

"Uncle Sam's Stamp Factory" shows the process the little squares of green, red and blue gummed paper go through, and the automatic machinery of remarkable design and operation which does the work and which is so intricate and life-like that it is one of the mechanical wonders of the generation.

"Goodrich Dirt, Mat Artist," is a cartoon by Wallace Carlson, of the Bray Studios, Inc. The endeavor to earn an "honest" dollar sends Goodrich Dirt into the arena to match his strength against a mighty wrestler.

"Women's Work in the Third Liberty Loan Campaign" shows Mrs. William G. McAdoo, daughter of the president and wife of the Secretary of the Treasury, together with the other officers of the National Women's Liberty Loan Committee in her work of telling the women of the United States the method of securing the enrollment of five million women to assist in the raising of money.

Scene from "I'm a Man" (General Film).

Pathe to Combine Open Booking and Program Methods

BEARING the decision upon a careful investigation of conditions throughout the trade, and the testimony of representative showmen in all parts of the country, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., announced this week that beginning April 15 all Pathe Plays starting with "Innocent" and looking forward into the future, will be booked in what is to be known as the "Pathe Selective Feature Service."

This policy will combine the good points of the open booking and program plans. All exhibitors who have contracts for Pathe Plays will on April 15 and thereafter be allowed to select Pathe Plays in accordance with this policy beginning with the next feature they are to run, while exhibitors whose contracts for Pathe Plays do not go into effect until after April 15 will be permitted to select their pictures from the beginning. On the other hand, all exhibitors will be sure of a Pathe feature every two weeks if they want it, thus eliminating the uncertainty of the so-called "wildcat" plan of booking.

Last week Mr. Brunet sent to the most widely known exhibitors in the country the following wire: "Reports received by us from all parts of country indicate that a majority of exhibitors favor open market booking against program booking. I take liberty of asking your opinion as representative exhibitor in your community, so we can be guided by best interest of exhibitors in determining this vital question. We have a great many important productions for release this year and will be guided by exhibitors' views as to the best method of distribution from their standpoint."

The feature pictures affected by Mr. Brunet's order covered in this service are "Innocent," "Loaded Dice," "The Naulahka," "The Great Adventure," "The Hillcrest Mystery," "Twenty-One," "How Could You Caroline," and "The Mysterious Client."

"Twenty One" is released April 7, while "Ruler of the Road," "How Could You Caroline" and "The Mysterious Client" have just been set for April 21, May 5 and May 19, respectively.

Scene from "Passing of the Third Floor Back" (First National).

Strong Cast in Fox Picture.

"The Blindness of Divorce," a William Fox Standard Picture which has just been released and which Mr. Fox himself describes as "appealing to the hearts of all womankind," has a cast of such importance and prominence, says a statement from the Fox offices, that exhibitors should call special attention to it.

"We gave Frank Lloyd, the director, carte blanche in selecting the players," Mr. Fox asserted, "and told him that if his needs could not be met within the confines of our own studios in the West, to seek further."

Shift in Famous Players Releases.

A change has been made in the order of the Paramount and Artcraft releases for April occasioned in balancing the program for that month. "Mr. Fix-It," an Artcraft originally set for release on April 22, has been advanced one week, and will go out on April 15. This is a Fairbanks picture. "Rich Man, Poor Man," a Paramount picture starring Marguerite Clark announced for release on April 15, has been moved back one week, and will be released on April 22.

Metro Will Present Dolly Sisters in Romantic Drama

THE Million Dollar Dollies," an elaborate photoplay of beauty and romance, starring the widely known Dolly sisters, has been acquired by Screen Classics, Inc., and will be distributed by Metro Pictures Corporation. This romantic fantasy was written and directed by Leonce Perret, the noted French director. Emerald Pictures Company produced the subject.

Appearing as themselves, the Dolly sisters, Roszika and Yancsi, are provided with a vehicle which offers them ample opportunity to display their dancing ability. Each of the Dollies wears forty-eight complete changes of costume in the course of the action, presenting a pictorial review of fashions the like of which perhaps has never before been seen on the screen.

The story concerns the adventures of these fascinating twins, known everywhere for their cleverness and charm. They are beloved by Jack Hobson and Tom Hylan, two young men of wealth and position, but refuse to marry the boys until they have as much money as their prospective bridegrooms.

The settings of this latest Screen Classics production are most elaborate and massive. The most notable of these is the Oriental hall of an exotic Hindu palace, which occupied the greater part of the floor space of the large Biograph studio.

A superior cast assists the Dollies in their twin appearance as stars on the screen. Among these are Dolores Cassinelli, Ernest Maupain, Bradley Barker, Huntley Gordon, Paul Doucet, and Marshall Philips, who plays the alienist, is a capable photoplayer.

Activities at Tom Ince Studios

For the purpose of completing certain snow scenes for "Tyrant Fear," her forthcoming Paramount picture, Dorothy Dalton, accompanied by Thurston Hall, her leading man; R. William Neill, the director, and a staff of assistants and camera men journeyed to Truckee, Cal., this week. Immediately upon her return, Miss Dalton resumed work at the Ince studios upon the new Paramount picture in which she has the role of a secret service operative, and in which Thurston Hall plays opposite her. Charles French interprets the part of a German master spy.

Charles Ray again is given an opportunity of displaying his prowess as a "scrapper." In his latest picture Ray battles with half a dozen fighters, three of whom have enviable ring records. Victor Schertzinger is in charge of the picture, and has added many artistic touches to the work.

Enid Bennett's latest production, "The Biggest Show on Earth," was given a private showing recently to an invited audience. The affair was primarily intended as a welcome home to Miss Bennett and her husband, Fred Niblo, the well known legitimate actor and star in Cohan and Harris productions.

William S. Hart is still in Northern California getting snow scenes for his next picture, and meantime Artcraft will release "Selfish Yates."

Keenan and Lloyd Lead Pathe April 21.

FRANK KEENAN in "Ruler of the Road," a big railroad drama, the seventh episode of "The House of Hate," and Harold Lloyd in a lively one-reel comedy, "It's a Wild Life," lead the Pathe program for April 21.

"Ruler of the Road," the second Keenan play to be released by Pathe, is a remarkably strong screen drama adapted from the story by Jeannette Lee, called "Simon Tetlow's Shadow." It was produced under the direction of Ernest C. Warde.

The seventh chapter of the Pathe serial, "The House of Hate," is particularly thrilling. Among other startling features is the assassination of a man by a knife, which is hurled through the victim's throat. This remarkable scene was obtained by one of George B. Seitz's original camera tricks. It is graphically realistic when seen on the screen.

"It's a Wild Life" is another one-reel Harold Lloyd comedy in which Bebe Daniels and Harry Pollard help him to new heights of humor. The reel is full of action and amusing situations with a roaring climax at the finish.

The Pathe program includes another interesting travel scenic entitled "Trinidad." This number contains interesting views of the island with its mosques, thatched houses, tropical foliage and quaint inhabitants.

Hearst-Pathe News No. 34 and 35 are released on this program.

"The Trap" Released April 15.

"The Trap," with Alice Brady in the star role, is scheduled for release on April 15 by World Pictures. The character of this picture is a decided deviation from her immediately previous screen drama, "Spurs of Sybil." That picture was a society comedy done in a broad farcical manner, but "The Trap" is a forceful drama dealing with the vicissitudes of a persecuted girl. It gives Miss Brady several supreme opportunities for the expression of her dramatic ability and possesses a climactic development of the intensest kind. Director George Archainbaud handled the production, and the supporting cast is of unusual excellence.

"Blue Blood" Has Good Cast.

Howard Hickman gives a fine portrayal as the star in "Blue Blood," one of the Selexart dramas distributed by Goldwyn. Mary Mersch lends charm to the role of Grace Valiant.

Of the masculine roles second only in importance to that of Mr. Hickman is the one intrusted to George Fisher. An important role is allotted Nona Thomas as Helen Blakeley, the nurse. Ida Lewis helps not a little in the role of Mrs. J. Montgomery Valiant, a woman of society, whose chief aim is to force her daughter into a supposedly advantageous marriage.

Bill Russell Opens April 22.

William Russell has completed work on "Hearts or Diamonds," the first of his pictures for William Russell Productions, Inc., and it has been set for release by Mutual, through which the Russell productions will be distributed, for April 22.

"Hearts or Diamonds" is from the story of William Hamilton Osborne, and was directed by Henry King. It contains a vast amount of fast and spectacular action. Mr. Russell has made a reputation in action pictures. It furnishes a number of comedy touches. Charlotte Burton plays the leading role.

Churchmen Praise "Cross Bearer."

It was a notable gathering at Carnegie Hall Tuesday evening, March 26, which saw the new World-Picture, "The Crossbearer," presented there under the auspices of the Knights of Columbus for the purpose of furthering the drive for the Catholic war fund. Heading the list of notables was Cardinal Farley.

"The Cross Bearer" received the heartiest sort of a greeting from the assembled multitude, who were deeply impressed with the vitality and importance of the production.

Patton Makes Flying Mount.

A feat of horsemanship never before shown on the screen will furnish a thrill in Roy Stewart's latest Triangle release, "Paying His Debt," according to Director Cliff Smith. To Billy Patton, Triangle cowboy and former Texas ranger, go the honors for pulling something new. Carrying a Winchester rifle in each hand Patton bursts from a ranch house and leaps upon his waiting broncho without touching a hand to the saddle or a foot to the stirrup. Smith declares it is one of the most unusual and daring flying mounts ever included in a western screen thriller.

Five Players Portray Two Roles.

The nature of the story chosen for "Ace High," a new William Fox picture on which Tom Mix has just begun work, makes necessary what is said to be a thing almost without parallel in motion pictures. Five persons are required to play two characters in the production.

Tom Mix himelf appears as Jean Rivard, the hero. Lloyd Perl and Lewis Sargent portray Jean as a boy of ten and of fifteen, repectively. Kathleen Connors, new leading woman for Mix, is Annette Dupre in the drama, and Virginia Lee Corbin is Annette as a child.

Picture Theaters Projected

BIRMINGHAM, Ala. — Alcazar theater has been purchased by Marvin Wise.

CHICO, CAL.—Lilly-Fletcher Company has contract to erect Victoria theater, 125 by 57 feet, at 612 Palos Verde street, to cost $16,525.

LOS ANGELES, CAL.—S. Morton Cohn and Eugene Levy are considering the erection of a vaudeville and moving picture theater on 6th street, with seating capacity for 2,500.

PASADENA, CAL.—Moving picture theater will be erected at corner East Holly street and North Raymond avenue by B. O. Kendall.

SAN FRANCISCO, CAL.—Samuel H. Levin has plans by Reid Brothers for a moving picture theater 75 by 150 feet, at corner Clement street and 9th avenue. It will be known as the Grand and have seating capacity for 2,200.

SAN BERNARDINO, CAL.—Strand theater has been purchased by C. A. Reinoehl.

TAFT, CAL.—Rex theater has opened C. & C. theater.

UPLANDS, CAL.—J. B. Townsend has purchased Colonial theater from Frank S. Davis.

DERMOTT, ARK.—Moving picture theater has been opened here by C. H. McCroskey.

NEW CASTLE, DEL.—John J. Tobin has plans by J. J. Kennedy, 925 Market street, Wilmington, Del., for a one-story moving picture theater, 30 by 100 feet, to cost $15,000.

WASHINGTON, D. C.—Contract has been let to remodel building at 318 Ninth street, N. W., for theater. Improvements will cost $11,000.

ALBANY, GA.—Rawling Theater Company will remodel building for moving picture theater.

CORDELE, GA.—Curran R. Ellis, Macon, Ga., is preparing plans for converting building into moving picture theater, to cost $5,000.

MACON, GA.—Fosdick Commission, Washington, D. C., will erect theater at Camp Wheeler, 130 by 70 feet, with seating capacity for 2,500. Harry P. Harrison, executive chairman, Training Camp Activities, Washington, D. C.

MARIETTA, GA.—Marietta Amusement Company, incorporated with $50,000 capital by F. G. Marchman, Will A. Du Prey and Ralph W. Northcutt for purpose of establishing a moving picture theater.

CHICAGO, ILL.—Dirk Kemp has taken over lease on theater at 2122-28 W. Chicago avenue from Edward Iverson.

KEWANEE, ILL.—Olympic theater has reopened under management of D. Fahay.

WAUKEGAN, ILL.—Waukegan theater, on Water, near County street, has been leased by A. Goodman of Chicago.

FARMLAND, IND.—Bodkin Brothers have purchased building on Main street, and will convert it into moving picture theater.

FOWLER, IND.—Banzai theater has been redecorated and reopened.

GREENSBURG, IND.—Will Francis, proprietor of Southside moving picture theater, has leased room now occupied by Citizens' National Bank, and will move into it in the near future.

AVOCA, IA.—Moving picture theater has been purchased by John Reimer.

FAIRFIELD, IA.—Fairfield theater will be remodeled.

GREENE, IA.—Charles Champlain, who several years ago disposed of his moving picture business here, has bought it back again.

LAKE PARK, IA.—A. F. Hanson has purchased Princess theater.

OELWEIN, IA.—Miss Ingersoll has closed Strand theater and transferred her activities to the Orpheum theater, on North Frederick street.

RADCLIFFE, IA.—Moving picture theater has been taken over by M. O. Butler.

ALEXANDER, LA.—War Department will erect Liberty theater at Camp Beauregard. Raymond B. Fosdick, chairman Committee on Training Camp Activities.

MEDFORD, MASS.—Medford Amusement Company has taken over Fellsworth theater.

HOLLY, MICH.—Moving picture theater will be erected in rear of Allendorf Hotel annex, at Martha and Broad streets, by J. P. Allen.

MANISTIQUE, MICH.—E. H. Hoyte is preparing to open Rex theater with moving pictures.

MARQUETTE, MICH.—Otis Rule has leased Odd Fellows' building, which is being converted into a theater.

SOUTH RANGE, MICH.—Crown theater has been purchased by Sewing & Leaby.

AITKIN, MINN.—Charles E. Lyons, of Leeds, N. D., has taken over Moveum theater.

BIRD ISLAND, MINN.—Palace theater has been taken over by William Pittenger.

BRICELYN, MINN.—Unique theater has opened.

LUVERNE, MINN.—M. H. Jachims of New Palace theater has taken over Grand theater, and will conduct it as a moving picture house.

ORTONVVILLE, MINN.—Henry Sarvis has disposed of Grand theater to J. L. Hasbrouck.

ST. CLOUD, MINN.—Princess theater has been purchased by Nemec Theater Company.

ST. PAUL, MINN.—Open air theater with seating capacity for 4,000 persons is contemplated for Phalen Park by John D. Hyland, commissioner of parks and playgrounds.

TAUNTON, MINN.—Lars Grong has disposed of his moving picture business to Adolph Boetcher.

KANSAS CITY, MO.—J. K. Sherlock has taken over lease on Grand theater.

KANSAS CITY, MO.—W. A. Quigley has sold his lease on Garden theater to F. P. Cullen.

MISSOULA, MONT.—Theater will be erected on Higgins avenue by W. A. Simond.

ST. LOUIS, MO.—John D. Paulis, 703 Merchants' La Clede Building, is preparing plans for $40,000 moving picture theater.

CHARLOTTE, N. C.—War Department will erect Liberty theater at Camp Greene.

HASTINGS, N. D.—Partnership has been formed by N. J. Enger, O. T. Olson and Norman Froid for purpose of owning and operating a moving picture theater.

TOWNER, N. D.—Moving picture theater will be opened here by George Redline.

UNDERWOOD, N. D.—W. D. Brown has sold Star theater to Harry Ainsworth.

WILLISTON, N. D.—Management of Lyric theater has been taken over by W. W. Boardman.

OMAHA, NEB.—Rialto theater costing $200,000 is in course of erection at 15th and Douglas streets.

SIDNEY, NEB.—J. A. Bentley has sold U. S. A. theater to H. A. Dubuque.

FLUSHING, L. I., N. Y.—A. J. Corn will expend $25,000 in remodeling his theater on Bill avenue which was destroyed by fire. Seating capacity will be increased to 550.

FREEPORT, L. I., N. Y.—Fred S. Howell has contracted to build an addition to moving picture theater for Plaza Moving Picture Theater Company, to cost $6,000.

NIAGARA FALLS, N. Y.—Charles F. Obenhack, 501 Gluck building, is preparing plans for a one-story moving picture theater, 30 by 100 feet, to cost $7,000.

CHILLICOTHE, O.—Chillicothe Picture theater, 117-18 Foulke building, is having plans prepared for a one-story moving picture theater.

CINCINNATI, O.—Theater is being erected on 6th street, east of Vine, for Palace Amusement Company.

CLEVELAND, O.—F. B. Straun, 43 The Arcade, has plans by E. E. Smith, Williamson building, for an addition to moving picture theater, 35 by 50 feet.

LANCASTER, O.—Hippodrome moving picture theater has been purchased by W. B. Reed from Harry Wachter.

WILMINGTON, O.—Murphy theater is being erected here.

YOUNGSTOWN, O.—George Vaughn, Diamond block, is preparing plans for a one-story moving picture theater, 50 by 125 feet, to cost $25,000.

CLINTON, OKLA.—L. L. Cooin has let contract to improve moving picture theater, including elevated wood floors, to cost $6,000.

OKMULGEE, OKLA.—W. C. Hedrick Constructing Company, Dallas, Texas, will erect $50,000 fireproof theater.

MIAMI, OKLA.—Dr. W. L. McWilliams will remodel theater building.

BLOOMSBURG, PA.—Odd Fellows' building on West Main street has been leased by Chamberlain Amusement Company, which plans to convert structure into a theater.

DU PONT, PA.—A. Martone has plans by L. P. Turon, Pittston, Pa., for a one-story moving picture theater, 40 by 113 feet, to cost $8,000.

JOHNSTOWN, PA.—New Parkview theater has opened under management of Frank Houston.

MEADVILLE, PA.—Fine & Kramer have disposed of their moving picture business to A. G. Phillips.

MERCER, PA.—Frank A. Wheler has purchased Star theater. Building will be remodeled and opened under management of W. L. Lary.

MIDDLEBURG, PA.—B. F. Sechrist, owner of Palace theater, will build an addition, 30 by 40 feet, to his playhouse.

PHILADELPHIA, PA.—Abraham Max, of Camden, N. J., has purchased Fidelity market house, 1524-36 South street. He plans to raze structure and erect a moving picture theater on the site.

PHILADELPHIA, PA.—Union Transfer Company's properties at Juniper, Cherry and 13th streets has been purchased by Benjamin Alexander, J. Walter Rosenberg and Jessie Jay Schamberg. Four-story building on Juniper street will be converted into theater.

ROCHESTER, PA.—Soltz & Goldberg have disposed of their interest in Majestic theater to M. Winograd and L. Cowan of Pittsburgh, Pa. New ownership will be known as Majestic Amusement Co.

SCRANTON, PA.—O-Nic theater has been purchased by William Welliver.

SOUTH BETHLEHEM, PA.—Charles P. Oldt has plans by Benjamin R. Stevens, of Philadelphia, for a moving picture theater.

WILLIAMSPORT, PA.—Frank A. Keeney has purchased site of Lyacoming opera house, destroyed by fire few years ago, and plans to erect $200,000 theater thereon.

WILLIAMSPORT, PA.—Lee Norton of Elmira, N. Y., has been engaged as manager of Lyceum theater.

WILKES-BARRE, PA.—Savoy theater is being remodeled and seating capacity increased to accommodate 1,400.

NEWPORT, R. I.—Lafayette theater has opened under management of David Dow.

GREENVILLE, S. C.—Rialto Amusement Company, incorporated with $10,000 capital by W. C. Cleveland, A. L. Mills and S. A. Quinnerly, will operate theater on Main and Coffee streets.

GREENVILLE, S. C.—Greenville Amusement Company incorporated, with $50,000 capital, by W. C. Cleveland, A. I. Mills and S. A. Quinnerly.

ABERDEEN, S. D.—Louis Poulist has sold Bijou theater to Emil Knudson.

BERESFORD, S. D.—J. W. Smith has purchased Empress theater from O. J. Dyving.

CANTON, S. D.—Floyd J. Cooper, manager of Empress theater, is now conducting it as a moving picture theater.

CANTON, S. D.—Reynders & Grapp have taken over Empress theater.

LEMON, S. D.—Ray Scott has purchased Star theater from A. N. Clark.

McLAUGHLIN, S. D.—New moving picture house is being erected here for D. D. O'Leary.

PARKER, S. D.—H. Wheeler and Miss Selwyn have purchased Tad theater, and will remodel it.

CHATTANOOGA, TENN.—Dowler Enterprise, Inc., has plans by R. H. Hunt, James building, for vaudeville theater on Broad street, 100 by 236 feet; brick walls, wood and steel framing, composition roof, wood floors; cost, about $40,000.

MORRISTOWN, TENN.—Management of Princess theater has been taken over by Aileen Fisher and Pauline Bruner.

NASHVILLE, TENN.—Du Pont Engineering Company, subsidiary of E. I. du Pont de Nemours & Co., Wilmington, Del., will let contract to Mason & Hemger to erect a moving picture theater in Hadley's Bend.

NASHVILLE, TENN.—Vaudeville theater costing $50,000 and having seating capacity for 2,500 will be erected on Fifth avenue. It will be operated by the Crescent Amusement Company.

ABILENE, TEXAS.—Lyric theater on Pine street will open soon under management of M. D. Payne.

AUSTIN, TEXAS.—Drake Worner is new manager of Majestic theater.

DALLAS, TEXAS.—Stock company is being organized by D. E. Waggoner and others to erect auditorium for use of Majestic theater.

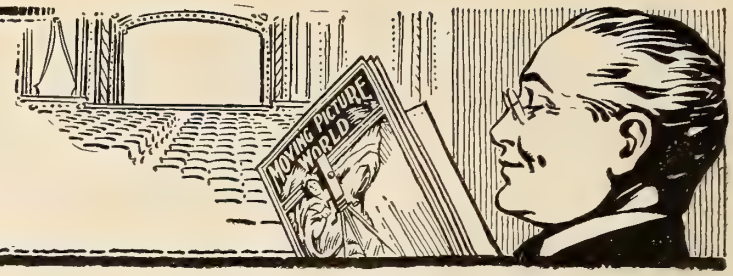
DALLAS, TEXAS.—New Queen theater has been opened by E. H. Hulsey.

ELECTRA, TEXAS.—New Liberty theater has been opened by E. W. Collins.

HOUSTON, TEXAS.—E. H. Kasey, 710 Hawthorne avenue, will erect moving picture theater on Washington avenue near Houston street to replace structure lately damaged by fire. The building will be of frame construction, 40 by 170 feet, wood floors, to cost about $3,000.

ORANGE, TEX.—Harry Kitterman will establish moving picture theater in new Holland building. There will be seating capacity for 800.

Trade News Brevities



Filmdom Happenings in New England

Changes and New Business Notes Gathered at Distributing Offices—What the Patriotic Films Are Doing—Among the Exhibitors.

By Robert Horne, 80 Summer Street, Boston, Mass.

W. A. Preston Gets Important Job.

BOSTON, MASS.—William A. Preston, who for some time past has been a salesman in the Maine territory, working from the Portland, Maine, office of the Famous Players-Lasky Corporation, has been appointed special representative in the New England territory for that company. He will handle special productions, such as "The Blue Bird," "The Son of Democracy" and "Joan the Woman."

"The Blue Bird" was given a private showing at the Union Square theater, Pittsfield, Mass., with many Massachusetts exhibitors, special representative, of the Famous Players-Lasky Corporation in attendance.

New England to See Navy in Color Pictures.

Mrs. Alice R. Carroll, New England Manager of U. S. Government War Films, announced that Prizma Color Pictures of the Navy will be shown all over New England in aid of the third Liberty Loan Campaign.

Manager Soriero Gets Ashley's "Blue Devil."

Arthur Ashley is about to join the cast of "The Man Who Came Back," a popular legitimate stage production on its third month at the Plymouth theater in Boston, Mass. Mr. Ashley is to present his "Blue Devil" car, a familiar feature in many of his moving picture acts, to Manager Thomas D. Soriero, general manager of the Park Theater in Boston and the Strand theater in Lowell. Messrs. Ashley and Soriero have been very close friends for some time. Mr. Ashley will have no use for his car on the legitimate stage and he wished it to remain in good hands, so has turned it over to the popular Boston manager.

Production of Picture as Theater Attraction.

Springfield, Mass.—Moving picture audiences like to see themselves in picture and to satisfy this craving for the screen, Manager Frank R. Abrams of the Plaza theater has fitted up a studio on his stage and once or twice a week he gives promising aspirants among his audience a chance to act before the camera.

The result has been the development of some very clever young people into actors in vampire, heroes and heroines, Western character work, and all the familiar parts played on the screen stage. Mr. Abrams draws up a scenario and puts the talent through the scenes just as if they were a regular company. The results are shown on the screen a few days later and has resulted in crowded houses.

"Star Spangled Banner" Film Released.

S. M. Moscow, president of the Bay State Film Corporation of Boston, announces that he had secured the New England rights for the Gotham Patriotic films. The first production, "The Star Spangled Banner," is now ready for release. Mr. Moscow believes that the patriotic enthusiasm now being shown in New England will result in a big demand for the showing of these films.

Projector for Use in High School.

Springfield, Mass.—Superintendent of Schools Thomas F. Gibbons has secured a Lincoln Parker moving picture machine for use in the high school and for the teachers of the city in promoting educational lines.

Canadian Official Films Shown.

Large crowds have attended daily the first showing in Boston of the official Canadian war pictures. They have been shown in the big first floor hall of the former Bacon department store on Washington street by the Boston Chamber of Commerce. A fine collection of war relics added to the attractiveness of the exhibition.

Federal Film Corporation Moves.

The Federal Film Corporation of Boston has moved from No. 16 Piedmont street to new quarters at No. 48 and 50 Piedmont street, there they will occupy the floor above the Grandum Film Corporation, where they will have much more room.

Worcester's Crystal Theater to Brighten.

Worcester, Mass.—The Crystal theater is soon to open under new management. The house has been purchased by Emil Low, for many years a waiter at the famous Jacob Wirth restaurant in Boston. Mr. Low has made a careful study of the moving picture business and expects to make good in Worcester.

S. M. Moscow Takes Fitchburg Theater.

Fitchburg, Mass.—The Majestic theater has been taken over by S. M. Moscow, of Boston, and will run the Universal Film program. Mr. Moscow is one of Boston's best known exchange men and is manager of the United Film Corporation in that city. The Majestic is an excellent house and is expected to do a large business under the new management.

"Cross Bearer" Liked in Lowell.

Lowell, Mass.—"The Cross Bearer" has been given the official sanction of the city censor and the clergymen and women's club leaders of this section. They attended a private showing of the film at the Strand theater, which was arranged by General Manager Thomas D. Soriero, of Boston. Mr. Soriero had in mind the early presentation of this film in Lowell, but owing to some fear of adverse criticism felt it to be the right thing to first get the sanction of the censor and the leading clergymen and laymen of the city. All who saw the "run-off" were delighted with the picture. Manager Soriero had the picture presented under the best of conditions, the big pipe organ and other accessories being used to make a finished production.

Joe Mack Joins Select as Salesman.

Brockton, Mass.—The Rialto theater has lost its popular manager, Joe Mack, who has gone to Boston to join the sales force of the Select Pictures Corporation. The house is one of the finest in the city and has enjoyed great prosperity under Mr. Mack's management. Mr. Mack was taken to Boston by General Manager Farrell of the New England office of Select to act as a salesman for some of Select's special productions. Mr. Mack has a very wide acquaintance among New England exhibitors and believed there was a larger field among the exchanges than as an individual exhibitor.

Bellows Falls Raises License Fees.

Bellows Falls, Vt.—The H. Demott Perry Co., owners of the Grand theater in this town, and the leading theater in Newport, R. I., has been handed an increased burden of taxation by the town trustees, who increased the Grand theater's license from $200 to $500 per year. In addition to the rental of its own theater, which is $500, this company rents a second theater for $1,000 a year and the moving picture privileges of the opera house owned by the town for $600. The company keeps the other two houses dark to keep out competition from the Grand, which does a big business.

Restaurateurs Want to Show Pictures

Buffalo's Mayor Curtailed Cabarets in Places Where Liquor Is Sold and Film Show Licenses Are Asked for—Dim Lighting a Hindrance.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Substitution of moving pictures for dancing and singing in Buffalo restaurants is an attempt that has been brought to the attention of Mayor Buck, of this city. Since he eliminated cabaret music in the restaurants through modification of 145 music licenses, and the cancellation of two, several restaurant interests have asked permits to show moving pictures. The mayor has declined to grant permits for pictures in restaurants.

Walter G. Dion has asked Mayor Buck for a permit to project pictures on screens in restaurants. The plan was to show films during busy hours as a substitute for vocal music licenses. As licenses are now effective they only allow instrumental music in places where liquor is sold. Mayor Buck informed Mr. Dion that he could not see his way clear to issue licenses for that purpose, but if Mr. Dion desired he could make application to the City Council for such a license, where the matter could be worked out at a public hearing.

It was said that moving pictures as well as any other form of entertainment are against public policy in places where liquor is sold. The authorities also claim that the pictures could not be shown without the lights being dimmed which would be a violation of the fire regulations in many of the places as restaurant buildings do not comply with fire regulations in regard to exits and eight foot areaways on both sides of the building. A fire in a hall filled with tables would be terrible.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace Baltimore, Maryland.

"America at War" at the Academy.

BALTIMORE, MD.—In an editorial printed in the Baltimore Sun on March 27, it recommended people to go and see the "America at War" pictures then being shown at the Academy of Music, booked by Harry A. Henkle, the manager. Sergt. L. S. Cormack, who is in charge of the pictures, addressed about 2,000 workers at the plant of the Poole Engineering and Machine Company at Woodberry, on the subject of the war, encouraging them to do their utmost in making munitions, to hasten the end of the war. The Sun editorial said in part:

"The moving pictures, 'America at War,' being shown at the Academy of Music this week are not an ordinary commercial enterprise. They were produced by the Signal Corps of the United States Army and the Committee on Public Information and are official pictures of the United States Government. They present the war as it is.

"Go see the pictures at the Academy. They will interest you. They will give you a new knowledge of what the war means. They will enlarge your understanding of the things you read about and hear about daily. And if they incidentally point out to you some way in which you can more directly do your part in helping to win the war, you will be benefited by that result and so will the Government."

Free Tickets to Enlisted Men in Baltimore.

Complimentary theater tickets have been issued by the managers of several theaters in Baltimore to the Maryland War Recreation Commission for distribution to soldier and sailors, which admit the men on the special days named. The following managers are rendering this service: Harry A. Henkle, Academy of Music; F. C. Schanberger, Maryland and Auditorium; Charles E. and John T. Ford, Ford's Opera House; Milton Krogman, Garden; George A. McDermott, Loew's Hippodrome.

Bridge Theater Improved.

The Bridge theater, Edmondson and Pulaski streets, Baltimore, under the management of Louis Schlichter, is now undergoing improvements, and when these are completed an entirely new appearance will be given the playhouse. A new cooling system is being installed and the lobby and auditorium are being entirely renovated and redecorated.

Theaters Aid Hospital Drive.

A good sum of money was collected from the patrons of the various moving picture theaters which were visited by the four minute men helping the fund for the South Baltimore Eye, Ear and Throat Hospital. Addresses were made at the Wizard and Strand theaters, under the management of Bernard Depkin, Jr., at the New, under L. A. DeHoff; at Lubins, under W. M. Tyler; at the Comedy, under Milton Caplon, and at the Grand, under Pearce and Scheck.

MID NEW YORK FILM TRADE ITEMS.

By E. H. Arnold, 345 S. Warren Street, Syracuse, N. Y.

B. A. Gibbons Joins Vitagraph.

YRACUSE, N. Y.—B. A. Gibbons joins Syracuse sales force of the Vitagraph Company.

Mr. Gibbons, one of the pioneer film men of up-State, opened one of the first theaters in Syracuse, 1906. Since that time he has been connected with the film industry in most every department.

He will cover northern and southern parts of New York, where he is very well known among exhibitors.

Censors Shy at Native African Costumes

Pennsylvania State Board Makes Cuts in "Tarzan"—Theater Is Determined to Show the Picture Anyway.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Peerless Film Company and the Pennsylvania State Board of Censorship are at loggerheads over the coming production of the picture, "Tarzan of the Apes." The controversy arose recently over the clothes—or lack of clothes—worn by many in the big picture. The order to eliminate certain scenes was considered foolish by the film company, who announced that in spite of any orders from the censors it will produce the picture at the Victoria theater, starting April 8.

This same picture has been passed by the National Board of Censors without a single cut and has already been shown in New York for many weeks without opposition.

"In many scenes there are Africans in their native costumes," said Mr. Heenan, "and there is nothing vulgar about the picture, and we intend to show it without a cut, no matter what the censors say, We will then leave it up to the courts.

W. V. Bethel Joins as Chief Yeoman.

W. U. Bethel, for many years identified as assistant manager of the local Metro exchange, has enlisted and joined Uncle Sam's forces in the capacity of Chief Yeoman. "Bill" Bethel, who also was a popular figure in "Film Row," went away with the best wishes of all his friends. Louis H. Bell recently was appointed as the Metro's publicity man and Sam Neufeld as Mr. Bethel's successor.

A. R. Boyd to Direct the Great Northern.

Alexander R. Boyd has taken over the direction of the Great Northern theater, on Broad street, below Erie avenue, Philadelphia, and will conduct it along the same lines that has made the pretty little Arcadia, on Chestnut street, a popular amusement house. The Arcadia is patronized by a class of people who express their delight at the decorations, which include fresh cut flowers and tasteful draperies. It is probable that he will inaugurate the same high-class direction of the up-town playhouse, inasmuch as he is an ardent admirer for the beautiful and is utterly oblivious to the expense attached to the making of the house attractive. It has only been recently that Mr. Boyd transferred the Family theater, from an ordinary nickel house to a refined and artistic photoplay theater ,at considerable cost and which turned out to be a brilliant success.

Arthur Van Dyke Joins Vitagraph.

Arthur Van Dyke, formerly of the Goldwyn, has joined the Vitagraph forces in Washington.

Green and Altman Take Over Two More.

Green and Altman, two prgressive exhibitors who are operating a chain of theaters in Philadelphia, namely, the Aurora, Susquehanna, Norris and Cambria, have recently taken possession of the Park, 33d and Ridge avenue, and the Jefferson, 29th and Dauphin streets. Both of these houses are large and up-to-date theaters and were formerly under the management of Jay Emanuel.

"Blue Bird" Making Quite a Stir.

The local Paramount and Artcraft Exchange was the recipient of an unsolicited telegram from Carr and Schad of the Colonial theater in Reading, Pa., which stated that "The Blue Bird" had been such a good drawing attraction that they were compelled to stop selling tickets during the opening matinee performance at three o'clock on account of being not able to accommodate the immense crowd that arrived.

In Philadelphia "The Bluebird" proved a revelation at the Stanley theater, none of the beauty of the original being lost in the transfer to the screen, and much detail not possible in the staging of the spectacle also being noted. The production is classed as a masterpiece and drew enormous crowds.

Jack Pickford in "His Majesty, Bunker Bean," presented at the Arcadia, and William Farnum in "Rough and Ready," shown at the Victoria, have also received the highest praise from both the press and the public.

Philadelphia Business Items.

O. F. Bower, manager of the Goldwyn Philadelphia exchange, was visited week of April 1 and was found sitting behind his desk, which was literally littered with contracts, the results of an extended trip throughout the territory.

Oscar Morgan, general sales manager of the Paramount and Artcraft, just returned from a trip to Washington, where he attended to closing up some important business.

MORE MARYLAND NOTES.

Baltimore Personal Notes.

Owen D. (Nick) Weems, the popular and efficient Baltimore representative of Paramount-Artcraft, returned from a trip through Western Maryland territory last week.

J. J. Hartlove, manager of the Crescent theater, 1110-12 South Charles street, gave each child who attended the performance at this theater on Easter Monday a colored Easter egg. The attraction was Lillian Walker in "The Lust of the Ages."

On Wednesday night, March 27, a fire occurred in the operating room of the Northwest theater, 1056 Pennsylvania avenue, which is a colored house. Although the operating room was so badly damaged that the theater had to be closed, due to the quick action of B. Flax, the manager, the audience was sent from the building in an orderly manner.

Bernard Depkin, Jr., obtained the stirring war drama, "The Unbeliever," which was produced by the Edison Company for the big Liberty Loan show which was held during the week of April 4, at the Fifth Regiment Armory, and it is understood that it is making a big hit.

Out-of-Town Items From Maryland.

Williamsport, Md.—The Grand theater in this city, formerly conducted by A. O. Murray, has now been taken over by C. A. Gaylor.

Piedmont, W. Va.—On Monday, April 1, the Majestic theater, completed, was thrown open to the public under the management of F. Lininger, who formerly acted as manager of the Opera House in Baltimore. The Majestic has a seating capacity of 300 and is built of concrete brick and steel. It is very pretty. Mr. Lininger has booked the full Paramount-Artcraft program for this house.

Union Bridge, Md.—W. O. Baker, who is managing the affairs of the Opera House here, at one time managed the Peabody theater in Baltimore. He stated recently that he has come back to the Paramount-Artcraft program, because there was such a demand for these pictures on the part of his patrons.

Hagerstown, Md.—What appears to be a small war is being waged in Hagerstown for the possession of the Colonial theater. The property was for some hours in the hands of Colonial Real Estate Company, then the Washington Street Amusement Company, said to be backed by the Nixon-Nirdlinger theatrical interests, drove out the defenders. The case may go to the courts.

Daylight Saving Awkward in Cleveland

The Plan Would Work Alright Were the City in Central Time; But With Eastern Time It Will Fare Hard With Picture Shows.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Cleveland exhibitors and exchange men were glad to see the daylight saving bill passed by Congress, but chagrined to find out that many business men of the city were starting a movement to put the clocks of the city one more hour ahead.

About two years ago the same business men persuaded the city council to give the city Eastern time, which put the clocks ahead an hour. The moving picture men were opposed to it, because it meant that the theaters would have to open later and close later, and the public does not care to go to the theaters until it is dark. But the council passed the ordinance, and it hurt the picture business for several months. The people have got used to it now, however, and the movement to move the clocks ahead again is not welcomed.

According to the law passed by Congress the city would go back to central time in the winter, which was O. K. for the film theaters. If the time is moved ahead again some of the theaters will be closing up in the evenings when it is still daylight, because, according to the present time, in mid-summer it does not get dark until nine o'clock. If later time is put through it will be ten o'clock before darkness arrives, and some theaters now close at that time.

The Exchange Men's Association of the Chamber of Commerce made a written protest to council, and the Exhibitors' League expects to do the same.

W. B. Lusk Manages Ohio First National.

We print below a cut from the latest picture of Walter E. Lusk, manager of the First National Exhibitors' Circuit, of Ohio, 402 Sloan building, Cleveland.

When Mr. Lusk came to Cleveland several years ago he was a road man for the Mutual. Later he had charge of the

Walter E. Lusk.

serial department, and still later handled the Mutual Masterpieces.

The home office of the Mutual recognized his ability, and gave him a good position in that office. After about a year in Chicago, Mr. Lusk came back to Cleveland as manager of the Cleveland branch of the Mutual.

When E. Mandelbaum, president of the Ohio First National, wanted a manager for his new venture he looked around Cleveland, and finally decided to offer the position to Mr. Lusk. The offer was so tempting that Mr. Lusk resigned from the Mutual and accepted.

Many Pathe Promotions in Cleveland.

In line with its policy of promotion, the Pathe exchange of Cleveland has made many changes within the last two weeks.

Assistant Manager Gephardt was sent to Detroit, where he is now manager, and F. W. Smith, Jr., of the Boston office, was appointed to the position left vacant.

Dan Stearns, who was booker, was moved up a peg by Manager Holah and is now a city salesman, succeeding Art Kurtz. Henry Laws, who started in the poster department and worked himself to assistant booker, succeeds Mr. Stearns, while J. E. Frazier, shipper, was named assistant booker.

Elyria Theaters Change Managers.

Elyria, O.—The moving picture situation in Elyria, Ohio, which was considered a model of unity, has undergone a great change within the last two weeks.

It will be remembered that all theaters in that city were recently combined into one company, the Elyria Theaters Co. The promoters were Melton Phelos, E. J. Georgople, and John Pekras. The old opera house, which had been burned, was remodeled, and a fine theater made of it.

The stock of the company, however, was controlled by others, among them a Mr. Wurst and O. J. Bannon, who built the Bannon theater. Dissatisfied with the management of the theaters, Mr. Bannon and others went into court and had Mr. Phelos removed as general manager and himself appointed to succeed Phelos.

Mr. Bannon now is in charge of the theaters as general manager of the company.

G. W. Erdmann Buys Cleveland Foursquare.

Cleveland, Ohio.—George W. Erdmann has bought the Cleveland Hoffman Foursquare Exchange, located in the Sloan building. Mr. Erdmann has been manager of the exchange for several months and says his policy will be to handle the best state rights attractions at program prices. His territory includes northern Ohio as far south as Columbus, including that city, and taking in Newark and Steubenville. The connections between the home office will not be disturbed.

Besides the present Foursquare attractions and "The Eagle's Eye" Mr. Erdmann will also handle the U. S. Exhibitors' Booking features, among them "The Belgian," "The Zeppelin's Last Raid," "Those Who Pay" and "Just a Woman." New releases of the Foursquare include Bessie Barriscale in "The Cast-Off."

Mr. Erdmann is well known and liked by exhibitors in this territory. He was with the Victor Film Company and the Fox Cleveland branch previously to joining Foursquare and has a record for satisfying customers.

Chillicothe Theaters Found Prospering

Dayton Repesentative of the World Visits City Near Camp Sherman and Reports on Activities Among Film Men.

By P. J. G., Dayton Correspondent.

CHILLICOTHE, OHIO.—After visiting Camp Sherman at Chillicothe, Ohio, the World correspondent also included the picture theaters in the town proper. The first house visited was the Star theater, owned by C. A. Smith, who also operates the Queen theater directly next door. The house was crowded at the time of my visit with a large per cent. of the audience being soldiers from the nearby camp. Mr. Smith gets Artcraft-Paramount pictures first run in Chillicothe which he uses in both of his houses. The Star recently installed a large typhoon fan in preparation for the summer's business. One thing I noticed at these theaters was the reserved portion for negroes. In many cities negroes are not admitted to the picture houses. I had a long talk with Mr. Smith, who is a live wire exhibitor and well informed in his line. I would pick him as Chillicothe's leading exhibitor and a man who will some day accomplish greater things with the growth of the town. Mr. Smith is also a public spirited citizen, he having devoted several evenings to the War Chest Drive, which was then in progress.

Meyer Brothers' Business Booming.

The Meyer Brothers operate the Royal and Majestic theaters in Chillicothe, which are gold mines at present, and which will continue to be for some time. The Royal is a picture house, while the Majestic plays vaudeville, which, while not of the highest caliber, satisfies the patrons of this "Opry House." The Meyer Bros. formerly operated the Princessa theater in Mexico City at a fifty cent top price. The value of money declined in Mexico to such a degree that the Meyer Bros. thought it wise to locate where financial conditions were on a sounder basis. They therefore came to Chillicothe. They are spending little money on their two theaters, which are not in the best of condition, being the worst for wear. Outside of the fact that the Meyer Bros. are making money fast, I can say nothing more for them except that they hold on to their money like grim death.

Plan a Profit-Sharing Theater.

Plans have been announced for a new theater at Chillicothe, Ohio, by the Chillicothe Picture Theater Company that will allow the people of this town to share in the profits—likewise the investment. The plans are ready for a theater to seat about eight hundred people and have been given to the Blanchard Company, at Dayton, for building. The directors of the company intend to sell stock to all who will buy, and in this way the people of Chillicothe will control the theater. The directors of the company say the stock is going well. The site has already been chosen, and it is expected that work will begin very shortly. The house will have a balcony and will also have room for an orchestra.

"Parentage" a Hit in Chillicothe.

While in Chillicothe, the writer was the guest of Martin G. Chandler, well known in the picture world as the author of "Parentage." Martin G. makes a splendid author, he having all his life worn one of those long flowing Bert Hubbard neckties which denotes art. When not writing scenarios Mr. Chandler is in the music business and Chandler's Music Store is a landmark of the town and a mecca for music lovers. Here most of the theater managers report at least once a day, as do many of the traveling celebrities who pass through the town. While at the store one day last week, I had the privilege of talking to "Wid Gunning," who formerly lived in Chillicothe and who comes here frequently. "Wid" was interested in the success of "Parentage" in the author's home town.

The picture was shown for three days at the Royal theater here managed by Greenbaum and it went over big. The advertising campaign was enormous and it included such well known mediums as tack cards, window banners, billboards—many of them, and an extra amount of space in the newspapers.

Notes from Maritime Provinces

From Alice Fairweather, "Standard," St. John, N. B.

Joseph Kaufman Heads St. John Famous Players.

ST. JOHN, N. B.—There have been several changes in the personnel of the exchanges here lately. M. Bernstein, who has been in the St. John office of the Famous Players, first as manager and later as general sales maneger and traveling representative, has been transferred to the Montreal office of the Famous Players. His place in the local exchange was taken by Joseph Kauffman, who was here for a short while as manager of the Globe Films and has been lately in the Montreal office of the Famous Players.

E. A. Brown Goes to Regal Films.

E. A. Brown, for a short time with the Superfeatures, Ltd., has now accepted a position with the Regal Film Company as traveling representative for the Maritime Provinces, taking the place vacated by Don McCrea.

Theaters Help Patriotic Fund.

The Imperial theater, St. John, N. B., was given on Good Friday afternoon for a patriotic benefit in aid of the Soldiers' Comforts Association. The program for the concert was arranged by W. H. Golding, manager of the Imperial, and Fred G. Spencer, of the Lyric and Unique theaters. Among those taking part was Steve Hurley, of the Unique and Lyric, who gave a splendid reading. The Specialty Film Import donated a film for the occasion.

The Empress theater, West Side, was also donated for the same good cause by Manager W. C. Smith and a musical program was given in addition to the regular program of pictures, which included one of the Russian Art films. I understand that the Regal Film Company donated a William Hart picture for the entertainment.

The Star theater, North Bend, and the Nickel theater, both generously donated half of their proceeds on Saturday, March 30, to the funds of the Soldiers' Comforts. The other houses gave personal contributions.

The Gem theater, F. Trifts manager, has changed its policy and is showing five acts of vaudeville with one picture.

Fox Business Notes.

"The Daughter of the Gods" was the attraction at the Lyric week of April 1. It is booked at the Academy, Halifax, for April 11, 12 and 13, and for the next three days at the Casino, Halifax. Manager O'Connell, of the Academy, and Manager McAdam, of the Casino, advertised the picture in conjunction and it is playing two first-run houses in the same town. From there it goes to New Glasgow, then to Truro at the Strand (April 22), Empress, Amherst (April 24, 25), Empress, Moncton (April 26, 27), and is booked in the following theaters: Opera House, Campbellton; Palace, Chatham; Opera House, Newcastle; Nickelet, Kentville; People's, Yarmouth; Opera House, Liverpool; Empire, Bridgewater; Alexandra Hall, Lunenburg; Savoy, Glace Bay; and others. All these theaters have contracted to use Standard pictures, twenty-six in a year. The Academy, Halifax, has also contracted for the regular Fox service and for the Sunshine comedies. "The Daughter of the Gods" will not be played anywhere for less than twenty-five cents admission and at Truro fifty cents is being asked.

At St. John the Mutt and Jeff comedies have arrived for distribution.

At the Famous Players, St. John.

R. J. McAdam, of the Casino, Halifax, has booked three of the specials. There is to be a strong drive made to let people know the value of the new production, "The Bluebird." Already it is booked at Moncton, Halifax, Truro, and New Glasgow.

Two Toronto Theaters Change Hands

Regal Films, Ltd., Takes Over Garden Theater—The Allens Acquire the Beaver Picture House—Both Are Leading Amusement Centers.

By W. M. Gladish, 1263 Gerrard street, East, Toronto.

TORONTO, ONTARIO.—It is officially announced that Regal Films, Limited, Toronto, which already has the fine Regent theater, in Toronto, has taken over the Garden theater, at College street and Spadina avenue, now managed by Fred Stonge, formerly manager of the new Oakwood theater. The Garden seats about 600 and is one of the best known houses in Toronto.

It is also announced that Ben., Jules and J. J. Allen, who constitute the Famous Players' Film Service, Limited, and the Temple Theater Corporation have secured the Beaver theater in West Toronto. This is their second theater in Toronto, as they recently built the fine Allen theater. The Beaver theater is an attractive suburban theater seating about 1,000. The management of the theater will continue to be vested with Fred Brown, it is understood. The Allens also control half a dozen other theaters in Western Canada from Brandon to Moose Jaw.

Brenon Acting as Government Film Distributor.

Chandos Brenon, of Montreal, brother of Herbert Brenon, has announced that he is acting as the Canadian representative of the British Government in an arrangement for the production and distribution of an official photoplay along propaganda lines which is to be released throughout the British Empire.

Regal Films, Ltd., Grows Apace.

During the past few months the Regal Films, Limited, has absorbed several different exchange companies, including Globe Films, Limited, Triangle Film Service and Metro Pictures Service, Limited. The Regal now controls Goldwyn, World, Paralta, Triangle, Metro, Chaplin, Petrova, Educational, Ivan, several makes of comedies, a number of special features and other pictures in Canada.

With the exception of the Toronto headquarters, the offices of the Metro in Canada have been closed. J. J. Unger, general manager of the Canadian Metro, has joined the staff of Regal Films, Limited, it is announced, but he will have charge of the new Metro office at 15 Dundas street East, Toronto. Ownership of Petrova and Chaplin franchises in Canada will remain with Messrs. Brouse and Stapleton, of Ottawa, Ontario, representing the First National Exhibitors' Circuit, but the distribution of these pictures will be handled by Regal.

Holman Theater Made Beautiful.

Formerly a dismal-looking structure, the Holman theater, Montreal, Quebec, was transformed into a palace by Manager Harry Pomeroy for the reopening on Saturday, March 30, under the auspices of the Canadian Universal Film Company, Limited.

Charles Garner Hears Call of the Farm.

Announcement has been made by Charles Garner, manager of the Toronto branch of Kleine company, that he has resigned to take up farming near Cleveland, Ohio, his old home city.

Lawyer Heads Montreal Exchange Assn.

Announcement has been made in Montreal that Ernest Lafontaine, of the law firm of Bercovitch, Lafontaine & Gordon, has been chosen president of the Montreal Exchange Managers' Association. He has made a declaration of the platform of the association, the objects being, mainly, to protect the interests of the exchanges especially in the matter of legislation, censorship, taxation and the question of Sunday closing. Mr. Lafontaine announced that he wanted to kill any impression that the exchange managers' association is hostile to the interests of the exhibitors. The association only desires to fight outside influences.

It is interesting to note that Mr. Bercovitch, one of the members of the firm in which Mr. Lafontaine is interested, is the representative of a constituency in the Quebec Legislature.

More Showmanship at Regent Theater.

Manager William Griffith Mitchell of the Regent theater, Toronto, presented a very special program during the week of April 1, when the feature attraction was "Mother." A church setting was used on the stage and as an introduction to the picture a chorus of local church soloists sang several appropriate selections under the leadership of Director Arthur. The choir was further enhanced by the special presence of Alan Turner, the professional soloist, who had just terminated an engagement at the Imperial theater, Montreal.

Another Stewart Lobby Set.

Manager William Stewart of the Rialto theater, Toronto, used a wonderful lobby display during the week of April 1 when he presented "The Flame of the Yukon." The whole front of the theater assumed a Northland appearance, one section being a resemblance of a mining-town dance hall. The box office was transformed into a rural post office, cloth icicles hung from the ceiling and the lobby floor was covered with branches and leaves.

During the previous week the Rialto did big business with "The Price of a Good Time." One of Manager Stewart's stunts for this picture was to run liner advertisements in the "Help Wanted" columns of local newspapers and more than three hundred women and girls applied at the theater in answer to the small advertisements. Nearly all "bit" for the price of a ticket.

Harry Price Resigns Managership.

Harry Price has resigned the management of the Montreal office of the Famous Players' Films Service, Limited.

Jules L. Steele with Winnipeg Telegram.

Jules L. Steele, one of the best known moving picture critics of Western Canada, has become moving picture editor of the Winnipeg Telegram. During the past eighteen months, Steele has reviewed and criticized personally no less than five hundred different features in Winnipeg theaters.

Two Theater Managers Resign.

Archie Laurie has resigned as manager of the Midway theater, Montreal, Quebec. Mr. Laurie is classed as one of the foremost lobby display designers in the Dominion.

Manager Jacquelin of the Moulin Rouge theater, Montreal, has also resigned to take up work in another field. He has been succeeded by Mr. Phillip.

Mob Damages Quebec Theater.

One of the first places to suffer damage at the hands of a mob at Quebec City on March 29 was the Auditorium theater, one of the best-known moving picture theaters in the capital of Quebec. The disturbance was the result of a clash between civilians and the military authorities and during the excitement two newspaper offices were wrecked and the theater was partially destroyed because it happened to be in close proximity, unfortunately, to one of the objective points of the rioters.

THE THIRD LIBERTY LOAN
Help Yourself and Help Your Country

Indiana Bone Dry, More Patrons Expected

State Prohibition in Effect April Second—Exhibitors Waiting to See How It Is Going to Affect Them.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indiana went into the bone-dry list at midnight Tuesday, April 2, as a result of a law enacted by the 1917 legislature, and exhibitors of this and other Hoosier wet spots are wondering what effect the prohibition movement is going to have on the attendance at theaters. Practically all appear to be of the opinion that the absence of saloons will mean an increase in business for the motion picture theaters.

Exhibitor Allardt Running for Nomination.

South Bend, Ind.—Charles J. Allardt, manager of the Orpheum theater in this city, and one time owner of the Jefferson theater at Goshen, Ind., has announced himself as a candidate for the nomination for county recorder in St. Joseph county on the Democratic ticket. Mr. Allardt has many friends in St. Joseph county who are confident that he will prove a "winner."

"The Unbeliever" Attracts Strongly.

"The Unbeliever" is being presented at the Circle theater, Indianapolis, Ind., the week of April 1. Despite the fact that the prices of admission were advanced 10 cents the picture has shown to record-breaking crowds at each show. Two elaborate stage spectacles, including two new stage sets which were arranged by S. Barrett McCormick, manager of the theater, and members of the local marine corps recruiting station, give added realism to the picture.

New Management Opens the Victoria.

The Victoria theater, a motion picture house in Sixteenth street, between Alabama and Delaware streets, Indianapolis, Ind., which has been closed for almost a year, was reopened Thursday night, March 21, under new management. Big business marked the opening, and many complimentary remarks were heard regarding the attractive appearance of the remodeled house.

R. C. Thompson and Fred Sanders, who are the new managers of the theater, have arranged for a good program of pictures, their opening photoplay being "The Mad Lover," featuring Robert Warwick as the leading man, and Elaine Hammerstein as the heroine. A good program of comedy pictures made a big hit with the youngsters of the neighborhood, who flocked to the Victoria in great numbers for the opening show.

Luna Theater at Lafayette to Reopen.

The work of remodeling the Luna theater, which has been closed for the last few months, is just about completed, and plans are being perfected by J. E. Johnson, manager, to open the remodeled photoplay house about April 10. When completed the Luna will be one of the prettiest and most up-to-date motion picture theaters in this section of the state.

Frank Heller Has New Assistant.

Anderson, Ind.—Clifford Lewis, a young man, has been named as assistant to Frank Heller, manager of the Starland and Meridian theaters, of this city, to succeed Martin Gruenwald, who was recently appointed as manager of the Washington theater at Richmond, Ind. The Washington was purchased a few weeks ago by the Meridian Amusement Company, of this city. A new $5,000 organ was installed in the theater this week, and other improvements will be made in the near future, it is announced.

"German Curse" Going Big.

Piqua, O.—Manager Harry Kress, of May's opera house, did a big business with the Donald Thompson war picture, "The German Curse in Russia."

Atlanta News Letter

By Linton K. Starr, The Atlanta Journal, Atlanta, Ga.

Governor Sees "The Kaiser."

ATLANTA, GA.—Governor Hugh M. Dorsey, at the head of the local branch of the American Defense Society, last week took a look at Rupert Julian's picture, "The Kaiser, the Beast of Berlin," with the result that the film won the distinction of being possibly the only one that has been publicly endorsed by the chief executive of this state.

The picture will open a six days' run at the Rialto here next week. It is being boosted throughout the state by the American Defense Society, and according to William Oldknow, who is distributing the picture in eleven Southern states, it is going big everywhere.

Calnay Known in Atlanta.

James Calnay, who, according to a recent issue of the Moving Picture World, is wanted in Louisville, Ky., on the charge of misapplying certain funds, is known in Atlanta, where moving picture men are recalling him as having conducted a "movie school" some years ago.

Atlanta Awaits Chaplin.

Plans have been announced for the visit of Charlie Chaplin to Atlanta on April 17 in the interests of the third Liberty Loan. Chaplin is to speak at the auditorium. An elaborate program of entertainment is being mapped out, and will be announced later.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

Third "Birth of Nation" Engagement.

CINCINNATI, O.—Following close on some fine spring weather and the coming of April, an infallible sign of spring has made its appearance in Cincinnati, in the shape of the announcement that arrangements have been closed for the summer season of moving pictures at the Grand Opera House. The theater will be handled during the summer by I. Libson, as for several seasons; and more than ordinary interest goes with the opening of this season, in that the initial photoplay offered will be "The Birth of a Nation." On this appearance, its third engagement in Cincinnati, the picture will be seen for the first time at popular prices, and this is pretty certain to make the engagement a great success, judging by the large houses which saw it at high prices on its former visits to Cincinnati. Other big productions will follow the Griffith picture at the Grand, Mr. Libson announces.

Lee Ochs Expected in Cincinnati.

Cincinnati exhibitors who are interested in the plans of the United Theaters of America, are looking forward to the promised visit of Lee A. Ochs, who is taking an active part in the work of the organization. Mr. Ochs will also be welcomed, on account of his official position as head of the M. P. E. L. of A., by the local organization of exhibitors, and his visit will probably be made the occasion of a formal entertainment of some sort by the Motion Picture Exhibitors' League of the Chamber of Commerce.

Charles Weidner Goes to Columbus.

Cincinnati loses a first-class theatrical man in the person of Charles Weidner, who has resigned as assistant treasurer at the Grand Opera House to go to Columbus and take charge of the Colonial theater, one of the most popular photoplay houses in the State Capital. He has been at the Grand for many years, and is known and liked by thousands of Cincinnatians. Mr. Weidner's move to Columbus results directly from the recent acquisition of the Colonial by I. Libson, of Cincinnati, who, being unable himself to give to the house personal attention, did the next best thing and placed in charge a man known by him to be fully competent to manage the theater.

Planning New Sixth Street Theater.

Ben S. Heidingsfeld, secretary and treasurer, as well as attorney of the Palace Amusement Co., Cincinnati, has been in consultation with Rapp & Rapp, the Chicago architects who drew the plans for the big Sixth street theater. A meeting in New York at an early date has been planned to go over bids for the construction of the house, the excavation being completed. Everything is now ready for the work to go ahead as rapidly as the contractors can push it, and the announcement of the awards is therefore looked for very shortly.

Exhibitor Ernst Dies in Milford.

Christ Ernst, owner of the Family theater of Milford, O., a suburban town near Cincinnati, died a short time ago of pneumonia, at the age of 57 years, after a short illness. Mr. Ernst was well known to exhibitors and film men in Cincinnati, although his business as a theater proprietor was only a small part of his activities, as he was owner of a big tobacco farm. Mrs. Ernst and nine children constitute the family, one son, Homer, being a member of the medical corps of Pershing's army in France.

Illinois News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

New Theaters and Changes in Illinois.

SPRINGFIELD, ILL.—Certificates of incorporation have been issued to the following:

The Rochelle theater, of Rochelle; capital stock, $2,000; incorporators, John A. Lisy, Diehl More, John M. Dales, and Marie Marshman.

The Famous Stars Theater Corporation, Chicago; capital stock, $1,000; incorporators, Louis Grollman, Albert F. Krunze, and George I. Pines.

The Parkview Theater Company, Chicago; capital, $1,000; incorporators, Michael B. Roderick, Joseph A. Rogers, and William Hershberg.

Taylorville, Ill.—Prior to his departure for Camp Taylor, Joseph A. Humphreys took over the control of both the Empress and Grand theaters. Joseph McCarthy, who has been in partnership with him, has retired, and will go into the drug business at Waukegan. The theaters may be managed by Humphreys' father-in-law.

Rock Island, Ill.—A. G. Vogel, who for the last four and a half years has been proprietor of the Black Hawk theater, expects soon to enter United States service, and has sold the theater at Twelfth avenue and Ninth street to Charles J. Schiller, of Chicago.

Freeport, Ill.—The Lyric theater on Stephenson street has been leased by the management of the Strand and Majestic theaters. It has been overhauled and redecorated. It will be operated as a five-cent house except on Saturday and Sunday.

Monticello, Ill. C. W. Joehrendt has sold the Princess theater to Ed. Thorpe.

Waterloo, Ill.—The Court Square theater has been reopened.

Rockford, Ill.—Delayed arrival of steel makes it necessary for the postponement of the opening of the New Midway theater to be operated by Ascher Bros., of Chicago, until about June 10. The house will seat 2,000 on the first floor. A large orchestra will be used besides a pipe organ.

Philo, Ill.—It is reported a moving picture theater will be opened here.

Murphysboro, Ill.—The Liberty theater is to be improved at a cost of from $12,000 to $15,000. In view of the uncertainty of the arrival of building material these days it is not planned to start work until all the construction supplies are on hand. Then the shows will be suspended.

Kewanee, Ill.—The Rialto theater is now one year old. Proprietor Chris Taylor celebrated it by giving cigars to his male patrons and appropriate souvenirs to the women.

East St. Louis, Ill.—The Majestic theater has added a Monday change to its program, now changing its bill four times a week.

Quincy, Ill.—The First Congregational church is using moving pictures in connection with its Sunday school work. The program will include military films, Pathe News, and a comedy.

Farmington, Ill.—The Strand theater showed "The Whip" for the benefit of the women's club.

Greenville, Ill.—The Lyric theater conducted a style show, using living models, in connection with one of its spring programs.

Lincoln, Ill.—The Star theater is being used for special matinees for children under the auspices of a committee from the women's club, and from the school teachers. The first film used was "Out of the Drifts," with Marguerite Clark.

Oak Park, Ill.—The Warrington theater has been reopened as the New Wisconsin under the management of E. Hockaday, of Chicago, as a vaudeville and moving picture house.

ILLINOIS JOTTINGS.

By Joe Esler, Traveling Representative of Moving Picture World.

C. J. Schiller Will Guide the Black Hawk.

MOLINE, ILL.—Chas. J. Schiller of Chicago has assumed management of the Black Hawk theater, at Twelfth ave. and Ninth street, Moline, and will continue the policy of the best feature films. A. G. Vogel, who has managed the house for the past four and a half years, expects soon to join the army.

No Sunday Referendum in Galesburg.

Galesburg, Ill.—The city council voted to refuse the petition of the allied movie managers of the city for submission to the voters of the city on April 12, whether the city should have Sunday movies or not. This ends the matter for this spring, but the managers have not given up the fight as yet and will come back soon in another effort to get rid of the blue laws on the Sunday movies in this city.

Stephen Sexton Joins Aviation Corps.

Springfield, Ill.—Stephen Sexton, for many years doorman for the Majestic theater, this city, has enlisted in the aviation section of the signal corps and has been assigned to Camp MacArthur, near Waco, Texas. Just before leaving, the employees of the theater assembled on the stage and presented Steve with a fine wrist watch. His many friends in the profession wish him good luck.

Eugene Warfel Reopens the Kozy.

Galesburg, Ill.—The Kozy theater has been reopened under the management of Eugene Warfel and will feature serial films, with a good comedy picture to fill out the program. Popular prices will prevail, and Manager Warfel is very optimistic over the business for the spring months.

Big Wind Hits Peoria.

Peoria, Ill.—Al Fresco and Riverview parks were damaged severely by high winds, and many of the amusements devices were totally wrecked. The home of the movie was also severely damaged and the loss will exceed $2,000. The managers will make repairs in ample time for the openings of the parks.

Detroit Police Appoint Film Censors

On Account of a Recent Crime Wave and at the Request of the Women's Clubs Commissioner Makes Arrangements to Watch Film Stories.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Because of the recent crime wave in Detroit and agitation of some clubwomen, Police Commissioner James Couzens has appointed Officers Lester Potter and Royal Baker to censor moving picture. These officers performed similar work a few years ago and are certain to be fair in all their requests. While Detroit does not feel that there is a need for censorship, they are glad to know that as long as the step has been decided upon the work of censoring is in the hands of two such men as Messrs. Potter and Baker.

"The Unbeliever" As It Was in Detroit.

"The Unbeliever" (George Kleine System) completed its fourth and last week at the Majestic theater on Saturday, April 6. During the four weeks' period it is estimated that nearly 125,000 people paid admission to the theater. It was the longest run ever given any production at the Majestic and is a record in view of the fact that the Majestic is not a downtown theater.

M. W. McGee, manager of the Majestic and directly responsible for the splendid presentation given the picture, has been engaged by George Kleine to spend the next several weeks in Chicago where "The Unbeliever" is to be shown at the Auditorium theater. He will be able to do things in Chicago as he would have liked to have done in Detroit. Prof. W. J. Hutton, director of the Majestic symphony orchestra, will also go to Chicago to rehearse the orchestra for the Auditorium, taking with him the same musical score—which he worked out himself—as was used in Detroit.

Madge Kennedy Speaks for Liberty Loan.

Madge Kennedy, Goldwyn star, spent March 31, April 1 and 2 in Detroit appearing personally at the Madison theater, where her latest picture, "The Danger Game," was exhibited. Miss Kennedy did speak on motion pictures, but rather confined her few remarks to the coming Liberty Loan, urging people to buy. The World correspondent had the great pleasure to meet the little lady—and sure enough, she's as charming as her press agents have often declared. While in the city John H. Kunsky, of the Kunsky Enterprises, gave several dinner parties for Miss Kennedy, Harold Bolster (her husband), J. E. Flynn, manager of the local Goldwyn exchange, and Miss Rose Tapley, who has been spending several weeks in Detroit.

Many Burglaries in Detroit.

Detroit's three large theaters have been attacked in the past few weeks by burglars and safe-blowers. First to be "hit" was the Broadway Strand, where some $2,000 was taken; then the Regent theater was attacked and $50 in cash stolen; on Monday, April 1, efforts were made to get the Madison theater, but the burglars were foiled, but not until they had stolen some $3,000 in Liberty Bonds from one of the tenants in the theater building.

Dawn Masterplay Takes Bigger Offices.

The Dawn Masterplay is getting ready to move to larger quarters on the seventh floor of the Owen building. At present the offices are at 501 Owen building, but they are not large enough. Furthermore, in the new quarters the firm will have vaults, inspection rooms, etc., in accordance with the city building requirements.

Arthur S. Hyman, of the exchange, is now on an extended trip to Northern Michigan, and so far has met with big success, particularly in connection with "Redemption," "The Whip" and the reissues of Frank Keenan and Norma Talmadge, which his concern recently secured for Michigan.

R. A. Perry, former manager of the Triangle and Allen Film Co., has been appointed Detroit special representative for the Dawn Masterplay Co.

Recent Managerial Changes.

Alvin H. Smith, former manager of the Liberty theater, has been appointed manager of the Globe theater, succeeding Roy Bishop, who has gone to the Reaper theater, Monroe.

Earl Hennessy, former house manager of the Regent and assistant manager of the Majestic theater, has been appointed manager of the Maxine theater.

Jack Mowat, former manager of the Maxine theater, goes to manage the new Lincoln Square theater at Fort and Junction avenue, which will seat 2,000 people and open sometime in May.

M. S. Bailey, of the Metropolitan Co., has taken complete charge of the Drury Lane theater, Detroit, handling the proposition for Eugene H. Sloman, the owner.

Michigan Theater Notes.

Muskegon, Mich.—F. E. Sayles has taken over the Lion theater in Muskegon, giving him two houses there—the other being the Tokio.

Cadillac.—Fitzpatrick & McElroy, of Chicago, who recently opened the New Lyric in Cadillac, have also taken over the Star theater, and appointed Frank Anderson as manager of both houses.

Detroit—Jacob Sullivan has reopened the Merrick theater, Merrick, and Greenwood, Detroit.

Bay City.—The New Regent theater, Bay City, was formally opened on Saturday, March 30. "The Auction Block" was the premier attraction, and Mr. Fred Williams, manager, reports a big crowd was out for the first night. He has signed for all Goldwyn specials, Goldwyn comedies and the first 26 Goldwyn pictures. The capacity of the Regent is about 1,600.

Notes About Pictures and Contracts.

The State Film Co., Film building, has secured the Michigan rights to Jester Comedies.

"My Four Years in Germany" will play at either the Adams or Washington theater, Detroit, inasmuch as John H. Kunsky has the houses and also the Michigan franchise for First National Exhibitors' pictures.

J. O. Brooks, salesman for the Fox exchange, closed a record deal recently when he took a contract amounting to nearly $13,000 from the Butterfield circuit, calling for Fox Standards, Fox program, Fox Sunshine Comedies and Mutt and Jeff Cartoons in four theaters. J. O. Brooks has always had the reputation of "playing for big game"—he surely landed this time.

L. J. Gardiner, manufacturer of the Velvet Gold Fibre Screen, sold through the U. T. E. offices, has recently had orders from the U. S. government for two of its battleships. The Gardiner screen is now in a number of army training camps, which gives evidence of Mr. Gardiner having a product of great value to the industry. All of the U. T. E. managers are waking up to the possibilities of the Velvet Gold Fibre Screen, are sending in good orders which keeps the Gardiner factory here in Detroit going 24 hours every day.

The Mutt and Jeff Cartoons through the Fox exchange have been booked first-run by John H. Kunsky in Detroit.

Buy, Buy a Bond, or Bye, Bye Liberty.

Airdomes Find Daylight Saving a Problem

President Mogler of the St. Louis Exhibitors' League Reminds Open Air Managers That They Have a Difficult Job Before Them.

By Mary Moore, 6035 Kingsbury Boulevard, St. Louis, Mo.

ST. LOUIS, MO.—Daylight saving went into effect in St. Louis with little or no sign that anything save the usual clock time maintained. However, Joseph Mogler, president of the Exhibitors' League, told the members of the league at their meeting on Friday, March 29, that the daylight saving plan may have a serious effect on airdomes during the summer.

"I find," said Mogler, "that the airdome hours for opening have been usually about 7:30 or 7:40 in summer time. The closing hour, as an average, has been about 10:45. Now if you stop to consider what the advance of an hour means you will understand what I mean.

"You suggest, 'Well, open an hour earlier.' That's the trouble. In summer an airdome can not open until it is sufficiently dark to show the pictures. The people will not sit and look at a poorly projected film, and the airdome needs darkness. If we open at 7:30 under the new daylight saving plan it will be broad daylight. If we wait until 8:30 by the clock to open it will give only time enough for one performance a night. This means the cutting down of receipts almost to half. And you can readily understand what this means. We could not remain open until 11:30, for the public, if it is going to observe daylight, is also going to observe sleeping hours, and they will not stay in an airdome until the clock says 11:30. So I should say that the situation presents something to be thought about, especially in a city where there are so many airdomes."

Herbert Elder Joins United Picture Theaters.

A number of recent changes have taken place in St. Louis exchanges. Manager Herbert Elder, one of the best liked local exchange managers, has resigned to go with the new Lee A. Ochs Company.

Joseph Desberger Takes Territory for Fox.

Joseph Desberger, manager of the United Exhibitors' Booking Corporation, has resigned his position, and has taken over a district with the Fox office here. The United office, meantime, has been merged into the Foursquare office under Cecil Maberry.

Eddie Dustin Will Manage General.

As soon as Elder sent his resignation to New York, District Manager Shurtless, of the General, was sent to St. Louis, and signed a contract with Eddie Dustin. Dustin then sent in his resignation to the New York office as manager of the Select Picture office, and his place has not yet been filled. An interesting point in connection with the new manager of the General Film Company, Eddie Dustin, is that he has been at various times manager of the Pathe, World, International, Triangle, and Select. He merits the title "General" manager.

Robert Wirth Will Join Ochs Forces.

Robert Wirth, head salesman for the Paramount Company, has tendered his resignation to Manager McKean, and will join the Ochs forces this week, while G. T. Erickson has resigned from the Pathe forces.

Nashville News Letter

By J. L. Ray, With Nashville Banner.

Plan Loew Theater at New Powder Plant.

NASHVILLE, TENN.—A representative of the Marcus Loew syndicate of theaters has been in the city looking over prospects for establishing a large moving picture and vaudeville house at Hadley's Bend, the site of the government's $250,000,000 powder, acid and dye plants, a few miles out of Nashville. The Southern Commissary Company has had the deal under consideration for several weeks, and indications point to definite arrangements within a short time.

The proposed theater is to be erected at Berryville, the new city inside the powder plant property, for the benefit of the 15,000 employees of the plant already in the city, and the many thousands to come, with their families.

Several small towns are springing up in the vicinity of the powder mills, and local amusement men, realizing that a rich field is offered to open new moving picture houses, have been busy for some time looking over the grounds, investigating tax privileges, etc.

Rumor has been persistent for some time that Marcus Loew would bring a high class showhouse into Nashville proper, and it is understood that he has been negotiating through representatives to acquire the property now occupied by the old Parthenon theater on Church street, with adjoining premises.

The powder plant is proving a great boom to the theater business in Nashville, thousands of workmen coming to the city at night, especially Saturday nights, and filling the uptown houses to capacity.

Four-Minute Men Active in Nashville.

Four-minute men have been active in Nashville during the past few weeks, appearing at all the local uptown moving picture houses in the interest of the war garden, thrift stamp and liberty loan campaigns. Tony Sudekum, president of the Crescent Amusement Company, is chairman of the Davidson county four-minute men, and it has been largely through his cooperation that the talks have been made successful in this territory. The Princess, Fifth avenue, Rex, Crescent, Elite, Crystal and Knickerbocker have been extremely generous in permitting the speakers to appear in the interest of government work, the speakers on each occasion being introduced by screen slides announcing the subject of the talks.

Negro Theater Near Nitrate Plant.

Muscle Shoals, Ala.—One of the largest theaters in America devoted exclusively to the entertainment of negroes was opened about April 1 at the government cyanide plant at this place, as part of the plan of the management of the plant to furnish its employees with proper facilities for amusement. Motion pictures are being shown at the theater exclusively,

Louisville News Letter

By Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

Daylight Saving Not Bothering Picture Shows.

LOUISVILLE, KY.—So far the exhibitors haven't had time enough to ascertain just how the daylight saving law will affect them. Along with everyone else the exhibitors set their clocks up an hour, and continued giving their shows by the clock, rather than by sun time. At the present time the local men are of the opinion that it will not be necessary to change the show hours, although with the days lengthening out it may be that the 9 o'clock and 7.30 o'clock shows in the evening will prove a little too early for the people with gardens, motorists, etc., who are taking advantage of all of the daylight obtainable before going indoors.

On Sunday, March 31, when the law went into operation, it was discovered that a larger percentage of people were late to the evening shows than usual, this resulting in many persons seeing the tail end of a picture last. The same thing occurred on Monday, but not so much so. Therefore, it is a question as to whether the after 6 o'clock shows, or in fact the whole program could not be improved somewhat by changing. As the shows run from morning until night, and are for recreation during off hours of the public, any change made will probably meet with approval.

New Amusement Company in Louisville.

The William Wamsher Amusement Co., of Louisville, capital $10,000, with shares fixed at $100 each, has been incorporated to produce amusements. The debt limit is placed at $5,000. The incorporators are William Wamsher, of Chicago; Dorothy Wamsher, Chicago; and William A. Earl.

Front Page Ad in Local Newspaper.

The Brown Amusement Co., of Middlesboro, Ky., a live organization, has led many of the small town amusement concerns in bringing out attractive features. Some two years ago this company got out its own house organ, in very attractive style, it being issued weekly. Now the concern is using a small box on the top, left hand corner, of the "Daily Pinnacle News," front page, announcing its big feature. A recent box contained: "Brownie Tonight—Pauline Frederick in 'The Hungry Heart.'" A glance at the front page of the newspaper instantly shows what is being shown at the theater, and is a method of announcement that could be used to advantage in many small towns, where the newspapers are not backward about taking front page ads.

No Smoking in Shelbyville Theaters.

At Shelbyville, Ky., the city council has adopted some interesting new ordinances, one of which makes it unlawful for any person to smoke or have in his possession a lighted cigar, cigarette or pipe in any theater or other place of public amusement. The penalty for violation of the ordinance is fixed at $5 with a maximum penalty of $10. This ordinance is directed particularly at one theater, operated as a picture house, where it is reported that smoking is a frequent occurrence while shows are running. The clerk was instructed to notify the management of the theater that its licence would not be renewed unless regulations heretofore adopted to reduce the fire hazard and safeguard the patrons are rigidly enforced.

Shawnee Theater Brightens.

The Shawnee theater, Louisville, Ky., which has been closed for some time past, has reopened under the management of M. Switow and Lee Goldberg. Mr. Goldberg is a prominent film exchange man, and has successfully operated several large downtown theaters, while Mr. Switow has been one of the leading promoters and operators of small theaters. The new team should make a big success of this house, which has been a dismal failure since it was originally erected. The new operators have arranged for five changes of program each week.

Kentucky Notes and Ideas.

Lexington, Ky.—Charles Scott, who for a number of years was manager of the Lexington Opera House, and more recently manager of the Liberty theater, at Camp Taylor, Louisville, will go to New York in two weeks to be associated with Klaw & Erlanger interests.

Louisville, Ky.—The Kerrigan theater, of New Albany, has been headquarters for several patriotic mass meetings, special concerts, etc., proceeds of which have been donated to some of the funds for soldiers at Camp Taylor.

Lexington, Ky.—The Phoenix Amusement Co., operating the Strand theater, of Lexington, recently worked out a clever little scheme in connection with a meeting of the Kentucky Oil Men's Association, the theater company presenting favors at each plate at the banquet, consisting of two tickets to the shows at that house, put up in attractive specially designed envelopes.

Iowa Film News Letter.

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Dubuque's Majestic Plans Summer Season.

DUBUQUE, IA.—Jake Rosenthal, manager of the Majestic theater, Dubuque, opens his summer season of motion pictures about May 1. He has booked seven weeks solid from the A. H. Blank Enterprises. Mr. Rosenthal maintains a six-piece orchestra during the summer and, owing to the large seating capacity of his house, can show the best pictures at no more than is charged by the smaller theaters.

Ludy Bosten Will Build When Material Comes.

Fort Madison—Manager Ludy Bosten, of the A-Muse-U, announces that he will go ahead with his project of erecting a new house at Fort Madison, Iowa, just as soon as he can be assured of the delivery of building materials. Mr. Bosten has a fine site in Fort Madison, which is one of the liveliest small cities in Iowa. Under present conditions the new house will not be finished much before the first of the year, Mr. Bosten declares.

Exhibitor Behrens Runs for Office.

Davenport—Davenport picture managers are more than usually interested in city election this spring. Chris G. Behrens, manager of the Family, is running for alderman on the Citizens' ticket, and the picture men are backing him with all their might. Mr. Behrens is redecorating his theater. S. E. Greenebaum, manager of the Garden and Casino theaters, is also touching up his houses. A novel feature will be the lobby at the Garden. The outer doors are removed and a large apple tree is placed in the center with trailing flowers about the walls. Mr. Greenebaum is also installing a new stage setting.

Strand at Cedar Rapids Will Be Brighter.

Cedar Rapids—Manager A. G. Stolte of the Strand announces that he will close his theater for three weeks in June for complete redecoration. The color scheme will be light gray, handsome panels being painted on the side walls, while the gray tones will be carried out in the draperies and seat slip-ons. Mr. Stolte has completed the installation of two complete transverters in the Strand. In the event of one going wrong the other can immediately be put into use by a reversal of the main switch. The older Transverter is used a few hours daily and the new one the majority of the time. "I'd like to see the Strand without a picture," said Mr. Stolte.

Flivver Serves Theater Patrons.

Marshalltown—J. Jolly Jones, manager of the Strand at Marshalltown, bought himself a fine new flivver this spring. After getting it nicely limbered up he decided to put it into practical service for the theater. Mr. Jones let it be known that he would call for any of his patrons who might be ill and yet well enough to attend the theater if driven there. The results have been astonishing.

Iowa Theater Notes.

J. George Feinberg, well known as a motion pictures accessories salesman in this territory, with offices at Minneapolis, made the rounds of the larger towns in eastern Iowa recently. Mr. Feinberg sold several machine on his jaunt.

Visitors at Des Moines exchanges during the past week included Frank Bryant of the Plaza, Waterloo; John Hemsky, of the Crystal, Cedar Rapids; S. E. Greenebaum, of the Garden, Davenport; H. P. Marckress, of the Rex, Perry, and John Ruskin, of the Opera House, Adel.

J. L. Shipley, sales manager of the A. H. Blank Enterprises, made a trip through eastern Iowa recently.

The Cotton opera house, Cedar Falls, has now adopted a policy of high-grade features and is doing a splendid picture business.

Changes in Minneapolis Exchange Offices

L. C. Larsen Resigns from General Film and Is Succeeded by C. C. Knapp—Mr. Larson Goes to the Universal.

By John L. Johnston, 719 Hennepin Avenu e, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Local film circles did not think it was possible for Minneapolis to go three whole weeks without a change in exchange managers, and our contention was correct. Saturday, March 23, L. C. Larson, who has managed the General exchange for about six months, resigned and was immediately succeeded by C. C. Knapp, who managed the exchange a year, but who resigned and spent several months taking life easy in Michigan and California.

Mr. Larson has joined the ranks of the Universal exchange and has brought with him Steve O'Brien, who has represented the General on the road for over a year. It has also been learned that Aloysius Alonzo Hixon has resigned from the Paralta department of the General and is now at work on the road for the local Fox exchange.

Mr. Knapp returns to Minneapolis with a good knowledge of the territory and personally acquainted with a great many exhibitors, so he hopes to build up a record business at the General.

Mr. Larson will cover the North Dakota territory for Universal, and knowing a good many exhibitors from the Flickertail State he anticipates some good contracts while on the road.

Mr. O'Brien will sell comedies on the road for the Universal and will cover North Dakota previous to entering South Dakota and Southern Minnesota.

Associated Theaters Gets Gaumont News Reel.

General Manager Hamlin, of the Associated Theaters, Inc., Minneapolis, Minn., has announced that his concern has secured the Northwest distributing rights to the Gaumont twice a week News. Mr. Hamlin has stated that since the Associate office was opened six weeks ago its business has increased rapidly. President Charles G. Gates, of Aberdeen, is now making his headquarters at the Associated offices in the Film Exchange building.

Raymond H. Heine Takes Job with Paramount.

J. V. Lynn has resigned from the Seattle Paramount-Artcraft office to go into the real estate business. Raymond H. Heine, formerly of Kansas City, has taken his place as advertising manager. Mr. Heine has for several years been connected with the motion picture business as an exploiter of educational pictures. He spent three years in the state of Washington in this business, so he is familiar with his present territory.

Standard Exchange Gets Camp Dodge Films.

Charles Stombaugh, manager of the Standard exchange, has returned from Des Moines, where he made arrangements to release all of Guy Woods' future Camp Dodge pictures through the Standard exchange. The first five reels of Mr. Woods' Camp Dodge films have been very popular with Northwest exhibitors to date.

Exhibitor Likes Sunshine Comedies.

W. A. Mead, assistant manager of the local office, is proudly displaying about film row a letter from Frank T. Bailey, manager of the American theater at Butte, in which Mr. Bailey offers a voluntary boost for the Fox Sunshine Comedies. He declared that each comedy was better than the one preceding.

D. G. Rodgers Resigns Office in League.

David G. Rodgers has announced that he has resigned his post as national organizer for the Exhibitors' League and that he has joined the ranks of the United Picture Theaters of America, Inc., and that he will be located temporarily in the Northwest, where he will aid in the organization of the Minnesota, Dakota districts.

Earl Conlan with Vitagraph.

Earl Conlan, formerly of the New Garrick Theater, Minneapolis, and for a time connected with the Paramount and Bluebird exchanges, has taken over the booking position at the Greater Vitagraph.

Foursquare Announces New Features.

Manager George Law, of the Hoffman Foursquare exchange, has announced that in addition to "The Eagle's Eye" his office has taken over the bookings on "Zeppelin's Last Raid," "Those Who Pay," "Just a Woman" and "The Belgian." All four productions have good booking records to their credit to date.

About Important Pictures.

An extra word or two must be added to this column about Harry Graham's showing of "The Unbeliever" at the Minneapolis Strand, Wednesday morning, March 27. Over six hundred people (counted) attended the showing, and with special music by Dick Long's orchestra and a special spotlight opening posed by two local marines made the showing doubly appreciated. Newspapers of the city praised the exhibition most highly and the World must state that it will be some time before another showing to equal it is given in Minneapolis.

Manager Branham, of the Strand, Minneapolis, Minn., has secured co-operation from the Powers and Donaldson's department stores in advertising his "Tarzan of the Apes" showing. Each store devoted an entire window space to a display of the books and signs calling attentoin to the film showing at the Strand theater.

Manager E. S. Holmes, of the Greater Vitagraph exchange, has returned from California, where he was present at the bedside of his mother, who was believed to be critically ill, but whose condition is reported considerably improved.

Prairie State News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Theater Items from Nebraska.

MERNA, NEB.—The opera house has been leased by W. H. Jones, of Dunning, who will conduct a moving picture show.

Ord, Neb.—Wesley Mansfield has purchased the interest of G. Gibson in the Gem theater.

Shelton, Neb.—H. A. Felps, of Kimball, has purchased the Comet theater from H. E. Wait.

Omaha, Neb.—Construction of the Rialto theater, at Fifteenth and Douglas streets, is progressing, and the house is expected to be opened the latter part of May or early in June.

Kimball, Neb.—Arrangements have been made for the opening of the new American theater.

With Dakota Exhibitors.

Sioux Falls, S. D.—Frank Olson, operator at the Strand theater, died from bronchial pneumonia following blood poison. He had been conected with the Strand since the opening of that house by J. A. Dundas. He is survived by his wife.

Redfield, S. D.—The lease on the People's theater has been taken over by George A. Bennett.

Buffalo, S. D.—Holloway & Cunderson have been making arrangements to open a moving picture theater here.

New England, N. D.—The New England opera house has been opened.

Managerial Changes in Kansas City Offices

Several New Exchange Managers in the Territory—Strike Puts Heavy Burden on the Show Business—Other Notes of Interest.

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—When a shake-up in Kansas City film circles occurs, there are usually several new exchange managers before the grind is again resumed. Within the last few months there have been numerous resignations, transfers, and other forms of promotions and demotions. However, the biggest surprise was occasioned at the beginning of the month of April.

P. J. Swift Wins Promotion.

P. J. Swift, manager of the local office of the General Film Company, has been transferred to New York City, where he was due to report April 8. Mr. Swift has been in Kansas City for about a year, coming here from Charlotte, N. C., with the General. He came unacquainted with the country, but his record at the Kansas City office shows his energetic efforts and business ability. During his management of the Kansas City office, the business expanded to such an extent that it was necessary to increase the size of the exchange. He made many friends in Kansas City and in his territory and he will be missed by exhibitors and exchange men alike.

G. R. Stirwell Heads General Office.

The new manager is G. P. Sirwell, who was a salesman for the Select Pictures Corporation, out of the Kansas City office. Previous to his work with the Select company he was with the Pathe company at Oklahoma City, Oklahoma, and Butte, Montana.

J. E. Storey Managing the Pathe.

J. E. Story has been made manager of the local Pathe office, to succeed C. S. Edwards, Jr., who has taken a position with a newly organized company. Mr. Storey has been manager of the Kansas City Kleine office since October, 1916. Previous to his Kleine work, "Jack" Storey was Missouri representative for the old V. L. S. E. office. He is one of those men who are stable and can remain with a concern for a good length of time. He is high in his praise of the George Kleine System and gives his reason for making the exchange as one of money consideration only.

Cecil Vaughan at Head of Kleine System.

In the same building with the Pathe office is the Kleine office, and with a Kansas City man old in the Kleine service in charge. This man is Cecil Vaughan, who was formerly assistant manager of the office. His appointment to this office is another proof of the opportunity of the resourceful and alert young man in the moving picture business. Before coming to Kansas City, Mr. Vaughan was manager of the Orpheum Theater at Omaha, Nebraska, and also assistant manager of the Mutual office there. After serving with the National Guard on the Border, he entered the Kleine office at Kansas City and has been there since and, according to all indications, will be there until something bigger and better opens itself to him.

Strike Hampers Kansas City Shows.

On March 27 was begun a systematic strike in Kansas City that has become a source of worry and material cause of decreased profits to the Kansas City exhibitors. The strike was called in the support of striking laundry wagon drivers, and it has involved the striking of men of numerous industries in Kansas City, the two most important of which are the operators of moving picture machines and the employees of the street railway company.

Through a parley with labor leaders, the theaters were allowed to use union operators, but the truce was short lasting and at all theaters operating did so with other than union help. Many of the managers of theaters about town ran their own machines, under the protection of the police and the state guard. Practically all of the houses have been closed for several days since the strike began. The attendance is poor, because of the street car situation.

Owing to the violence of the strikers no cars have been run at night. Only about half of the cars are now in service and they are being used only from late in the morning until about sundown. So it can be readily seen that the transportation facilities alone are sufficient to discourage the attendance of the downtown theaters.

On March 30 the manager of the Alamo theater was called on and told to refrain from showing that evening. Operating the machine himself, a show was put on until the film he was running, Marguerite Clark in "Still Waters," caught fire. It was thought that the fire was caused by the strikers, but the management coolly told the audience that the fire was accidental and no one was injured in getting out of the theater. Phil Toll, the manager, suffered severe burns.

It is depressing that this trouble should come at this particular time as the weather for the last few days has been ideal for the business. A settlement of the strike is in view, however, and that settlement will be readily appreciated by all concerned.

C. L. Matson Just Gets Married.

C. L. Matson, who handles the sales work and publicity for the Kansas City Feature Film Company, is an ideal man when it comes to putting out the publicity on "Mary Pickford's latest," but for himself he craves it not. Sometime in the early part of March he took a day off and slipped away to get married. The young lady was Miss Anita McCoskrie, a Kansas City girl. The next day he was back at work, but his exuberance or the spirit of a happy wedding must have betrayed his secret, as the office force became suspicious. However, suspicious was as far as they got. No one is certain that he is married in the office except his stenographer, who overheard the communication to the author. Anyhow, it was done and congratulations are now in order.

W. I. Handy Will Sell for Select.

W. I. Handy, formerly a salesman for Fox out of the Kansas City office, has been a salesman for the Kansas City Select office. He will have the state of Kansas as his territory. He is now working that territory.

J. E. Dodson Back in Harness.

J. Erwin Dodson, who for the last few months has been out of the moving picture industry, is now again back with business as a salesman for the Kansas City General Film Company office. He was formerly with the Universal Film and Supply Company and with the Standard Film Corporation in this city. He will cover a territory in Kansas and Oklahoma.

E. E. Cloverdike Will Guide Shipments.

E. E. Cloverdike has been made shipping clerk at the Kansas City office of the Kansan City Feature Film Company. He formerly was in the paper department of this office before being sent to the Des Moines office of the company to work as shipping clerk.

Kansas Theater Brevities.

El Dorado, Kan.—Parton & Evertson will erect a $10,000 building here to be used as an office and theater. It will be of brick, stone, and steel.

Council Grove, Kan.—The new picture show here is now an assured fact. John Ussary has purchased the new equipment, and the first show will be given soon.

Kinsley, Kan.—Wilson Brothers have bought the Palace theater, and will operate it in the future.

Weir, Kan.—The old Weir opera house is being remodeled.

Frankfort, Kan.—The new Royal theater has been opened to the public.

Paola, Kan.—Thomas E. Henneberry has sold one-half interest in the Empress theaters at Paola and at Osawatomie to J. Preston Everett, of Waco, Texas.

Junction City, Kan.—The Junction City Amusement Company will erect a new airdome here in the near future. It will have a seating capacity of 2,000.

Parsons, Kan.—S. D. Newton, of Miami, Okla., has purchased the Elks' theater.

Frankfort, Kan.—Work on W. H. Hardman's new Royal theater is about completed, and the theater will be opened to the public the last of the week. It has a seating capacity of 350.

Arkansas City, Kan.—Manager Baldridge has just purchased a new $5,000 orchestral pipe organ for the Strand theater.

Cowley, Wyo.—The Mormon church here has purchased the Hub theater.

Rain, Long Desired, Hits Dry Texas Counties

Exhibitors, Especially in the Western Parts of the Lone Star State, Are Feeling Better—Crops Show a More Promising Outlook.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Texas exhibitors are feeling better, especially the fellows from the western ends of the state, where it hasn't rained in so long. They're feeling better because it has rained. During the last week "General Rain" bombarded war gardens and increased acreages on farms to excellent advantage. They've had an inch or so in several sections of the Pan Handle; a veritable cloud burst down around Cuero and the Guadalupe River valley country; some in north Texas, and a lot in central Texas. Rain is all that Texas was needing, and now if there'll be a regular old-time flood along during April or May everything will be pretty.

Sam Schwartz, who runs the Aztec theater at Eagle Pass down on the border, was in Dallas recently, and told a story about frogs eighteen months old actually drowning in a big rain which fell in the border country. Mr. Schwartz says things are looking up in the border zone, with more pacific conditions in Mexico. "Fellows tell me they're selling a lot of agricultural implements across the line," he said. "Seems to be a mighty good sign."

Empey's Picture Awaited.

Exhibitors couldn't help seeing it; it was a 24-sheet, and it spread its colorful folds all the way across the back of the Vitagraph office. And that's why Texas exhibitors know that Empey's "Over the Top" is soon to be ready for release. The big poster attracted much attention at the local office, even that of George Cooper, auditor, who was on a visit to the Dallas office from New York.

J. P. Everett Buys Theater in Paola.

Waco, Tex.—J. P. Everett, manager for Hulsey's Hippodrome here for the last three years, has moved to Paola, Kan., where he has purchased a theater. Mr. Everett was very popular in Waco, where the Hippodrome enjoyed a big patronage. He is succeeded by Claude B. Woods, of Carthage, Mo.

Texas Theater Notes.

Waco, Tex.—Work has begun on the new airdome summer theater to be erected for A. L. Mitchell and A. H. Simon here. The structure will cost about $7,000 when completed, and first run high class pictures are promised.

Cleburne, Tex.—Fire in the ceiling of the Tex theater here March 30 did damage estimated at $1,000.

Nickname Sticks to Abilene Film Man.

"Bright Sunshine" Adams, the Moving Picture World called him once, and the name is likely to stick. He is B. S. Adams, of the Robb and Rowley interests at Abilene, with theaters also at Big Spring, San Angelo, and other points. The "Bright Sunshine" story was read in the office of an Abilene paper, and reprinted from the World. Now folks out there are all calling him that. He deserves the appellation, too, because his smile, as he stands at the door of the Queen, is known to all and sundry. Mr. Adams, with both Messrs. Robb and Rowley, were in Dallas during the last week.

Dallas Exchange Managers Meet.

How best to cope with disrupted train schedules, delayed deliveries on films to exhibitors, and delayed shipments from the East was the subject of discussion between Dallas branch managers at a meeting held at the Adolphus Hotel during the last week in March. Among those who attended were C. A. Meade, Pathe; Harry M. Owen, Paramount (S. A. Lynch); John McIlhern, of General; Ned Depinet, of Consolidated; Diaz Callahan, of Triangle; J. B. Dugger, Vitagraph; Cliff Reid, Mutual, and C. A. Shivers, sales manager for Paramount.

Stray Seattle Notes.

By S. J. Anderson.

Harry Lustig, Metro special representative, was in Portland for a few days. While there he was joined by B. F. Rosenberg, Western Metro service representative. Mr. Lustig is aggressively pushing the service-to-the-exhibitor.

C. H. Code, Goldwyn salesman, spent the week-end in Seattle after an extended trip through Montana.

Miss Edna Craig, booker at the Seattle World office, is back at work after several weeks' illness.

Vacation Week Show.

Seattle, Wash.—John Hamrick is advertising his program at the Little theater as a vacation week show. The program consists of the Jack Pickford feature, "Huck and Tom," and the Fatty Arbuckle comedy, "His Diving Beauty." The school children are taking advantage of their Easter vacation to see these two delightful pictures.

In California.

G. B. Hellings and C. A. Roeder are making road trips out of San Francisco for the Progressive Motion Picture Company.

Edward H. Kemp returned to San Francisco recently from Arizona, where he made a number of moving pictures, and has been quite busy of late with Motiograph sales. A second Motiograph De Luxe has been installed in the Corning theater, Corning, Cal., while late model machines have been purchased by J. Piratsky, of Watsonville, Cal., and Joe Nichols, of Mendocino, Cal.

Northern California Notes.

San Jose, Cal.—The Liberty theater has placed an order for a large Fotoplayer, this being the second instrument of this make it has purchased.

Oakland, Cal.—The Home theater is being fitted up and will be reopened soon.

Ingot, Cal.—Ed. H. Linnell, formerly of the Victory theater at Red Bluff, will open a moving picture theater here.

Lindsay, Cal.—W. E. Smith has sold the Empress theater to Hoots & McDaniels.

Watsonville, Cal.—A. E. Miller has been placed in charge of the local T. & D. theater.

Sacramento, Cal.—The T. & D. theater will be closed for about three months, commencing April 15, and during this time will be rebuilt.

Monterey, Cal.—The Strand theater has purchased a Fotoplayer.

San Francisco Exchange Catches Thief

Several Distributors Have Been Victimized—Progressive, Last to Lose a Film, Puts Police on the Scent and Prisoner Confesses.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Through the efforts of local film men a thief who has made away with several reels of film from prominent exchanges, and who is also accused by department store owners of stealing merchandise, has been apprehended. A few weeks ago the booking department of the Progressive exchange answered a telephone call from a man who gave his name as the Reverend Fuller, and who stated that he had charge of a church in Berkeley. The film was booked and was taken away by a fake messenger boy. When the reels were not returned an investigation was commenced, and it was found that no minister of the name given was connected with the Berkeley church and that no moving picture had been used there. The management of the film exchange suspected a young man named Herman Holmes, alias Clement O'Neal, who was working for another exchange, and advised the police department, which detailed Detective Gabel on the case. Learning from a newspaper that he was under suspicion the youth sent a night letter to the film exchange, stating that the person accused was innocent and that the reels would be found at a certain drug store, where they were later recovered. The young man was arrested, and under the bathtub in his home another film was found, this being the property of the Greater Vitagraph. He has since confessed, and the judge before whom he was taken has ordered him held in jail until his mental condition can be determined.

Funeral of Popular Film Man.

The funeral of Charles Melville Simmons, who passed away at Dayton, O., on March 12, was held at the columbarium of the Odd Fellows' cemetery on Geary street, on March 29, under the direction of San Francisco Lodge No. 3, Benevolent and Protective Order of Elks. Mr. Simmons was known by almost every film exchange manager and theater owner on the Pacific Coast, and many attended the last sad rites in this city.

W. S. Hart in Town.

W. S. Hart breezed in this week from the City of the Angels, accompanied by his manager, E. H. Allen, and his leading lady, Katherine McDonald. He spent some time reviewing his latest production, "The Silent Gates," and in preparing for the making of a new picture. Before returning to Los Angeles he is to make a trip out to sea in a windjammer to secure scenes for a forthcoming production.

Portola Theater to Be Remodeled.

The Portola theater is to be closed on April 29 for two weeks, when repairs and remodeling work costing more than $10,000 will be done. At least five weeks will be required to make the changes that are planned, but the theater will not be closed for this period. The Hodkinson service, which has been booked for the California and Portola theaters, will be offered, commencing April 7.

Doraldina Captures Home Folks.

Doraldina, the celebrated dancer, who has won fame almost overnight, has been the attraction of the week, both on the screen and in person at the T. & D. Tivoli opera house. Her first appearance on the stage caused a wild tumult, which broke out again later when Supervisor Charles A. Nelson, acting for Mayor James Rolph, Jr., presented her with a golden plaque bearing an inscription of welcome, the gift of her home city. Throughout the week the dancer and the picture in which she takes a leading role, "The Naulahka," attracted great crowds, and on several days former records for attendance were broken. The star was met at the station on her arrival here by members of the firm of Turner & Dahnken, E. O. Child, of the Pathe exchange, and members of the press. She gave a luncheon that day to newspaper men and appeared that night at the opening of a new dining room at the Hotel St. Francis. Upon her return to Los Angeles she will take part in two pictures to be made by Pathe.

New Chaplin Deal Consummated.

Morris L. Markowitz, head of the company which now operates the Strand theater, advises that the deal which has been under way for several weeks for the purchase of the first-run rights of the new Chaplin pictures has finally been completed. Reports of this deal have been published in various quarters, but Mr. Markowitz states that all have been premature and that the facts have been sadly garbled. The rights to the eight Chaplin pictures were originally disposed of by Turner & Dahnken to Ackerman & Harris, who conduct the Hippodrome Circuit, for the first showing in this city. Turner & Dahnken later exercised their cancellation privilege, leaving Ackerman & Harris with but the opening release, disposing of the other seven to the Strand management at $3,100 each for a two-weeks' run. Leo Weinberger, manager of this house, is making preparations for running the series, and plans to open the theater every morning at nine o'clock and keep it open until midnight.

Acme Theater Remodeled.

The Acme theater, Stockton street at Broadway, one of the pioneer theaters of the North Beach district, conducted by I. L. Marks & Son, has been remodeled, refurnished and redecorated. The operating room has also received attention, and two Powers cameragraphs No. 6B have been installed. Ralph Marks, the junior member of the firm, is in training camp at American Lake, Wash., and has been promoted to sergeant.

Many Exhibitors Visit Metropolis.

Among the exhibitors who have been in San Francisco during the past few days selecting house equipment or arranging for service have been the following: T. C. Beavis, Santa Rosa, Cal.; Gus Johnson, Newman, Cal.; Charles Fraler, Tracy, Cal.; C. N. Williams, Fresno, Cal.; J. W. Knowles, Sonora, Cal.; John Daly, Chico, Cal.; Lucien Frietas, Stockton, Cal.; E. S. Buckwalter, Susanville, Cal.; W. S. Sheibley, Reedley, Cal.; C. E. Crouch, St. Helena, Cal.; W. McAlpine, San Jose, Cal.; J. W. Di Stasio, Sacramento, Cal.; R. Pezzagio, Rio Vista, Cal., and E. J. Miller, Williams, Cal.

San Francisco News Briefs.

The Garrick theater on Ellis street, near Fillmore, San Francisco, is being remodeled and will be reopened as a vaudeville and moving picture house.

Frederick Stoddard Peachy, formerly manager of the Film Exchange Board of Trade of San Francisco, was back recently from Oroville.

Mike Zar recently completed a trip through Nevada in the interests of the Fox Film Corporation, San Francisco, and is now covering the Sacramento and San Joaquin Valleys. Conditions are reported to be very good in the interior.

Parlier & Hazel have opened the Class A theater on Fillmore street, San Francisco, formerly conducted by Frank Moore.

The Searchlight theater at Twenty-eighth and Church streets, San Francisco, is now conducted under the sole management of Joe Jacoby, who will change the name to that of the Empress.

Harry Leonhardt and Fred Miller, of Miller's theater, Los Angeles, were in San Francisco recently to look over local theaters to secure ideas for the new Los Angeles house.

New Censorship Ordinance Ready

Portland, Oregon, Law, if Passed, Will Give Power to Mayor and Two Commissioners to Take Pictures from Theaters.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The city council has passed for first and second reading an ordinance directed at the regulation of motion pictures which empowers the mayor and two city commissioners to "pull" from the screens any picture they consider to be objectionable.

The trouble was precipitated when Jack Jennings, of the Sunset theater, sought to show "The Birth of a Nation" second run. This picture had been passed by the censor board when it first was released, and the permit then issued was resurrected. Under Portland's censor law this permit is good for the life of the picture unless revoked by a unanimous censor board.

When "The Birth of a Nation" was advertised to show at the Sunset the negro societies of the city objected to its exhibition on the ground that it was unpatriotic to arouse race hatred at this particular time, and that the picture would have this effect. Mayor Baker listened to the plea of the colored folks, and tried to find some power in his jurisdiction that would entitle him to withdraw the production. The city attorney gave the interpretation of the censor ordinance from which the mayor concluded that the only way to get immediate action was to pass a new ordinance.

It was the mayor's idea to pass the ordinance with an emergency clause so that it would be in effect immediately upon its passage. A unanimous vote of the council was necessary to accomplish this, and the mayor found a stumbling block in his path in the person of Commissioner Dan Kellaher. By reason of Kellaher's negative vote the ordinance must go through three readings, and it will be several weeks before it is passed.

The representative of the colored men who prevailed upon the mayor to take action was Mrs. E. D. Canady, who was their leader in the fight against the picture when it was first released.

Manager Jennings evidently realized that there would be much opposition to the showing of the picture second run, and he made a number of eliminations, which, in his opinion, removed all parts of the picture that might be construed as objectionable.

The counsel for the Sunset theater proposed to the city fathers that Manager Jennings was perfectly willing to remove the picture notwithstanding the fact that a permit had been issued for its showing providing the city would reimburse him for his loss. This the council refused to do.

Goldwyn V. P. Visits Portland.

The Rose City was recently honored by a visit from F. W. Warren, vice-president of the Goldwyn Pictures Corporation, who called on all of the Portland exhibitors he could during his short stay. The theater men found Mr. Warren to be a most affable gentleman. He was accompanied from Seattle to Portland by Mr. C. F. Hill, Pacific Northwest representative.

Metro Pictures Placed by Bert Lubin.

Before his departure for Spokane, Bert Lubin, special representative for Metro, advised that he had placed "Lest We Forget" at the Liberty theaters in Seattle and Portland, and "Revelation" at the Clemmer in Seattle, and the People's in Portland; also "The Legion of Death" at the People's, Portland, and the Paris, Denver.

Theater Changes in Eugene, Oregon.

News comes from Eugene, Oregon, the University City, that A. H. McDonald, of the Rex theater, has acquired control of the Savoy; also that H. G. Campbell, formerly postmaster of Eugene, had taken over the Eugene theater.

Hudson Reports Everything Well.

Ed. I. Hudson, traveler for Goldywn, with headquarters in Portland, recently completed a trip South into the Marshfield country, and reports great call for the Rex Beach pictures and business good throughout the territory.

"Reel Stuff" Expands.

"Reel Stuff," the house organ for the Film Supply Company, handling the Universal, Bluebird, and Jewel products in this part of the country, has completed Volume 1, and according to Dean Collins, the editor, has enjoyed a wonderful growth in the six months of its existence. "Reel Stuff" now circulates in every state west of the Rocky Mountains except those in the California territory. Alaska is also represented in the "Reel Stuff" items.

Spokane News Letter.

By S. Clark Patchin, East 1811 Eleventh Ave., Spokane, Wash.

Manager Allender Playing Many Hart Pictures.

SPOKANE, WASH.—The Auditorium theater reverted to moving pictures for four days the week of March 25, under the joint direction of Manager C. W. York and J. W. Alexander, manager of the Lyric theater, in vogue before the advent of Orpheum vaudeville. Mr. Allender presented a double bill with Douglas Fairbanks in "Flirting with Fate" and William S. Hart in "The Last Card," as the joint headliners, the latter not seen in Spokane before.

Manager Allender of the Lyric, that has just finished a special Hart season, also announces a new program policy with changes Sunday and Thursday. Other bookings include Douglas Fairbanks, Mary Pickford, George Beban, Elsie Ferguson, the Mack Sennett-Paramount comedies and the Harold Lloyd comedies; also Jack Pickford, Louis Huff and Theodore Roberts.

Star at Rathdrum Again Dark.

Rathdrum, Idaho—F. Barnett closed the Star theater at this place a couple of months ago. It was then opened by Mr. Burgess, who kept it in operation for about six weeks when the house again went dark.

Liberty Theater, Kellogg, Nearly Ready.

Kellogg, Idaho—At a cost of $100,000 the new Liberty moving picture theater at this place is nearing completion. It is being built by W. A. Simons of Wallace and G. Moe of Kellogg. The house has a seating capacity of 625 persons.

Spokane Picture Show Brevities.

Many women flocked to the Liberty theater the week of March 25 to see Mildred Harris in "Price of a Good Time." This production proved a big drawing card for Manager Sam W. B. Cohn, as it played to capacity houses at each performance.

About 200 boy scouts were the guests of Dr. Howard S. Clemmer, manager of the Clemmer theater, to witness the production, "The Spirit of '76." The boys also enjoyed Fatty Arbuckle in "The Bell Boy," which was on the same bill.

Seattle Brevities.

K. L. Burk and H. W. Heitler, both Fox salesmen, were stopping at the local Fox office a few days after long trips through the territory. Both report good business on the blanket forms of Fox Standard Pictures.

W. A. Mead, assistant manager of the Seattle Fox office, was out on a trip through Montana.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Arrange Payment for Telegrams Between Theaters and Exchanges.

SEATTLE, WASH.—The Northwest Film Board of Trade has determined upon a definite method of settlement for telegrams from exhibitors to exchanges. The exchange managers will let it be understood that they will not accept collect telegrams from exhibitors, since they were often asked to pay for wires concerning films, the non-arrival of which was no fault of theirs, and sometimes concerning other things which the exhibitor had no right to ask about at the expense of the exchange. The Board of Trade has arranged that all exchanges hereafter will deduct from the exhibitors' invoices the charge for any telegrams concerning delayed films, where the delay was in any way the fault of the exchange. The exchange men feel that in this way they can best render justice both to the exhibitor and to themselves.

New Theaters and Changes in Washington.

Seattle, Wash.—W. F. Weimkirch, who has been associated with Jense and Von Herberg for the past four years, has been given the post of manager of the Strand theater, which this firm recently took over from W. H. Smythe.

J. H. Maynard, formerly manager of the Columbia theater, Vancouver, B. C., has come to Seattle to take over the management of the Colonial for John Danz.

E. G. Berg, whose former position Mr. Maynard takes, is now manager of the Bijou theater, Aberdeen.

American Lake, Wash.—The new Government theater at Camp Lewis, the Victory, was opened this week with Pathe pictures.

Seattle, Wash.—The Mission theater, one of the houses belonging to the Greater Theaters Company, is being redecorated.

Carlsborg, Wash.—Emil Nelson has opened a new 350 capacity motion picture theater in this town.

Wenatchee, Wash.—F. L. Stannard is enlarging, refurnishing, and redecorating his Gem theater.

Okanogan, Wash.—C. P. Scates is enlarging and remodeling his Hub theater.

Seattle, Wash.—H. L. Chanler, who has operated theaters in Centralia, Hoquiam, and Aberdeen, has bought the Ballard theater from W. B. Jennings.

W. B. Ackles recently took over the Washington theater, a First avenue house, from George Sidney.

Exhibitors Looking Over Seattle Field.

W. A. Graeper, of the Union Avenue theater; William Tibbetts, of the Alhambra, and Joe Brandt, of the Echo theater, all of Portland, were in Seattle recently visiting film row and incidentally looking over the field for possible theater locations in this vicinity.

L. J. Schlaifer Attractions Move.

The L. J. Schlaifer Attractions, formerly of 233-234 Central building, has removed its offices to 2022 Third avenue, Film Row, Seattle. The new offices are splendidly located in the heart of film row, with every facility for handling the largely increasing business of the firm.

The L. J. Schlaifer Attractions at the present time are distributing "Parentage," "Idle Wives," "Her Condoned Sin," "The Woman and the Beast," "The Ordeal," and a number of other standard features.

The L. A. Features Company, distributors of the Hart reissues, are handling their product out of the L. J. Schlaifer Attractions offices.

Seattle Film Row Jottings.

F. B. Warren, vice-president of the Goldwyn Distributing Corp., spent several days at the Seattle Goldwyn office recently.

Carl Stern, Metro salesman, has left for a four weeks' trip in the interests of Screen Classics, released through Metro offices.

Critical Reviews and Comments

Upon Current Productions

"A ROMANCE OF THE UNDERWORLD."

Initial Keeney Production Features Catharine Calvert.

Reviewed by George Blaisdell.

THERE was a unique trade showing in Brooklyn on the night of Tuesday, April 2, when in the fine big Keeney's theater "A Romance of the Underworld" was at 10:05 put on the screen. The house was filled with the regular patrons of the theater, and it was natural these should manifest a marked interest in the initial production of the Frank A. Keeney Pictures Corporation, the concern headed by the Brooklynite so well known to them all. It was a friendly house, and it applauded the screen appearance of the leading players, all of whom were present.

The subject is an adaptation of the play of the same name by the late Paul Armstrong. It is in five reels and was directed by James Kirkwood. An interesting incident in the making of the picture lies in the fact that the leading player, Catherine Calvert, portrayed on the stage the character of Doris Elliott at the time she also was the wife of the author of the play.

Miss Calvert, who in "A Romance of the Underworld" makes her debut as a dramatic photoplayer, easily and legitimately may be described as a beautiful woman. She is dark of complexion and is the possessor of a pair of eyes that for depth and beauty will rank with any on the screen. The story is one that seems hardly suited to her talents, one in which she might appear to the best advantage. Of lighter moments there practically are none; it is a drab tale—with dope the dominating theme.

The drug habit has had its day on the screen as it already has had it on the stage. It is not wholesome entertainment. The story under review is of a period of New York that there is reason to believe has passed. Not that the illegitimate business in drugs has ceased, but surely it has been greatly curtailed. The tale also includes a murder, one that seemed to be popular with the house, however, it being in retaliation for a seduction.

It is fair to state, in spite of the drab aspect of the story, that there is a steady pull on the interest. There is a distinct surprise at the ending, the uncovering of a murderer unsuspected of being concerned in the killing of the political ward boss. Edwin Forsberg plays O'Leary, the neighborhood ruler, and most thoroughly does he sacrifice himself on the altar of badness. David Powell finely portrays the weak brother of the heroine. Cecil Chichester is strong as the repulsive dope fiend. Eugene O'Brien is a wholesome Thomas McDonald, the reformer-lover of the heroine. Marcia Harris is a splendid type of the woman next door who aids in distress.

The story carries an abundance of the atmosphere of lower New York, of the East Side, of the Tombs, of Blackwell's Island. There is an elaborate courtroom setting, one that is convincing in its realism. The picture may be summed up as one that holds the interest and has its exciting moments, without markedly stirring the emotions.

IN THIS ISSUE.

A Romance of the Underworld (Keeney).
The Trap (World).
The Bride of Fear (Fox).
The Lion's Claws (Universal).
The Honor of His House (Paramount).
Twenty-One (Pathe).
Over The Top (Vitagraph).
Boss of Lazy "Y" (Triangle). .. ..
The Self Made Lady (Fox).
The Danger Game (Goldwyn).
The Magic Eye (Universal Special).
The Richest Girl (American).
The Risky Road (Universal Special).
The Business of Life (Vitagraph).
Humdrum Brown (Paralta).
His Majesty, Bunker Bean (Paramount).
The House of Silence (Paramount).
Mr. Fix-It (Arteraft).
Heart of The Sunset (Goldwyn).
The Return of O'Garry (General Film).
The Art Bug (Edison).
The Landloper (Metro).

"THE TRAP."

Alice Brady in Five-Part World Picture Acts Heroine with Peculiar Views of Life.

Reviewed by Edward Weitzel.

ROBERT F. HILL, who wrote "The Trap," a five-part World picture, must have peculiar views of life. The story he has evolved is quite entertaining, principally for the reason that his characters are so unconventional. Sometimes they seem to be shy of common sense. It is asking a good deal of the spectator to believe that a right-minded young woman would occupy the apartment belonging to a wealthy artist and permit him to supply her with an expensive wardrobe and not understand that, sooner or later, she must give something in return.

Then there is a whole-souled western chap who falls in love with the girl's face on a poster and comes to New York to make her his wife. He finds her at the artist's apartment, believes she is virtuous, wins her love, but leaves her with the man who has planned all along to ruin her. The artist takes advantage of this to carry out a scheme that makes it appear the heroine is his mistress. The westerner is convinced by the trick and tells the girl so. The next day his common sense comes to his aid. He hunts up the girl and they start after a marriage license.

In the opening scenes Doris Shaw, the heroine, is driven out of a fishing village on the New Jersey shore by her father and the neighbors for acting in a friendly manner to the artist who, later in the story, becomes her protector. The girl's mother deserted her when Doris was a little child and ran away with a lover, consequently every one was ready to believe the worst of Doris. Her adventures in New York before again meeting the artist included working as a waitress in a Greenwich Village cafe.

The scenes at the fishing village are attractive, and there is also the novelty of seeing Alice Brady in overalls. She draws the character of Doris as consistently as the author will allow her, and wears several fine frocks before the story is finished. Curtis Cooksey as Jack Masterson, Craufurd Kent as Stuart Kendall, Robert Cummings as David Shaw and Frank Mayo as Nat Fletcher form a well-balanced support. The picture was directed by George Archainbaud, and photographed by Philip Hatkin.

"THE BRIDE OF FEAR."

Sensational Fox Melodrama Has Clear-Cut, Exciting Story.

Reviewed by Hanford C. Judson.

THE noteworthy thing about the new Fox melodrama, "The Bride of Fear," a five-reel picture, is the vivid picturing, especially by the leading woman, Jewel Carmen, of two elemental emotions, fear and love. The story is exciting and has a strong popular appeal, since the heroine, hampered by poverty in the beginning, wins at the close a rich lover and all things that she desires.

The plot follows roughly a quickly recognized, familiar outline; but the work of Jewel Carmen adds a filling in that enriches its significance greatly. This is markedly true in the scenes following her marriage to a crook in the early part of the story. This man is played by Charles Gorman who in his makeup looks as full of evil as the gray face of a buzzard. He has rescued the girl from an attempted suicide and is determined to make of her his accomplice. She is straight, and he pretends to her that he also is; but there is that about him that makes her dread him, and this feeling visibly grows on her during the marriage and immediately following. Miss Carmen's acting gives remarkable depth and meaning, real action, to the simple business of these scenes. It is surely a bit of excellent work. There is a distinct sex sidelight on it that makes it of unfathomable depth. The man is arrested by the police almost as soon as they reach the hotel.

She now has become secretary to a rich man, and his son has fallen in love with her—after an often used formula. The convict tries to escape and is reported as killed by a guard. She and the young man are to be married when one night after a passionate good-night kiss the other whom she thought dead climbs in her window. She is willing to go away with him, but refuses to help him rob the house. Her cries bring the other man and there is a fierce struggle. She fires a dropped revolver and saves the man she loves from being throttled.

Some of the latter love scenes are rather warm-blooded, and with a particular audience may better be clipped, as they are somewhat longer than the story needs. S. A. Franklin is scenarioist and director. It is artistically put on and has many excellent sets and backgrounds. It will go well.

"THE LION'S CLAWS."

New Universal Serial, Just Beginning, Provides Marie Walcamp with Exciting Role.

Reviewed by Robert C. McElravy.

THERE is a constant advance in the adventure serial so far as plot complications and artistic presentation are concerned. This new offering, "The Lion's Claws," is a step in the right direction, and the half dozen installments seen by the reviewer call for high praise. If it holds up to the lively pace set thus far it will establish a new record.

Marie Walcamp plays the girl in the case, Beth Johnson. She is one of a party of English people in the African jungle country. Certain of the opening scenes are laid at an English barracks, the girl being the daughter of an English captain. The scenes are exceedingly picturesque, and while it takes several reels to get the rather complicated story into action it is an absorbing one and full of thrilling events.

The time of the narrative is during the present war, and part of the plot is concerned with efforts of the Central powers to stir up a holy war among the natives through Mohammedan influence. The girl meets with some exciting adventures in the jungle, at one time falling into a net containing a live lion, and again being rescued from peril by a friendly elephant. She then is taken captive by three natives who carry her away. Her friends, of course, take up the pursuit, and further adventures follow rapidly.

The settings are elaborate, and the jungle atmosphere is particularly good.

"THE HONOR OF HIS HOUSE."

Sessue Hayakawa in Absorbing Paramount Photodrama Directed by William C. DeMille.

Reviewed by Edward Weitzel.

IT would be difficult to name a better piece of photoplay construction than is found in "The Honor of His House," a five-part Paramount Picture written by Maroin Fairfax and produced by the Famous Players-Lasky Corporation under the direction of William C. De Mille with Sessue Hayakawa as Count Ito Onato. The story has an absorbing theme that rises in the denouement to a tragic height, the supreme sacrifice of one man securing the happiness of the woman he loved and insuring her a peaceful future with her child. The eternal triangle is treated in a new way, and the man who sought to turn a woman's steps into the path of dishonor is made to see his conduct in its right light and to realize that true love never seeks to degrade its object.

Count Ito Ornato and Robert Farlow both love a half-caste girl named Lora. Farlow is a surgeon of great ability, but a victim of the liquor habit. Lora prefers him, but is afraid to trust her future in his hands and accepts Onato. The Count is wealthy and a scientist. When he discovers that Farlow is forcing his attentions on his wife and circumstances point to her guilt, he plans a terrible revenge. He secretly innoculates her with a germ that will bring a painless death in twenty-four hours.

Shortly afterward Onato learns that Lora is innocent and that her death will mean the death of her unborn child. There is but one way to save them both, a transfusion of blood. Onato is eager to make the sacrifice, although he knows that in order to be successful he must lose so much blood that it will kill him. Farlow is the one man on whose assistance he can rely. He sends for him and the plan is carried out. Onato dies, but his death brings the desired result. Lora and her child find a protector in Farlow and the American proves worthy of Onato's confidence.

Deft craftsmanship marks the progress of the drama from start to finish. There is no padding, no bungling development, no ambling off into side paths. The story gathers force steadily and smoothly and holds the attention to the finish. Marion Fairfax has done her share of the work without a flaw. Director De Mille must be charged with one slip. Two men are discovered in Farlow's laboratory engaged in transferring all the bottles on his shelves into one large packing case whose destination is India. No steamship company would accept such a case. In every other respect the direction is in keeping with the story's requirements.

Sessue Hayakawa plays Count Ito Onato with the intense reserve that is found in all his impersonations and forces the spectator to believe so thoroughly in whatever he is doing. His mental conflicts hold the attention with an almost uncanny fascination and his face has the implacability of fate. Florence Vidor could hardly improve upon her conception of Lora and possesses the beauty and refinement necessary to the character. Jack Holt as Farlow is an excellent foil to the star.

"TWENTY-ONE."

Pathe Play Provides Bryant Washburn with Light and Pleasing Double Role.

Reviewed by Robert C. McElravy.

THIS comedy subject, which pictures Bryant Washburn in a double role, is adapted from a story by George Randolph Chester and was directed by William Worthington. There is no longer any particular novelty in plots of this type, depicting the mixed identities of two individuals who look exactly alike, but the opportunities for comedy are frequent, and occasional good touches serve to make this number enjoyable.

Bryant Washburn appears first as Jimmy Mufferton, a milk-and-water youth who has been reared in luxury by his doting aunt and uncle. The maid puts it into his head to rebel against unwelcome conditions and he is glad to do this, for he is in love with Dixie Taylor, and she dislikes him because of his helplessness. Jimmy goes with his uncle to the city, where he escapes the old gentleman and later exchanges places with his double, "Battling" Dave Carey. The latter is picked up by the uncle and taken to Jimmy's palatial home.

The comedy touches are furnished by depicting the experiences of Jimmy, who finds out he must go into a prize fight for which Dave had signed up. Dave's experiences at the home of Jimmy are also amusing, though the opportunities afforded for plot complications were not made the most of. Jimmy wins the prize-fight, after conquering his first fears, and after that returns and "makes good" with Dixie.

Gertrude Selby is pleasing as Dixie, though no great demands were made upon her by the part.

"OVER THE TOP."

Eight-Part Photoplay Suggested by Sergeant Empey's Book—Produced by Vitagraph.

Reviewed by Edward Weitzel.

THE most inspiring thing in "Over the Top" is Sergeant Arthur Guy Empey. The eight-part photoplay made from the book by this American soldier is full of scenes and incidents that bring vividly before the spectator the nature of the struggle in which we are now engaged, but it is the knowledge that the hero on the screen is the real article that gives the chief interest to the picture. The scenario, prepared by Robert Gordon Anderson and directed by Wilfrid North, has been realistically produced by the Vitagraph Company.

A love interest has been introduced and a regulation villain provided in the person of Friedrich von Emden, as emissary of the Kaiser's, who tries to rob the hero of his sweetheart and who succeeds in abducting her and carrying her off to Europe in a German submarine.

The romantic episodes of "Over the Top" belong to what is known as "popular drama," and they are pitchforked into the picture with a plentiful lack of skill. They are used to emphasize the character of the men that Germany employs to spread her propaganda in this country and to illustrate the cowardly methods she stoops to in her attempts to weaken an enemy. As a piece of construction the picture is anything but a work of art and contains about every stale trick in the catalogue of melodrama. Its patriotism is sound, however, and the background of fact supplied by Sergeant Empey and the scenes suggested by his book make "Over the Top" worth while.

The story sketches Empey's career from the time he is honorably discharged from the United States army and goes into mercantile life, and follows him through his service in the British army, and his experience with our own boys in the trenches. Added to this is the interwoven romance and a number of patriotic incidents taken from actual experience here and abroad. The completed product is another excellent contribution to the work of bringing home to the American people the nature of the foe the Allies are fighting and the necessity of defeating him at any cost.

Sergeant Arthur Guy Empey's own share in the picture is a pleasant surprise. Just about the entire civilized world knows that he can fight, and the patrons of the picture will be surprised to see how well he acts. He goes at it in the wholehearted way he must have used in knocking out his count of Germans, and makes up in cheerful zeal what he lacks in technique. Long live Empey!

The supporting company is a good one. James Morrison plays Albert Lloyd, the brother of the heroine. On to this character has been grafted the incident from the book of the soldier who deserted in the face of the enemy and was sentenced to be shot, but who conquered his fear and went back and saved a number of his comrades by working a machine gun when the crew had been put out of the fight. It is the best single incident in the picture, and James Morrison is the right man for the part. Lois Meredith, Arthur Donaldson, Julia Swayne Gordon, Mary Maurice, Betty Blythe, Nellie Anderson, William Calhoun and William H. Stucky complete the cast. The battle scenes are particularly well handled.

"BOSS OF THE LAZY Y."

Roy Stewart in Well Written Western Story Produced by the Triangle.

Reviewed by Edward Weitzel.

CHARLES ALDEN SELTZER is the author of the novel, "Boss of the Lazy Y," and a five-part screen version produced by Triangle shows that it is uncommonly good photoplay material. With Roy Stewart as Calumet Marston, the hero, and the correct local color obtained by Director Cliff Smith the interesting and cleverly worked out plot is given every opportunity to score its points. "Boss of the Lazy Y" is a love story, and a woman's wit and honesty of purpose teach a man that she is well worth winning. The clash of wills and the obstacles imposed by fate keep the interest at a keen edge.

There is a promise of engrossing events at the opening of the story. Jim Marston, who lives alone on the "Lazy Y" ranch, is shot from ambush by Tom Taggart, an enemy of his of long standing. Marston falls in his own dooryard. Betty Clayton and her grandfather, who are driving by, come to his aid, and remain with him until he dies. Marston has a son who left home after a quarrel, and has never returned. Knowing his sullen nature and having learned to trust Betty, Cal's father makes the girl his son's guardian, and leaves three letters for him, which are to be given him one at a time as he fulfills certain conditions.

Cal comes back after his father's death, and resents the presence of the new boss. Betty subdues him as only a woman can

when she finds she has learned to love a man. Taggart's son tries to win Betty for himself, but Cal thrashes him in one of the best and briefest fights ever put on the screen. The two Taggarts end by dying themselves when they go gunning for Marston.

Roy Stewart repeats his vigorous impersonation of a modern cowboy. He dispenses with all the theatric fuss and feathers of the "movie" range rider, and makes Cal Stewart a real human being. It is time that the youth of America and of other civilized parts of the globe should know the truth about a class of men that have been made to pose as a mixture of comic opera villain and "Wild West Show" hero quite long enough.

Josie Sedgwick is natural and winsome as Betty Clayton. The rest of the cast round out the act with skill.

"THE SELF MADE LADY."

Fox-Lehrman Sunshine Comedy with Dot Farley Will Make Them Laugh.

Reviewed by Hanford C. Judson.

THESE Lehrman Sunshine comedies turn everything to good account to make a laugh. They burlesque everything under the sun from picture melodramas to fresh actualities from the latest newspapers. Nothing is too outrageous for the comical-minded man who makes them up to think up for them. The newest one, "The Self Made Lady," opens with a scene in a prison in which is released the heroine who had been in jail for seven years—she had been committed for seven weeks, but through a "slight mistake of the clerk, who meant well," her time had been recorded wrong.

What with the antics of the cameraman and the unexpected twists and turns of the nightmarelike narrative, the picture is pretty sure to fill many a theater with roars of laughter.

"THE DANGER GAME."

Madge Kennedy a Laughing Success in Goldwyn Five-Part Melodramatic Comedy.

Reviewed by Edward Weitzel.

NEVER mind if none of it ever happened! The adventures of Clytie Rogers in "The Danger Game" are jolly funny, and the young lady comes to no harm during her experience at housebreaking. You see it's this way: In the five-part Goldwyn melodramatic comedy written by Roy Somerville the heroine impersonated by Madge Kennedy writes a novel in which her heroine turns thief in a worthy cause. The book reviewers write very unkind things about Miss Rogers' story, and one heartless wretch, Jimmie Gilpin by name, intimates that no properly brought up young lady could possibly make a success at such a business. This opinion so upsets Clytie that she determines to do a little second story work herself just to show that youth, inexperience and thorough moral training are no bar to a society girl when she takes it into her head to join the House Breakers' Union.

LeRoy Hunter, a young gentleman who lives on his wits and seldom has any ready money in consequence, has made Clytie think he adores her, when it is her father's bank deposit that has attracted him. LeRoy has already promised to marry another trusting girl, a simple country maiden who is living in the same rooming house in the Greenwich Village part of New York.

Clytie makes good her housebreaking stunt, is caught, and turned over to the police. After she is locked up a good angel in the person of Jimmie Gilpin, who does the criminal beat as well as the book reviews on his paper, drops into the station house. He takes one look at Clytie, then informs the Sergeant that the police have made a bad blunder. Their prisoner is not a crook with a national reputation, but the daughter of one of New York's wealthiest and most respected citizens. The station house force doze off while Jimmie helps Miss Rogers to "escape." More adventures follow for Clytie. Mr. Gilpin pretends to be a safe cracker of great renown, and enters into a partnership agreement with her to open a number of strong boxes. Before the end of the picture Jimmie exposes the crafty Hunter, and proves such a good pal that Clytie is glad to forgive him for writing the cruel review, and introduces him to her parents as her future husband.

Madge Kennedy is a Clytie who could easily win a wonderful reputation as a heart-breaker even if she failed as a safe-cracker. Her comic despair when she finds herself, as she imagines, headed straight for a long term in prison is very laughable. She has the quick, light touch that goes with this class of farce acting, and is untiring in her devotion to the business of keeping the merriment on the move. Tom Moore is a breezy Jimmie Gilpin. Paul Doucet as LeRoy Hunter, Ned Burton as William Rogers Mabel Ballin as May Wentworth, and Kate Blancke as Mrs. Rogers are the other members of a capital cast. Harry Pollard's direction of the picture is excellent. William Fildew was the photographer.

"THE MAGIC EYE."

Zoe Rae Featured in Universal Subject; Strong in Human Interest.

Reviewed by Robert C. McElravy.

THIS is a well-constructed story, with a pronounced juvenile interest, written by Norris Shannon, and directed by Rea Berger. The scene of the narrative is a seaport, with its picturesque surroundings. There is altogether quite a modern twang to the tale, as it concerns the lives of a sea captain and his family, and occasional glimpses of submarines keep the war flavor apparent.

Zoe Rae is familiar to innumerable picture-goers as a child actress of ability, and her part in this one is particularly enjoyable. She appears as Shirley, daughter of Captain Bowman of a Pacific tramp steamer. The vessel is in port as the story opens, and the captain decides to leave his wife and child on land owing to the activities of submarines.

This action brings on the simple plot complications that follow. Captain Bowman insures his life for a large sum, and appoints a man named Bullard to look after his wife's finances. Bullard, it develops, is an old friend of the wife, and has a claim upon her which he is not slow to press. As the story proceeds, Captain Bowman's vessel is torpedoed, and he is supposed to be lost, but the child brings about his rescue. The captain returns to defeat Bullard's contemplated villainy.

Though elementary in plot this tale is attractive in general presentation, and should interest the family group. Others in the cast are H. A. Barrows, Claire Du Brey, Charles H. Mailes, William Carroll, and Elwod Burdell.

"THE RICHEST GIRL."

Ann Murdock in Adaptation of Morton Play for Mutual Individually Pleasing.

Reviewed by Margaret I. MacDonald.

IN the presenting of a star of the capabilities of Ann Murdock it is a mistake to choose a play with such total inconsistency of plot as "The Richest Girl." It is presented as one of the Frohman successes, and appears on the Mutual program for April 8, with a competent cast who have difficulty in coping with the shallowness of the comedy plot. Among these are David Powell, Cyril Chadwick, and Paul Capellani.

According to the story the daughter of a chocolate king leaves the finishing school in which her father has placed her because she believes the woman principal has favored her and has not shown fair play to the other girls of the school. The next thing of interest that happens shows her cautiously trying out a ninety horsepower automobile, a couple of the tires of which get punctured, making it necessary for her to go to a nearby bungalow for help. The bungalow is owned by a young man of moderate means who is being visited by an artist friend, and who is expecting on the following day a visit from his fiancee and her father. The fact that the rich girl is found in the bungalow next morning by the visitors before an explanation can be made causes the breaking off of the engagement of her benefactor and his sweetheart—in fact no explanation is requested. The story runs along in an impossible fashion, while the artist constructs a plan by which he is successful in bringing about the engagement of his friend and the rich girl.

"THE RISKY ROAD."

Universal Offering Features Dorothy Phillips and William Stowell in Fervid Love Story.

Reviewed by Robert C. McElravy.

THIS number, adapted by Ida May Park from a tale by Katherine L. Robbins, has a very frank sex interest. The situations take on a melodramatic tinge toward the close. In spite of the rather trivial character of the plot, it is kept well within bounds and will hold the interest of those who like the erotic type of stories.

Dorothy Phillips plays with her usual skill, giving a sense of reality to even the more melodramatic situations. Her part in this is that of a girl stenographer in the city who has been able to make only a meager existence. She is befriended by a prosperous young broker, named Melville Kingston, who later takes her out to a cabaret and proceeds to break the monotony of her life. William Stowell plays the role of Kingston very well, considering that it is rather a thankless one for a hero. His advances to the girl are saved from downright villainy by the fact that she foolishly allowed him to think she was accustomed to the fast life.

As the story progresses, Kingston gets apartments for the girl, though she continues to repulse him after she learns the nature of his intentions. It becomes a question of the stronger will, he being opposed to marriage and she demanding it. Her country lover appears on the scene and misjudges her; later she believes Kingston already married, and there is the still further complication of a divorce suit brought by his brother's wife. But in the end Kingston's better nature asserts itself and he decides to ask the girl to marry him. The situations in this have been given acceptable treatment and there is nothing about the general presentation that should offend.

"THE BUSINESS OF LIFE."

Vitagraph Blue Ribbon Feature Screen Version of Story by Robert W. Chambers.

Reviewed by Edward Weitzel.

TAKEN from a novel by Robert W. Chambers, "The Business of Life," a five-part Vitagraph Blue Ribbon Feature, still retains its novel form. Picture novel is the correct classification for it. The motives are dramatic enough, but they are not treated as a dramatist would handle them. Most of the characters are cursed with the Chambers creations' want of red blood and their ability to suppress their emotions. Persons who are interested in the well-bred automatons to be found in the pages of this writer's greatly overrated books and are satisfied never to have their own pulses quickened will enjoy "The Business of Life."

The scenes belong chiefly to what is known as "polite society." The heroine, Jacqueline Nevers, is drawn with real charm. She is a fine specimen of young womanhood, intellectual, highly cultured, and is carrying on her dead father's business, the elder Nevers having been a

dealer in antiques. James Desboro, a wealthy young fellow who has gone the pace with a number of chorus girls and who is also unfortunate enough to have excited too warm a regard in the bosom of a married woman, engages Jacqueline to catalogue the family collection of armor. The two fall in love, and Desboro finds it somewhat difficult to prevent the lady-loves of his gay past from coming between them and causing him to lose Jacqueline. Desboro has acted honorably toward the married woman, the wife of a friend, and is forgiven for his other indiscretions.

Alice Joyce is admirably adapted to the part of Jacqueline and looks lovely enough to fulfill the author's description of his heroine. Betty Blythe as Elena Clydesdale, Walter McGrail as James Desboro, Percy Standing as Garry Clydesdale and Nellie Spaulding as Aunt Hannah are entirely satisfactory. Templer Saxe as Waudle and Herbert Pattee as Cairus makes caricatures of the two parts. Tom Terriss directed the picture and has given it an agreeable air of refinement.

"HUMDRUM BROWN."

Walthall Featured in Paralta Play, Which Tells Story of Real Life.

Reviewed by Robert C. McElravy.

A QUIETLY-MOVING picture of real life is this five-reel number, with something that approaches drama and suspense at the close. It was written by H. B. and M. H. Daniel and directed by Rex Ingram. There is nowhere visible the slightest strain for theatrical effect, and picturegoers who expect this sort of thing will be disappointed. But taken as a simple study of life, sympathetically interpreted, the story is one of dignity and strength. It will find many admirers among people who look beneath the surface and find story values in truthful situations.

Henry B. Walthall as "Humdrum Brown" gives us a convincing portrait of an honest, single-minded young bank employe in a country town. He works at low wages and has a number of relatives to look after. He has been devoted to Alicia Boothe for years; he is, in fact, one of those seven-year-engagement fellows. They have their dreams of a wedding journey around the world, but just as he has saved the necessary amount it goes to pay the expenses of an operation upon his aunt.

To add to Humdrum's other troubles, the bank is robbed and forced to close its doors. He goes to the city, where the girl, Alicia, follows, she having come into an inheritance. They meet Carlos Tanner, former president of the bank, and learn that he was back of the robbery. Humdrum then comes into his "big moment," when he makes a captive of Tanner and recovers the stolen funds. He then returns to his home town with Alicia and is made president of the reopened bank.

Mary Charleson is unaffectedly pleasing as Alicia; Howard Crampton does good work as Tanner, the rascally bank president, and various minor parts are well played.

"HIS MAJESTY, BUNKER BEAN."

Jack Pickford in Amusing Paramount Version of Harry Leon Wilson Story.

Reviewed by Edward Weitzel.

HUMOR of an unusual and refreshing brand makes up the greater portion of the Famous Players-Lasky production of Harry Leon Wilson's story, "His Majesty, Bunker Bean." This five-part picture was put into scenario form by Julia Crawford Ives and is not above criticism as a piece of construction, but the comic bent of the characters and their doings and the acting of Jack Pickford and his associates conceal most of the picture's faults of play building. The serious situation in the book where Jack discovers that he has been cheated by the fortune teller and his mummy is stuffed with straw becomes comedy in the picture, which is quite proper. Everyone is going to laugh at a young noodle who sits up the night before his wedding worrying over a mummy when he has such an attractive bride-to-be as The Flapper, impersonated by Louise Huff.

Readers of the story will find in the picture most of the incidents that helped to make the book popular. The scenes with the male and female clairvoyants, Bunker's encounters with his eccentric boss, his lucky deal in Federal Express stock, The Flapper's conquest of him, their wedding and the trials of their wedding trip until they get rid of the "taggers" are all treated amusingly in the screen version. William D. Taylor has directed the picture cleverly.

Jack Pickford is a likable and humorously effective Bunker Bean. The wistful note that makes Charlie Chaplin's comedy so human is also present in young Mr. Pickford's work. This actor has the touch of quaint pathos that is so valuable to the real comedian. Developed to its highest expression, it becomes the chief aid of a Joseph Jefferson.

Jack McDonald as Jim Breede, Frances Clanton as Mrs. Breede, Peggy O'Connell as The Flapper's sister, Edythe Chapman as Old Mrs. Breede and Gustaf Von Seyffertitz as Professor Balthaser are valuable members of the cast.

"THE HOUSE OF SILENCE."

Lasky Production Featuring Wallace Reid in Mystery Story Directed by Donald Crisp.

Reviewed by Edward Weitzel.

BASED on the novel, "Marcel Levignet," by Elwyn Baron, "The House of Silence," a five-part Paramount picture produced by Jesse L. Lasky from a scenario by Margaret Turnbull, is an amateur detective story. Its incidents reveal phases of life that are to be found on police records, and, until late years, were seldom discussed in polite society. The house itself is a questionable resort where masked guests of the male sex come to dance with more or less lovely ladies who also keep their faces hidden. There is an inviting air of mystery for those who are entertained by such things. Sliding panels and a trap door through which the victim is dropped also play their part in the dark doings. And there is a murder right at the beginning.

Toinette Rogers, the daughter of a wealthy physician, is passing the house one evening when she is tricked into entering it, and finds herself a prisoner. A man is hidden in the room, and in defending herself from attack the girl is forced to stab the brute with her hatpin. He falls across the bed lifeless, and Toinette rushes into the street, leaving her hatpin and pocketbook behind her. Her father is called to attend the man. He finds the hatpin, and recognizes it. In order to shield his daughter he contrives to hush up the affair, and the murdered man is the supposed victim of heart disease.

Marcel Levignet, the part played by Wallace Reid, obtains possession of the hatpin. He forces the history of the murder from the doctor's daughter, realizes it was the only thing left for her to do, and sets about recovering her pocketbook, which has been found by the mistress of the House of Silence, and that thrifty woman is bent on using it to blackmail Toinette. This is where the trap comes in. The woman plans to drop Marcel down it when she learn what he is after. He turns the tables on her, however, and treats two of her strong arm men to the drop. He returns to Toinette with the pocketbook, and they come to the usual understanding when two people love each other.

The picture will not please every spectator. It handles certain conditions of vice rather freely. The story is developed with skill, and the acting of Wallace Reid, Ann Little, Adele Farrington, Winter Hall, Ernest Joy, and H. A. Barrow is up to the proper level. Donald Crisp has handled the direction to good purpose. Henry Kotani was the cameraman.

"MR. FIX-IT."

Douglas Fairbanks Puts on His Dress Suit in His Newest Acrobatic Comedy—Directed by Allan Dwan.

Reviewed by Edward Weitzel.

A FELLOW can't wear Western togs all the time. Douglas Fairbanks puts on his evening clothes for "Mr. Fix-It," his latest Artcraft acrobatic comedy written and directed by Allan Dwan, but it doesn't sober him down in the least. He keeps right on rolling up and down stairs, jumping into fountains, and over the furniture just as recklessly as he performs similar feats out in the uncivilized West.

The title of the picture gives a good insight into the nature of its plot. "Mr. Fix-It" is a lively young chap who has been living abroad with a friend. Said friend has three maiden aunts and an uncle living in New York. All four are immensely wealthy, and reside in a fine old mansion on Washington Square. They send for the young man. He has been away for a long time, and has changed so they will not recognize him. "Mr. Fix-It" goes in his place, and creates a revolution in the Burroughs household. The sister of his chum accepts him as her brother, and showers him with caresses. No—he doesn't marry her. That is the most original thing about the comedy. Fix-It meets a pretty little girl who is trying to support five small brothers and sisters on next to nothing a week, so he invites the entire family to become guests at the Burroughs home, and acts as a sort of fairy big brother to them all.

The pretty little girl thinks that Fix-It is going to marry someone else. She and the rest of her family hide under their beds. Fix-It imagines she has gone back to the slums where he first met her. He rushes down there, and turns the place inside out and upside down, comes home, and sees the girl walking down the front stairs. Before this each of the aunts and Burroughs' uncle have adopted one of the children, so Fix-It marries their sister, and everyone is happy.

There isn't quite so much jump and ginger in the picture as usually goes with a Douglas Fairbanks. But the ball-bearing comedian retains all his vigorous good nature, and a happy time will be had by his host of admirers. The production is elaborate, but always in good taste; the interiors of the Burroughs house being near enough to the real thing to satisfy any of New York's best families. Wanda Hawley, Ida Waterman, Frank Campeau, and Catherine MacDonald are the leading members of the capable cast.

"HEART OF THE SUNSET."

Rex Beach Picture Puts Good Old Border Romance in Up-to-Date Dress.

Reviewed by Hanford C. Judson.

THE newest Rex Beach picture, "The Heart of the Sunset," released by Goldwyn in five reels, is a satisfying romance reviving in modern dress the delightful spirit of love and adventure in the great West. It is a tale of the border, and bandits and revolutionists of Mexico take the place of the Indians of the earlier stories. The plot, with embellishments that progress has demanded, is on the accepted pattern of proved value.

At the climax we see the hero, heroine, and a little party taking refuge in a stone cabin on the Mexican side of the Rio Grande. They have beaten off a few peons, but now the revolutionist soldiers are attacking. Far over on the American side a band of vigilante cowboys whose leader has guessed his friend's predicament is starting out at a gallop. The attacking party is making progress

in its design of murder. The cowboys are still galloping. The attackers have set the roof of the cabin on fire. Cowboys are still galloping. Attackers are nearly victorious. Cowboys reach Mexico and are coming up the hills. Roof of the cabin begins to burn fiercely; cowboys come over top of the hill. They begin the dash down; attackers see them and flee. There's a running fight. Many corpses are left after having bitten the dust. The hero and heroine are saved to love and happiness.

The picture was, of course, made on the Rio Grande, and has many worth while views of Texas life, including scenes of great cattle ranches and thousands of longhorn cattle. The rough desert hillsides of the two border lands are the background of many a scene. The acting, if not brilliantly distinguished, is satisfactory. Much of the humor is fresh. Anna Q. Nilsson has the leading woman's part, and opposite to her is Herbert Heyes as the worthy and courageous Texan who finally wins her hand. Robert Tabor plays her worthless husband of the early scenes, while the true villain, played by E. L. Fernandez, is the Mexican general who thinks he loves her. Jane Miller plays a senorita of light loves. Two interesting relief parts are taken by William Frederick and Irene Boyle. The picture was directed by Frank Powell. The photography is excellent.

"THE RETURN OF O'GARRY."

Ned Finley Appears as Leading Player and Director in New O'Garry Series.

Reviewed by C. S. Sewell.

AS the title indicates this two-reel production signalizes the reappearance of O'Garry, of the Royal Northwest Mounted Police in a series of adventures. Ned Finley, originally seen in these stories, again interprets the role of O'Garry, and in addition is also directing the production.

Cattle rustlers have caused considerable trouble, and in order to get the lay of the land O'Garry gets a job with the suspected gang. As they are about to brand a new consignment, O'Garry discloses his identity and arrests the leader. While taking him to the police barracks another member of the gang rescues the leader after a fierce struggle. In the meantime the gang leader attempts to force his niece to marry one of the conspirators, and upon her refusal is about to brand her with the cattle iron, when O'Garry returns with help. In the ensuing scuffle the leader falls into a bed of quicksand, while his assistant is taken into custody, and the girl is rescued.

The story is melodramatic, and is interestingly told, but there are several faults in direction. The supporting cast is satisfactory, including Marion Henry as the girl, Harry Hamill as the gang leader, and Richard Neil as his assistant.

"THE ART BUG."

James Montgomery Flagg Defines Character of Would-Be Artist on Screen.

Reviewed by Margaret I. MacDonald.

AN amusing delineation of "The Art Bug," by James Montgomery Flagg for the Edison Company, is interpreted on the screen by a group of competent players with Dorothy Wallace in the title role. The scene is laid in Greenwich Village, described in a comedy diagram as New York's Latin Quarter. The subtitles, cleverly worded, are inclined to burlesque New York's Bohemia and add considerably to the entertaining quality of the picture.

The story tells us that a young woman, impressed with her own ability as an artist, leaves home, mother, and sweetheart, and comes to the great city to study. Finally her instructor, out of patience with her attempts to accomplish, tells her the truth in a not too gentle fashion. She finds her way to the Greenwich Village section, and becomes absorbed in its atmosphere to the extent that she falls a prey to the fascinations of a would-be sculptor. Here her lover finds her, and brings her home

This is not by any means the best of the "Girls You Know" series. It is, however, marked by the same cleverness of detail as former numbers, and will prove entertaining to the majority of audiences.

"THE LANDLOPER."

Harold Lockwood Featured in a Romantic Story Based on Holman Day's Novel.

Reviewed by C. S. Sewell.

THE Metro feature release for April 1 is entitled "The Landloper," and is an adaptation by Fred J. Balshofer of Holman Day's successful novel of the same title. It is in five reels, and Harold Lockwood is the featured player. It is a romance with a pretty story that moves along easily and smoothly. Harold Lockwood's handling of the character of the millionaire who becomes a tramp as the result of a wager and thereby finds love and a real purpose in life will be pleasing to his admirers.

During a luncheon of the young idle rich at Palm Beach one of the number expounds the theory that a man, no matter what his station, can extract the full measure of joy from life. He takes to the road for three months as a penniless wanderer, and soon meets the girl of his dreams, but the episode, which proves to be the turning point in his life, and awakes the best that is in him, occurs when he helps a river-man rescue from the stream the body of a woman who has taken her own life. Led by a note found on her body he goes to her home, and finds a little girl whom he decides to take care of. A typhoid epidemic strikes the town due to the impure water being supplied by grafting officials, and the child dies. The man, Walker Farr, determines to right the conditions. He finally succeeds in stirring up the citizens to such an extent that in an election the grafters are defeated. Farr then goes to the girl of his dreams to tell her good-bye, as his work is finished, and he believes she is to marry the son of the town boss. She tells him she wants him to stay, and that the people need him. He discloses his identity, and all ends happily for both.

Pauline Curley appears in the leading female role as Kate Kilgour, while Stanton Heck is the boss of the water company and William Clifford his scapegrace son. Little Gertrude Maloney is Rose Marie, the child, and Bert Starkey is the deformed river-man whose wonderful cheerfulness despite his condition helps to awaken Farr's better nature.

The picture is well directed by George Irving, who has provided some excellent locations and admirably maintained the atmosphere of the story.

Henderson Working on Hoyt Script.

Carlyle Blackwell and Evelyn Greeley are actively engaged under the direction of Dell Henderson in a new picture which bears the working title of "The Beloved Blackmailers." This picture was written by Harry C. Hoyt, one of the new members of the World scenario staff,

Viola Dana Coming East.

Viola Dana, Metro star, who has been acting before the camera at Metro's Western studio, at Hollywood, Cal., is on her way East. The star of "Blue Jeans," "Breakers Ahead," "The Winding Trail" and other Metro features will make her pictures at the New York studio of Metro again. John H. Collins, director of most of the star's successes, will continue in the same capacity.

Comments

General Film Company.

THE RETURN OF O'GARRY.—Ned Finley returns to the screen in the role of O'Garry of the Northwest Mounted Police in this two-reel offering, which tells of his rounding up two cattle rustlers by getting a job as a member of their gang. There are some good exterior scenes, and the story will be interesting to those who followed his previous exploits. Reviewed elsewhere in this issue.

SLIPPERY SLIM AND THE FORTUNE TELLER (Essanay).—In this reissue of one of the Slippery Slim series, Victor Potel becomes jealous of his rival, Mustang Pete (Harry Todd), and through the aid of a fortune teller, succeeds in discrediting Pete and winning out with Sophie, by means of some biscuits which are supposed to have been poisoned.

HIS NEW JOB (Essanay).—This Charlie Chaplin reissue shows his experiences in trying to break into the movies. Cast as the hero, he gets many laughs and does some clever work, in which he is ably assisted by Ben Turpin. The scene where he unsuccessfully attempts to prevent part of the studio set from falling is especially funny.

Famous Players-Lasky Corporation.

THE BLUE BIRD (Artcraft), March 31.—The six-part screen version of the celebrated play is a thing of beauty, and will remain a joy for some time to come. A longer review is printed on another page of this issue.

NATIVE STATE (Chapin), March 25.—There is real romance in this installment of the Benjamin Chapin Lincoln serial, "The Son of Democracy." Daniel Boone is one of the characters introduced, and a tribe of Indians take part in the action. The way in which the life of the great war president was intertwined with the Boone family shows that fact is really stranger than fiction. The number has received the same thoroughness of production as the preceding one, and Benjamin Chapin impersonates Lincoln's grandfather as well as the president himself.

THE LIE (Artcraft), April 8.—Elsie Ferguson is the star of this five-part screen version of the Henry Arthur Jones stage play of the same name. It is the story of a sister's sacrifice, and has a strong plot. A longer review is printed on another page of this issue.

THE HONOR OF HIS HOUSE (Lasky), April 1.—Sessue Hayakawa is the star, Marion Fairfax the author and William C. De Mille the director of this five-part photoplay. The combination has resulted in a strong and a skillfully made picture. It is reviewed at length on another page of this issue.

HIS MAJESTY, BUNKER BEAN (April 8).—The five-part screen version of Harry Leon Wilson's story gives Jack Pickford a well-fitting character and will furnish the spectator with many a laugh. It is reviewed at length on another page of this issue.

THE HOUSE OF SILENCE (Lasky), April 8.—Wallace Reid is the featured player in this five-part picture made from a novel by Elwyn Barron. The house of silence is a disreputable resort. A mysterious murder in which the heroine is involved is the motive. The picture is well acted. A longer review is printed on another page of this issue.

MR. FIX-IT (Artcraft), April 15.—Douglas Fairbanks hops, skips, jumps and grins through this five-part comedy with his usual cheerful agility. The story has many amusing situations and has been elaborately produced. Fairbanks plays a young New Yorker and most of the scenes

are laid in a Washington Square mansion. A longer review is printed on another page of this issue.

Fox Film Corporation.

A SELF-MADE LADY (Sunshine Comedy), March 15.—A two-reel comic film that is pretty sure to make the average audience break into laughter again and again. For fuller notice see elsewhere in this issue.

THE BRIDE OF FEAR (Fox), April 7.—A sensational melodrama in five reels with Jewel Carmen in the leading role. This leading woman, by unusual acting, put great depth and suggested meanings in many of its scenes. It is a remarkable picture and we have reviewed it at greater length on another page of this issue.

Greater Vitagraph, Inc.

THE BUSINESS OF LIFE, April 8.—A Blue Ribbon Feature made from the story of Robert W. Chambers, this picture is rather slow in movement but is entertaining. Alice Joyce heads the cast. It is reviewed at length on another page of this issue.

OVER THE TOP (Vitagraph).—An eight-part screen version of Sergeant Arthur Guy Empey's famous book, this picture is full of thrills. It is reviewed at length on another page of this issue.

D. W. Griffith.

HEARTS OF THE WORLD (Griffith), The new Griffith production fully sustains its creator's reputation. It is a wonderfully appealing love story, with the great war for a background. A longer review is printed on another page of this issue.

Goldwyn Pictures Corporation.

THE DANGER GAME (Goldwyn) April 7.—An amusing five-part melodramatic comedy with Madge Kennedy as the main fun-maker, this picture is novel and should please every spectator. It is reviewed at length on another page of this issue.

BILLY'S BABY (Capitol).—The first of the "Smiling Bill" Parsons comedies to be released through the Goldwyn Distributing Corporation will be found pleasing to most audiences. It is clean and extremely funny, although simple in plot. A full review was published in last week's issue.

W. W. Hodkinson Corporation.

HUMDRUM BROWN (Paralta Play).—A five-reel story, by M. H. and H. B. Daniel, featuring Henry B. Walthall in the name part, and Mary Charleson as the girl. The story is effective in a quiet way, picturing the tribulations of a slow, but honest, bank clerk in a small town. His "big moment" comes when he makes captive the absconding president of the bank and recovers the stolen funds. Reviewed at length elsewhere.

George Kleine System.

CHASE ME, CHARLIE (Essanay).—This six-part picture is a Chaplin revue, in which different scenes from a number of his Essanay pictures have been combined so as to tell the story of his life. While there is lack of continuity, there are many laughs. This picture was originally presented in England, and many of the subtitles have a distinctive English flavor and refer to English location. Reviewed in issue of April 13.

Metro Pictures Corporation.

BREAKERS AHEAD, April 1.—Viola Dana is featured in this five-reel story of the sea, which is interestingly told for the greater part of its length. There are a number of excellent water scenes including the rescue of a ship from being dashed on the rocks, and several good light effects at night. Reviewed in issue of April 13.

Mutual Film Corporation.

SCREEN TELEGRAM No. 10, April 3.—This number of the Screen Telegram contains many interesting subjects, among which are the rearing of fish in a back yard, scenes from different cantonments showing daily activities, drills, etc., and preparations for the Third Liberty Loan Drive.

THE RICHEST GIRL (Frohman), April 8.—A five-part adaptation of Michael Morton's play of the same name. Ann Murdock is featured in the production, which is rather shallow in plot, and which is interesting more particularly from the fact that her work is pursued with charm and intelligence than for any other reason. A full reveiw will be found elsewhere.

SCREEN TELEGRAM No. 11 (Mutual), April 7.—Items in this number are the capture of a German cruiser which the Germans dynamited their engines before allowing them to come into the hands of their captors, a parade of Easter gowns on the boardwalk at Atlantic City, a meeting of the War lords in Versailles, a review of the jackies at the Great Lakes Training Station, numbering 20,000, under command of Captain Moffat, and other views of interest.

FOR ART'S SAKE (Strand), April 9.—This is a moderately entertaining and inoffensive comedy featuring Billy Rhodes. The plot concerns the attempt of a young woman artist to stay wedded to her art. The interference of her relatives by sending her brother to bring her home unless she happened to be married causes her to fabricate. In so doing she gets in deep water, for the man who wishes to marry her has gone away in disgust, and the involving of a young couple across the hall introduces an amusing situation. The young man, finally located, comes on the scene in time to save the day.

Pathe Exchange, Inc.

TWENTY-ONE (Pathe Play), April 7.—A five-reel subject, adapted from a story by George Randolph Chester. Bryant Washburn appears in a double role, a milk-and-water youth and a tough young prize fighter. The complications are not particularly novel, as this plot has been used frequently, but the situations are amusing. Reviewed at length elsewhere.

IT'S A WILD LIFE (Rolin-Pathe), April 21.—A knockabout comedy number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold invades the "Gilded Guzzle" cafe, where he appropriates a lady's roll of money, hides under a table and impersonates a cigar store Indian. The small business is unusually funny in this subject, which contains a number of laughable incidents.

THE GERM MENACE (Pathe), April 21.—Episode No. 7 of "The House of Hate."—Gresham escapes death in the field laboratory, on which the Terror turned liquid fire, by concealing himself in a safe until the danger is past. The Terror then sets new peril on foot by stealing a test tube filled wtih deadly germs. He sends some of these germs to Pearl in a letter, but her life is saved by a Malay, who knows the Terror's secret. The number is full of sustained suspense and is a typical melodramatic installment.

THE WHISPERING WIRES OF WAR (Pathe).—A very instructive reel, picturing the way in which modern warfare is conducted by telephone. Members of the Bell Telephone Company are in charge of this work in France, and the scenes shown are full of life and action. It makes an entertaining subject.

Universal Film Mfg. Company.

CURRENT EVENTS, No. 47 (Universal), March 30.—Rear Admiral Usher reviewing the "Jackies" at Pelham Bay; army trucks working to relieve railway congestion; garments donated for Belgians; scenes at American cantonments, and other features are included in this number.

THE MAGIC EYE (Universal Special), April 1.—A five-reel number, featuring little Zoe Rae. She appears as the daughter of a sea captain. The time of the story is during the present war and the captain's vessel is torpedoed, but the child brings about her father's rescue. The story is one that will entertain the family group, and has a strong juvenile interest.

ANIMATED WEEKLY, No. 18 (Universal), April 3.—War topics of interest are pictured in this number, which begins with Paderewski urging that Polish soldiers be allowed to fight under the Polish flag and the Stars and Stripes. Many other subjects are treated and the number closes with cartoons by Hy Mayer.

THE RISKY ROAD (Universal Special), April 8.—A five-reel subject, based on a story by Katherine L. Robbins, in "Live Stories." Dorothy Phillips and William Stowell have the leading roles. The tale concerns a girl stenographer who leads a young man to think she is accustomed to the gay life, and repents later, owing to the nature of his advances. She finally brings him to the point where he sees that marriage is the best way for them. Reviewed at length elsewhere.

HICKORY HIRAM (Nestor), April 8.—Stanley Laurel and Teddie Sampson appear in this skit, by Edwin Frazee, as a country couple who go to the city and have some amusing experiences. Their adventures turn out to be a dream, and this gives a funny twist to the close, despite the fact that it has been so often used. The action is of the knockabout type.

THE LION'S CLAW (Universal Special), April 8.—This second episode of the new serial closes with a thrilling episode, which gives every indication that a big story is under way. Marie Walcamp, in the role of Beth Johnson, escapes from her native captors by climbing a tree, crawling out over the branches and dropping to the back of an elephant. The plot itself is one of unusual strength for an adventure serial and has had a clear, convincing opening. This serial is very promising.

THE PIGSKIN HERO (Lyons & Moran Star Comedy), April 8.—A ripping little football comedy by L. T. Peacock, introducing Eddie Lyons and Lee Moran in their new offerings. Lee plays the tough king of the gridiron and Eddie the boob who is mistaken for him and put into a game under false pretenses. The action is highly laughable, and the subject is most enjoyable.

THE BULL'S EYE (Universal Special), April 13.—Episode No. 10.—An unusually thrilling installment, in which numerous exciting events occur. North releases Sweeney and they make a captive of Lee McGuire, the government agent. A powder fuse is ignited, for the purpose of blowing him up, but Cody goes to the rescue at the request of the girl. Cody and his friends then find themselves in peril, as the installment closes.

THE BULL'S EYE, No. 11 (Universal), April 15.—This episode begins with the escape of Cody from peril at the hands of North and Sweeney. Cody and McGuire quarrel at the ranch and the former decides to leave, after Cora has reprimanded him. He proceeds to imbibe a large quantity of liquor and has a fight in a barroom. North and Sweeney again conspire to kidnap Cora. A typical installment, with fine photography and a strong pull on the interest.

THE NET OF TERROR (Universal Special), April 15.—Episode No. 3 of "The Lion's Claw."—Marie Walcamp, in the role of Beth Johnson, has some new adventures of a stirring sort in this excellent number. She is again captured by the three natives, after the elephant lets her fall into the stream; later she is caught in the same net with a full-grown lion. There are some exquisite night effects in the jungle in this.

ADVENTUROUS AMBROSE (L-KO), April 17.—A two-reel number, featuring Mack Swain as "Ambrose," and Molly Malone as his bride. The opening scenes are very laughable, showing Ambrose and his wife going to take charge of a seabeach hotel. Later events contain considerable horseplay, some of which is funny and

some only fair. It would have been better to keep on with a definite plot.

THE TALE OF A CAT (Star Comedy).—Eddie Lyons, Lee Moran and Gladys Tennyson appear in this domestic comedy. Eddie and his wife have four kittens and the domineering janitor wants to kill them. An uncle and aunt, who are visiting the newlyweds, think the janitor is trying to make away with them. This makes an entertaining number of the light, amusing type.

Triangle Film Corporation.

BOSS OF THE LAZY Y, April 7.—Roy Stewart does his customary effective acting in this five-part western picture made from the novel by Charles Alden Seltzer. The story is excellent in every respect and has been cleverly produced. It is given a longer review on another page of this issue.

World Pictures.

THE TRAP (World), April 15.—Alice Brady is the star of this five-part picture, which shows a country girl's adventures in the city. The story is mildly interesting. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Blue Blood (Goldwyn Special).
Bride of Fear (Fox).
The Busy Inn (Pathe).
The Girl from Beyond (Vitagraph).
Heart of the Sunset (Goldwyn Special.)
The Kaiser: The Beast of Berlin (Jewel).
The Law of the Great Northwest (Triangle).
Life or Honor (Ivan).
The Richest Girl (Mutual).
A Rich Man's Darling (Bluebird).
Rich Man, Poor Man (Paramount).
The Struggle Everlasting (Arrow).
The Trap (World).
Unclaimed Goods (Paramount).
Who Killed Walton (Triangle).
With Neatness and Dispatch (Metro).
Western Blood (Fox).

"THE BRIDE OF FEAR."

Fox Presents Jewel Carmen in a Thrilling Five-Reel Drama. Scenario and Direction by S. A. Franklin. Released April 7.

Cast.

Ann Carter.....Jewel Carmen
Hayden Masters.....Charles Gorman
Martin Sterling.....Charles Bennett
Donald Sterling.....L. C. Shumway

The Story: Ann Carter despairing of life turns on the gas. A crook saves her and out of gratitude she marries him, not knowing he is a thief. The police arrest him and he is sent to prison. Ann obtains a position as secretary to a wealthy man. This man's son falls in love with Ann. She is told that her husband has died in an attempt to escape from prison. An engagement with her employer's son follows. One night the crook climbs into her bedroom and demands that she help him rob the house. When she refuses he attempts to strangle her. The son hears the fight and battles with the crook. During the fight the crook drops his revolver. Ann picks it up and fires. The shot kills the crook. The police report the case as one of self-defense and Ann and her employer's son are left to their happiness.

Feature Jewel Carmen as Ann Carter and L. C. Shumway as Donald Sterling.

Program and Advertising Phrases: Most startling story of a woman's love ever put on the screen.
A picture of poverty and riches—a girl's fight against a crooked husband.
Jewel Carmen, the girl with the Cameo face.

Stunt Suggestion: Hire a man and a woman in bride's clothes and the man in convict's garb. Have the man walk behind the woman through the streets of your city. Either have a small sign on the man's back stating, "The Bride of Fear" at the ——— Theater" or have the man distribute circulars announcing the performance at your theater.

Advertising Aids: Two styles each, one three and six sheet. Lobby display, 8x10, 11x14, 22x28. Press sheet, and mats. (Mats can be secured free by writing to the Fox Film Corporation, Publicity department, New York City. Cuts are made on special order at the rate of 20 cents per column.)

"THE RICHEST GIRL."

Mutual Presents the Empire All-Star Production, Starring Ann Murdock. Directed by Albert Capellani. Released April 8.

Cast.

Benjamine Downey.....Ann Murdock
Paul Normand.....David Powell
Mr. Downey.....Charles Wellesley
Commissioner Mingasson..Herbert Ayling
Flora Mingasson.....Gladys Wilson
Felix.....Paul Capellani

The Story: Paul Normand, an internal revenue clerk, rents a cottage in the country, and invites Flora Mingasson and her father, the internal revenue commissioner, to spend a day with him. They arrive just as Benjamine Downey, known as "The Richest Girl," and daughter of the wealthy chocolate king, who was obliged to spend the night at Paul's cottage, her auto having stalled outside his home, is serving breakfast to Paul and Felix, his friend, the housekeeper having gone to an early mass. The incident perturbs Paul considerably, and to make matters worse, for Paul is in love with Flora, Miss Downey begins to manifest a deep interest in him. Felix observes this and good naturedly plans to get the two together, the result being a series of meetings which is discovered by Flora and her father. Paul is dismissed from the service, and his engagement to Flora is canceled. He then finds that he loves "The Richest Girl," and calling upon her learns that his love is reciprocated.

Feature Ann Murdock as Benjamine Downey, "The Richest Girl"; David Powell as Paul Normand, the internal revenue clerk, who wins her heart; and Paul Capellani as Felix, the man who engineered the scheme.

Program and Advertising Phrases: Ann Murdock, daintiest of screen stars.
Romantic love of a rich man's daughter.
The rich may love as well as the poor.
True love knows nothing of wealth.
Surprising results of a week-end party.
Dainty Ann Murdock's best role.
Delightful story bewitchingly told.
The strange girl in the strange house.
Only true love can bring true happiness.
Rollicking story of love and adventure.
When the tire "blew out" love "blew in."

Stunt Suggestions: Borrow several motor tires and use them in the lobby. Attach plainly lettered cards: "These tires have a history. They were all used by Dan Cupid in finding a poor man a rich bride. When the tires 'blew out' love 'blew in.' See the outcome in 'The Richest Girl,' in which Ann Murdock is now playing." The same idea could be hooked up with automobile dealers, attaching the cards to tires in show windows. Change these signs to read: "These tires never 'blow out.' Dan Cupid would have lost his bet if Ann Murdock had used one of these in 'The Richest Girl,' now showing (name of theater and date)."

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

"HEART OF THE SUNSET."

Rex Beach Presents Anna Q. Nilsson in His Own Story. Directed by Frank Powell. Photographed by William Fildew. Released Through Goldwyn.

Cast.

Alaire Austin.....Anna Q. Nilsson
Dave Law.....Herbert Heyes
Ed Austin.....Robert Taber
Longorio.....E. L. Fernandez
Rosa.....Jane Miller
Blaze Jones.....William Frederic
Paloma.....Irene Boyle

The Story: Dave Law, a Texas ranger, finds Alaire Austin unconscious in the desert. She was on the way to her ranch when her horse died under her and she tried to make the rest of the way on foot. Dave takes her to his home and gives her every comfort. After killing the dissolute husband of Alaire, Longorio, a Mexican rebel chief, steals a herd of his cattle. When Alaire learns that the cattle has been taken into Mexico she goes to recover them, but is captured by the Mexican, who decides to make her his wife. Dave, who has fallen in love with her, follows, and he, too, is captured by Longorio. The Mexican is about to kill him when he is prevented by a priest, who makes him believe that the murder of Dave would defeat his ambition of becoming ruler of Mexico. Later Dave and Alaire are married.

Feature Anna Q. Nilsson as Alaire Austin and Herbert Heyes as Dave Law.

Program and Advertising Phrases: The greatest of Rex Beach Stories.
You have read the story? Now see it played.
Thrilling romance of the Mexican border.
Beastly Mexican villain outwitted by woman.
Love finds the way to liberty and happiness.
Fascinating Anna Q. Nilsson in great role.
Real humans do real human deeds.
Picture—Classic of the Great Southwest.
Thrilling drama of the borderland.
New love softens old hatred.
A de luxe drama of the Great West.
Hero watches his own grave dug.
Rex Beach picked players and wrote titles.
Rulership of Mexico, or a woman's scorn?
Vivid pictures of old Mexico taken on the spot.

Stunt Suggestions: If you can rig a man

in Mexican costume to pass out advertising it will create some interest and suggest the style of play. Have your bookseller make a window of all Rex Beach novels and there will come mutual benefit in advertising the play and stories. Play up in newspapers: "The Biggest Western Drama Ever Filmed."

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"THE GIRL FROM BEYOND."

Vitagraph Presents Nell Shipman and Alfred Whitman in a Story of Love and Vengeance by Cyrus Townsend Brady. Directed by William Wolbert. Released April 15 as Blue Ribbon Feature.

Cast.

Geoffrey Hampden } .....Alfred Whitman
George Hammond }
Cynthia Stewart .....Nell Shipman
Dick Stewart.....Bob Burns
Mrs. Stewart.....Mrs. Hattie Buskirk
Philip Armond.....Ed Alexander
Rose. .....Patricia Palmer
Sing.....Aw. Wing

The Story: The sister of Geoffrey Hampden, a millionaire oil man, is betrayed by Philip Armond and commits suicide. Hampden meets Armond, and a fight occurs. When the police interfere, Hampden keeps his mouth shut for his sister's sake, and serves a prison term. Upon his release years later he goes West under the name of George Hammond, and, with Dick Stewart, again enters the oil fields. He rescues Cynthia, his partner's sister, from some cowboy toughs, and brings her to Stewart's cabin as Stewart, who has been mortally wounded, comes staggering in. Dying, Stewart urges Hammond to look after Cynthia, and Hammond marries her, but only to act as her protector. Months later in New York, where Cynthia has gone, she meets Philip, who falls in love with her and who subsequently leaves with her for the West to demand her freedom from Hammond. When Armond sees Hammond and recognizes in him Hampden, he dies of heart failure, and Hammond and Cynthia come to a better understanding.

Feature: Nell Shipman as Cynthia Stewart, the girl from beyond; Alfred Whitman, who portrays the dual roles of Geoffrey Hampden and George Hammond, and Ed Alexander as Philip Armond, who betrayed the love of Geoffrey Hampden's sister.

Program and Advertising Phrases: Girl's Suicide Starts Retribution.
Brother Avenges Sister's Wrongs.
Death Intervenes at the Moment of Vengeance.
Saving His Bride from His Sister's Traducer.
Twice Married to the Same Woman and Never Divorced.
Two Wedding Ceremonies for the Same Bride.
Strange Disclosures in Far West Romance.
Gripping Story of Love, Vengeance and Retribution.
Strange Conditions of an Unusual Marriage.
Love Solves a Problem of Vengeance.
When the Girl from Beyond Returned to Life.
Mystery and Mystics in Requited Love.

Stunt Suggestions: The story does not lend itself to stunts. Dependence must be placed on advertising furnished by the exchange, with special dependence upon your local newspapers. Take advantage of Nell Shipman's popularity, along with Alfred Whitman, coupling with this feature their past successes in Vitagraph's Western." This is one of the best plays they have had.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Herald. Press book.

"BLUE BLOOD."

Selexart Pictures Presents Through Goldwyn Howard Hickman in J. Grubb Alexander and Fred Myton's Scenario. Directed by Eliot Howe. Photographed by Carl Widen.

Cast.

Spencer Wellington.....Howard Hickman
Dr. John Rand.....George Fisher
Grace Valiant.....Mary Mersch
Helen Blakeley.....Nona Thomas
Mrs. Valiant.....Ida Lewis

The Story: Afflicted with incipient paresis, Spencer Wellington is advised by his family physician, Dr. John Rand, never to marry. Wellington is in love with Grace Valiant, a girl of fortune, whose mother urges her to marry the young aristocrat. Against the doctor's admonitions, Wellington marries Grace, and when a child is born to them it is a hopeless defective and dies shortly after its birth. Grace is continually under the surveillance of a nurse, and Wellington neglects her, spending most of his time in drunken orgies in the dance hall he has erected. Grace eludes her nurse and goes to the hall, where she is rescued by Dr. Rand from the frenzied attacks of her husband, his mind completely gone. Wellington dies, and Dr. Rand, who has always loved Grace, tenderly leads her home.

Feature Howard Hickman as Spencer Wellington; Mary Mersch as Grace Valiant; and George Fisher as Dr. John Rand.

Program and Advertising Phrases: The curse of wretched ancestry.
Bitterly exposing social "Blue Bloods."
Patrimonial taint theme of vital photoplay.
Loveless marriage blasted by insanity.
Tottering mentality passing through generations.
Should he have told her before marriage?
The family physician, treasurer of secrets.
Answers an old ethical question.
Wine makes demon of blood invalid.
Theme rings true to every day life.
Sensational and bewildering episodes.

Stunt Suggestions: Get every doctor in town interested in the theme of inherited insanity and tainted blood. Make "stills" and photo displays in drug stores. Let it be known that the photoplay is based on "tainted blood." The press work supplied gives opportunities to bring out the subject in newspapers and thus awaken discussion and interest. "Should a doctor tell professional secrets to save a girl from base marriage?" That's the idea.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"LIFE OR HONOR?"

Ivan Film Productions, Inc., Present a Drama of Mystery and Thrills. Directed by Edmund Lawrence. An All-Star Cast. Released on State Rights.

Cast.

Helen West.....Leah Baird
James Manly..James Morrison Aguinaldo
Peggy Harmon, sister of Helen, Violet Palmer
Robert, Helen's husband, Harry Burkhardt
Sidney Holmes.....Edward Mackay
Martin Cross.....Ben Hendricks
J. T. Manly.....Joseph Burke
Mrs. Harmon, Mother of Helen & Peggy. .....Mathilda Brundage
Molly, little daughter of Robert & Helen West. .....Florenz Sottong

The Story: Jimmie Manly is engaged to Peggy Harmon. He and his father have a heated argument over the affair and when J. T. Manly, the father, is found murdered, Jimmie is arrested on suspicion. Sidney Holmes, who is secretly in love with the wife of Robert West, possesses a clue, but refuses to reveal it, as it would involve Helen West, who is absolutely innocent of any wrong doing. Jimmie is convicted on circumstantial evidence and sentenced to be executed. Helen and Peggy persuade Holmes to yield a point and he enlists the aid of a well-known criminologist, Martin Cross, who, after an investigation, suspects Aguinaldo, the valet to Jimmie. With the assistance of Peggy and a spiritualist the criminologist secures a confession from the valet and Jimmie is exonerated at the crucial moment. Excessive drinking causes the death of Robert West, whose widow later marries Sidney West.

Feature: Leah Baird as Helen West; James Morrison as James Manly, and Ben Hendricks as Martin Cross, the criminologist.

Program and Advertising Phrases: Which is more precious, life or honor?
To prison for life to shield a Woman's Name.
In the shadow of the gallows for honor's sake.
Spooks and spirits unravel foul crime.
The curse of "hard liquor."
A gripping drama of mystery and thrills.
The problem—a man's life or a woman's honor.
Saving a woman from shame.
Deflecting the finger of scorn.
Great cast of all-star players.
Great production by Edmund Lawrence.
Ten of the screen's most artistic players.
Gripping sensations and wild thrills.
Greatest of Ivan productions.

Stunt Suggestions: Discussions in your newspaper of the theme: Which is more precious, life or honor? Offer prizes for the best 50 word essay, the editor of your newspaper to be the judge. Use the lobby and advertising assistance the company furnishes and go heavy into the newspapers. Dwell heavily upon the importance of the problem advanced in the plot —the momentous question of Life or Honor?

Advertising Aids: Two styles one and three-sheet; one six-sheet, one 24-sheet. One style of special advance one-sheet. Window cards. Heralds. Press book. One two-column cuts and two one-column cuts.

"THE LAW OF THE GREAT NORTH-WEST."

Triangle Presents Ralph R. Westfall's Popular Story, Prepared for the Screen by Charles Mortimer Peck. Directed by Raymond Wells. Photographed by Gilbert Warrenton. Released April 14.

Cast.

Jamieson. .....Will Jefferies
Morin. .....Eugene Corey
Sinclair. .....Wm. Dyer
Brennen. .....Louis Durham
Petain.....William V. Mong
Marie. .....Margery Wilson

The Story: Hal Sinclair, factor of the Northern Trading Company, whose word is law with the trappers at the little settlement at Fort Rocher in the Canadian Northwest, opens war on the independent fur traders who have established a business there. Charles Morin, a member of a rich French Canadian family, also enters the fur trading game, and later he and Sinclair are rivals for the hand of Marie, daughter of Petain Monest, a banker who has come to the district after having lost his fortune. At first Marie is undecided as to the man she really loves, but arrives at a decision quickly when she hears Sinclair plotting with his henchman, Brennen, to do away with Morin. She slays Brennen as he is about to fire the fatal shot, and is committed to the custody of Officer Jamieson of the Mounted

Police, who, learning the facts, says that her act was justified. Marie goes to her sweetheart.

Feature: Will Jeffries as Jamieson, the Mounted Police Officer; William Dyer as Hal Sinclair, the merciless fur trader; Eugene Corey as Charles Morin, and Margery Wilson as Marie, the girl.

Program and Advertising Phrases: Right justifies might in the great Northwest.
The code of the outlaw settles disputes.
Justice in the land of long nights.
Romance, love and desperate adventure.
Thrills and sensations quicken the pulse.
Where rough men do brave deeds unthinkingly.
Pistol duels spell doom for freebooters.
Draw quick, shoot straight and survive.
No room for the weakling in the great northwest.
Where love of women means self-defense.
Big of heart and quick of trigger.
Brave men battle to death for woman's love.

Stunt Suggestions: Any stunt that couples the West with public interest will apply to this picture. Take full advantage of the aids supplied by the exchange. This is a real "Wild West" offering and can be thus handled from all angles.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"THE TRAP."

World Pictures Present Alice Brady in Her Latest and Greatest Success. Story by Robert F. Hill. Photographed by Philip Hatkin. Directed by George Archainbaud. Released April 15.

Cast.

Doris Shaw.....Alice Brady
Jack Masterson.....Curtis Cooksey
Stuart Kendall.....Craufurd Kent
David Shaw.....Robert Cummings
Nat Fletcher.....Frank Mayo

The Story: Doris Shaw is the daughter of a fanatical fisherman. When the rough fisher lad, who is in love with her, sees her become interested in a stranger, he frames up a trap whereby it appears that she is not only indiscreet but bad, and her father casts her from her home. Circumstances takes Doris to the city, and there she experiences a great many adventures, all of which go to make one of the most pleasing and entertaining sort of photoplays.

Feature: Alice Brady as Doris Shaw.

Program and Advertising Phrases: Alice Brady's latest and greatest hit.
Wooed by one, loved by another.
Greenwich Village comes to the screen.
Life in New York's Bohemia.
The Gaieties of Bohemian life.
Suffering for her mother's sins.
Superb scenery; splendid acting.
Gripping scenes and thrilling climaxes.
Pep, punch, youth and enthusiasm.
Fast-moving and logical situations.
Striking picture splendidly done.
See this and be satisfied.

Stunt Suggestions: Hook up with a hardware dealer to display many styles of traps. Use a card calling attention to "The Trap" with date and name of theater. Let the card read: "Here are many kind of traps—but none of them can be set for an innocent girl. See Alice Brady caught in a different trap." An effort to collect various kinds of rare and usual traps would create interest if they were displayed in the lobby. Offer a prize for the largest list and descriptions of various traps used for various purposes. Prize contests always awaken interest and have plenty of contestants.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

"RICH MAN, POOR MAN."

Adolph Zukor Presents Marguerite Clark in George Broadhurst's Great Stage Success, Adapted from Maximilian Foster's Novel, and Directed by J. Searle Dawley. Paramount Release for April 22.

Cast.

Betty Wynne.....Marguerite Clark
Bayard Varick.....Richard Barthelmess
Henry Mapleson.....George Backus
John K. Beeston.....Frederick Warde
DeCourcey Lloyd.....J. W. Herbert
Mrs. DeCourcey Lloyd..Augusta Anderson
David Lloyd.....Donald Clayton
Henry Evans.....William Wadsworth
Mrs. Wynne.....Ottola Nesmith
Mrs. Tilney.....Mary Davis

The Story: Betty Wynne, after spending many years in a boarding school, enters the home of John K. Beeston, a cold-hearted, selfish financier, presumably as his grandchild. Although a rich man Beeston is poor in everything else, for he loves no one and every one despises him. Betty brings love and sunshine into his life and he refuses to permit her to leave him after he finds that she has been foisted upon him through the forgery of a man whose sole desire was to make Betty happy. Betty is the central figure in many thrilling scenes, and eventually finds happiness in the love of a young man who really is the grandson of Beeston.

Feature Marguerite Clark as Betty Wynne, who transforms an irascible financier; Richard Barthelmess as her sweetheart; and Frederick Warde as John K. Beeston, who was made to see the bright side of life by Betty.

Program and Advertising Phrases: George Broadhurst's great stage success.
Famous "best seller" reaches the screen.
Marguerite Clark's greatest screen success.
Maximilian Foster's widely read serial and novel.
Read the book—then see the picture.
Gripping story of distinct heart appeal.
Conspicuous merits in a superb screen triumph.
One of the best plays of the season.
Great Broadway stage hit brought to the screen.
Happy the poor man who loves and is loved.
Happiness mocks the rich man unloved.
To love and be loved—the sum of it all.
Rich in coin but poor without love.

Stunt Suggestion: Hooking up with the bookseller for a display of the book will create a reciprocal interest. The book will sell the picture and the picture will sell the book. Use for lobby display the equipment the exchange furnishes. There is little opportunity for special "stunts" in the nature of the story.

Advertising Aids: Two designs, each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"WESTERN BLOOD."

Fox Film Company Presents Tom Mix in Five-Reel Photoplay Replete with Pretty Romance and Side-Splitting Humor. Scenario and Direction by Lynn Reynolds. Released April 14.

Tex Wilson.....Tom Mix
Roberta Stephens.....Victoria Forde
Col. Stevens.....Frank Clark
Wallace Payton.....Barney Furey
Juan.....Pat Christman

The story: Tex Wilson, owner of a ranch in New Mexico, is supplying the government with horses. On his way to Los Angeles he sees a runaway horse. He gallops after it and lifts the girl from the saddle of the frightened animal. She is annoyed because he did not allow her to master the animal. However, she shows she likes the spirit of Tex. She invites him to a party at her home, where Tex finds he is the only man without a dress suit. He overcomes this difficulty by forcing a guest who had laughed at him to change clothes with him.

Tex back on the ranch gives a party himself and has all the cowboys in dress suits, despite their objections. Enemies of U. S. cause the ranch to be raided. Roberta is carried off. Tex follows her across the border and finally effects her rescue.

Feature Tom Mix as Tex Wilson and Victoria Forde as Roberta Stephens.

Program and Advertising Phases.
Tom Mix appears again in another sterling play of western life.
The greatest cowboy actor in the world.
Thrills and romances on the plains.
Big hearts do big things in love and work.
"Western Blood" has realistic western scenes.

Stunt Suggestions: Have your ticket-taker, your ticket-seller and your ushers dressed in the breezy style of the western cowboy or cowgirl. Put the pistol in the holster of the man at the door and be sure everyone wears the red bandanna handkerchief at the neck. If there is a riding academy near you get the manager to exercise his horses in front of your door. Have a banner over the entrance reading: "See Tom Mix, the greatest cowboy-actor in the world, doing his daring stunts in 'Western Blood,'" giving dates of showing. Get an old uncovered wagon and cover it like a prairie schooner with your advertisement on either side and have it driven around the town.

Advertising Aids: Two styles each, one, three and six sheet. Lobby display, 8x10, 11x14, 22x28. Press sheet. Mats.

"THE STRUGGLE EVERLASTING."

Harry Rapf Presents Florence Reed in the Supermodern Morality Play by Edwin Milton Royle, Adapted from His Stage Production for the Screen. Released Through Arrow Film Corporation. Directed by James Kirkwood.

Cast.

Body.....Florence Reed
Mind.....Milton Sills
Soul.....Irving Cummings
Innkeeper's Son and Colleger Trainer, later Champion Pugilist, Wellington Plater
Banker.....E J. Ratcliffe
Worldly Wise.....Edwin N. Hoyt
Musician.....Fred. C. Jones
Class Poet, later Actor.....Albert Hall
Aristocrat.....R. Hatteras
Wife.....Margaret Pitt
Frail Sister.....Mildred Cheshire
Slimy Thing.....George Cooper

The Story: Mind and Soul, brothers, who are students at the same college, go to the mountains for their vacation. There they meet Body, as typified by a gorgeous creature of the wilds, daughter of a moonshiner. They take her back with them and she becomes barmaid at the inn frequented by the students and is almost worshipped by the undergraduate body. But her interest is centered in Mind until he puts her from him when he finds that she is endangering his chances of graduation, and, in turn, she meets and tires of Music, the college trainer, now champion pugilist of the world; the poet and the banker. She tires of all in turn and is about to end her empty life when Soul, now a minister, reclaims her and shows her that in service to others there is alone everlasting peace.

Program and Advertising Phrases: A morality play in modern dress.
A story-sermon in fascinating guise.
A novel conceit by a brilliant author.
Not just a sermon, but a gripping, virile story.

Feature Florence Reed as Body, Milton Sills as Mind, Irving Cummings as Soul.

Stunt Suggestions: Work well ahead with this, directing your especial efforts to the various societies interested in welfare work, pointing out that the play has been read by the author before numerous

colleges and educational societies in all parts of the country. To those not interested in this angle give emphasis to the spectacular production. The drama will interest purely as a "sight" play. For window work make generous use of the stills.

Advertising Aids: Two each, one and three; one six, one twenty-four. One rotogravure. Press matter.

"THE KAISER, BEAST OF BERLIN."

Jewel Productions Present Rupert Julian's Sensational Creation; Made from Elliott J. Clawson's Scenario.

Cast.

The Kaiser.....Rupert Julian
Captain von Wohlbold.....Allen Sears
Captain von Neigle.....N. De Brullier
Marcas the Blacksmith.....Elmo Lincoln
Ambassador Gerard.....Joseph Girard
Admiral von Tirpitz.....Marc Fenton
Marshal von Hindenburg.....Jay Smith
General Pershing.....Alfred Allen
King Albert.....Jack MacDonald

The cast includes also impersonations of the President of the United States, generals of the allied armies, members of the blacksmith's family, and prominent German generals and officials; thirty-four in all.

The Story: Marcas, a mighty man, is a peace-loving blacksmith in Louvain, while in the palace in Berlin lives the Kaiser. A captain of the guard, chided for the appearance of his men, in anger knocks the Kaiser down and then commits suicide. The Kaiser soon after starts the world-war. Louvain is invaded; the blacksmith, though wounded, saves his daughter from a German soldier. Later, the Lusitania is sunk. The commander of the submarine is decorated and then goes mad. In an interview with Ambassador Gerard the Kaiser says he will stand no nonsense from America after the war. Then follow further incidents and happenings leading up to the declaration of war by the United States, and Gerard secures his passports. Scenes of America's military and naval preparations are shown; then the scene shifts to the close of the war. The principal allied generals are gathered in the palace in Berlin, the Kaiser is a captive and is turned over to the King of Belgium, who appoints the blacksmith as his jailer.

Feature Rupert Julian as the Kaiser and Joseph Girard as Ambassador Gerard.

Program and Advertising Phrases: The "Him" of Hate presented in true light.
The Hun reflected in his detestable origin.
The Beast of Berlin exposed.
Amazing representations of frightfulness.
The rape of Belgium laid bare.
Plots of the Junker band exposed.
Will you ever buy another German-made article?
Will you ever forget the butchery of the innocent?
Will you ever forget the crime of the Lusitania?
The fight for Democracy's life or death.
The degenerate Kaiser shown as the Lord of Huns.
The degrading rule of Junkerism stripped of camouflage.
How the Hun conceived the war and the Kaiser started it.
Making the world safe for Democracy.

Stunt Suggestions: The campaign book issued with this feature will be found unusually complete and helpful. If you play the picture at all play it more than one day, for the picture will advertise itself among your people, and your second day will be bigger than the first. If you are an American, play this picture. If you are pro-German it will go a long way toward converting you. Greatest possible opportunities for linking up patriotic societies, Boy Scouts and decent Americans in your community who realize that Uncle Sam is in the war to stay until the Hohenzollern is crushed to earth and the Hun swept into oblivion.

Advertising Aids: One, three, six, twelve and 24-sheet posters. Full set of stills. Half-tones for all newspaper needs. Press sheets. "Treasure Box" of exhibitors' self-helps.

"THE BUSY INN."

Pathe Presents the Russian Art Film, Founded on Alexander Ostrovsky's Story. Released April 14.

Cast.

Eugenia.....Madame Nadya Lesienko
Bessnye.....N. I. Panoff
Anna.....Madame Orlova
Prince Myloff.....N. A. Backsheef

The Story: Dissatisfied with the profits of his gambling house, the Busy Inn, Bessyne resorts to robbery at night. Eugenia, his wife, who does her share in extorting money from those who visit the Inn, persuades her husband to force Anna, his sister, who has been reluctant up to now, to take part in the scheme. As a result of her participation Anna falls in love with Prince Myloff, one of the frequenters of the Inn, and with whom Eugenia is also fascinated, and in revenge, Eugenia poisons the mind of the prince against Anna. Disheartened, Anna drinks what she believes is poison, and, feeling that she is dying, summons the prince, who has called at the Inn, and assures him that she really loves him. Convinced, the prince has Anna taken to his home for treatment, and declares that their betrothal will be announced at once. But Bessyne relieves the tension by revealing that what Anna drank was only a sleeping potion.

Feature: The cast as given above.

Program and Advertising Phrases: Crime Centers of Russian Life.
Wayside Inns Headquarters for Vice.
Pretty Girl Outwits Base Plotters.
Reflections of Russian Peasant Life.
Following the Craft of Highwayman.
Of Such Is the Bolsheviki Bandits.
Virtue Escapes Intrigue and Crime.
Russian Characters Played by Natives.
Great Drama of Russian Life.
Characters Wonderfully Interpreted.
Inner Workings of Russian Crime Circles.
The Red Hand of Anarchy Exposed.
True Inwardness of Russian Peasant Life.

Stunt Suggestions: The nature of the story does not lend itself to "stunts." Dependence must be placed on aids supplied by the exchange. There is still interest in the fate of Russia, and this fact might be played up in newspaper advertising. This is a Russian story acted by Russians, and accurate in details.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

"A RICH MAN'S DARLING."

Bluebird Presents Louise Lovely in Harvey Gates' Story. Directed by Edgar Jones. Released April 15.

Cast.

Julie Le Fabrier.....Louise Lovely
Madame Ricardo.....Edna Maison
Lee Brooks.....Philo McCullough
Mason Brooks, Lee's father.Harry Holden
Enrico Ricardo.....Harry Mann

The Story: Julie Le Fabrier, who is always having romantic dreams, is a model in Madame Swan's shop. A picture of Lee Brooks, a millionaire sportsman, is published in the papers, and she falls in love with him. Julie is sent to the Grand Tides Hotel with a dress for Madame Ricardo, upon whom Lee's father, Mason Brooks, is spending money lavishly. Julie, unable to find Mme. Ricardo, who has gone to a neighboring town upon seeing her husband whom she thought to be in South America, dons the beautiful dress, and passes herself off as the madame. She meets Lee, who takes her to be his father's "rich man's darling," and it is but a matter of a few hours before Lee asks her to marry him. Julie agrees, and the next day the papers print a story headed, "Young Hunter Poaches on His Father's Preserves." This is the beginning of much excitement, but it all terminates in the father finding a recompense for his lost darling in his daughter-in-law.

Feature: Louise Lovely as Julie Le Fabrier and Philo McCullough as Lee Brooks.

Program and Advertising Phrases: Louise Lovely Is True to Her Name.
Prettiest of Bluebirds; Prettiest Star.
Fine Feathers Make a Fine Bride.
Son Poaches on Father's Preserves.
A Millionaire Sportsman's Escapade.
Romance With a Capital R.
Hitting Only the High Spots.
Arrests, Disownings and Tearful Brides.
The Romance of a Shop Girl.
Pretty Milliner Richly Married.
Front Page Stories of Scandal.

Stunt Suggestions: Dependence must be placed largely upon lobby displays and advertising aids furnished by the exchange. The story does not lend itself to street "stunts." Newspaper advertising will do the most good, along with press stories.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby display, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"WHO KILLED WALTON?"

Triangle Presents J. Barney Sherry in Norman Sherbrooks' Mystery Story. Scenarioized by Frank Condon. Photographed by Jacob Kull. Directed by Thomas N. Heffron. Released April 14.

Cast.

Austin Booth.....Edwin Brady
Marian Emlen.....Mary Mersch
George Hamilton.....J. Barney Sherry
Elsa Armytage.....Dora Rodgers
Farnum Walton.....Frank Bonn

The Story: Farnum Walton, an artist, refuses to illustrate a novel written by Marian Emlen. His lustful heart, however, sees in her an acceptable prey, and he takes her to a notorious restaurant at the back of which is his studio. When Walton attempts to embrace her she rushes away only to be stopped at the door of the restaurant to answer a 'phone message from Austin Booth, a reformer friend, who rebukes her so violently that, unnerved, she faints. Meanwhile, Elsa Armytage, former sweetheart of Walton, quarrels with him, and as a result he drops dead of heart failure. Elsa and a waiter carry Marian into the artist's studio and lay her beside the body of Walton. When she regains consciousness she thinks she killed the artist, but George Hamilton, a politician friend, unravels the mystery by obtaining a confession from Elsa.

Feature: J. Barney Sherry as George Hamilton and Mary Mersch as Marian Emlen.

Program and Advertising Phrases: Political Pull Clears Up Crime.
Thrilling Mystery Romance.
Mystery of an Artist's Studio.
The Great Moment in Her Life.
Politician Unmasks Shallow Reformers.
Baffling Murder Mystery Made Clear.
The Cesspools of Bohemian Life.
New York's Greenwich Village Revealed.
An Innocent Girl in Desperate Peril.
J. Barney Sherry and Mary Mersch in Great Play.
Photoplay of Upper Ten and Lower Five.
Screening a Great Magazine Story.

Stunt Suggestions: Lend an air of mystery in your advertising. Use the lobby aids and advertising helps liberally, advertising in your local papers. "Who Killed Walton?" is a title that can be "played" on in many advertising ways to center

attention. Getting the question before your public in as many ways as you can afford will create interest in the photoplay.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

"UNCLAIMED GOODS."

Jesse L. Lasky Presents Vivian Martin in a Paramount Picture, Based on Johnston McCully's Magazine Story. Scenario by C. Gardner Hunter. Photographed by J. C. Van Trees. Directed by Rollin S. Sturgeon. Released April 15.

Cast.

Betsy Burke.....Vivian Martin
Danny Donegan.....Harrison Ford
"Cocopah Kid".....Casson Ferguson
"Gentleman Joe" Slade..George McDaniel
Idaho Ina.....Carmen Phillips
Sheriff Burke.....Dick La Reno
Uncle Murphy.....George Kunkel

The Story: Betsy Burke, the daughter of a sheriff, is sent by express to a mining town, but on her arrival no one claims her. The reason for this is obvious when it is known that the town is in the hands of a gang of thugs, and that all good citizens thereof are jailed while the thieves loot the community. The leader of the band seeks to buy Betsy at auction, but she is saved by the timely intervention of a man she had befriended, and who sacrifices his life in a gun battle in her behalf. Betsy finds happiness in the love of the express agent in whose care she had been placed by her father, and whose devotion to her welfare and comfort wins her love.

Feature: Vivian Martin as Betsy Burke and Harrison Ford as Danny Donegan, the express agent.

Program and Advertising Phrases: Did You Ever Get a Girl by Express?
Would You Pay 30 Cents Express Charges on a Girl?
Girl Sold for Express Charges to Highest Bidder.
Purchased for 30 Cents by a Scoundrel.
Girl Rebels.
Vivian Martin's Latest Paramount Feature.
Girl as Unclaimed Goods Sold for Express Charges.
Pretty Girl Sold at Auction to Highest Bidder.
Star of a Commercial Slave Mart.
Come and See This Pretty Unclaimed Package.
Dainty Vivian Martin in Bewitching Role.
Vivian Martin Star of Charming Photoplay.
Delightful Story Told in Beautiful Photoplay.
Girl Shipped by Express, Fed Like an Animal, Sold for Charges.

Stunt Suggestions: Several packages wrapped to duplicate express packages may be piled in the lobby. Add a sign, "Unclaimed Goods—Come in and Get Your Share." Arrange with the express offices in your town to display a frame of "stills" and pictures of Vivian Martin. Advertise in your newspaper a "Sale of Unclaimed Goods" at your theater on day and date of this showing

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each of star and production, one to three columns wide. Slides. Advertising layout mats. Press book.

MUSLIN BANNERS
3 x 12 ft., $1.50
PAINTED IN 4 COLORS PREPAID
WE MAKE a SPECIALTY of DISPLAY CARDS and BANNERS for EVERY PURPOSE
SAMPLINER ADV. CO., Inc.
729 Seventh Avenue New York

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8⅓ reels) and "THE EYES OF THE WORLD" (8⅓ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

Help Win The War!
Do Your Share!
Buy Liberty Bonds!

"WITH NEATNESS AND DISPATCH."

Metro Presents Francis X. Bushman and Beverly Bayne in June Mathis and Luther A. Reed's Screen Version of Kenneth L. Roberts' Saturday Evening Post Story, "Breaking Into Eden." Directed by William S. Davis. Released April 15.

Cast.

Paul Donaldson.....Francis X. Bushman
Geraldine Ames.....Beverly Bayne
Roger Burgess.....Frank Currier
John Pierce.....Walter Miller
Inspector Corcoran.....Hugh Jeffrey
Mary Ames.....Sylvia Arnold
Aunt Letitia.....Ricca Allen
Fanny, the butleress.....Adella Barker
"Slim" Keegan.....John Charles
Burns, chauffeur.....Arthur Housman
Daly, man-of-all-work..Sidney D'Albrook

The Story: Aunt Letitia does not permit Geraldine and Mary Ames, her nieces, to receive the attentions of men, but Mary nevertheless finds a way to see her lover, John Pierce. A note from John is intercepted by Aunt Letitia, and as punishment Mary is locked in her room. Daly, man of all work, is caught making love to Fanny, the butleress, and is discharged. Geraldine is sent to the city to engage another servant, and it is due to her planning that Mary is released and is enabled to elope with her sweetheart. A couple of burglars who are ransacking the safe in Aunt Letitia's home are captured as a result of the clever work of Paul Donaldson, nephew of Police Commissioner Roger Burgess, an old friend of Geraldine's father, whom the girl was led to believe was a reformed crook, and who at her request came to her home and aided in the release of Mary. But during the proceedings Geraldine discovered the real identity of Paul, and fell in love with him. As Paul turns the burglars over to the officers and the police commissioner he says, "You must admit uncle that I did the job with neatness and dispatch." A week or so later, Aunt Letitia receives a letter from Geraldine, who has eloped with Paul.

Feature: Francis X. Bushman as Paul Donaldson and Beverly Bayne as Geraldine Ames.

Program and Advertising Phrases: Too Many Burglars Spoiled the Haul.
Jolliest of Comedies in Lively Presentation.
Bushman and Bayne in Ideal Roles.
An Eden Full of Eves and Adams.
Dan Cupid Wins Another Love Drive.
Love Laughs at Locks and Old Maids.
Doing a Good Job in Speedy Fashion.
Love Enters Eden and Spoils the Apples.
Burglary and Elopement Provide Thrills.
Cupid Leads a Successful Revolution.

Stunt Suggestions: Bushman and Bayne's popularity should be made the most of. Go heavy on lobby displays of their photographs and newspaper publicity. As this is a story of a modern "Eden" an "apple matinee" would be an appropriate novelty. Street stunts cannot be made to apply.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

Synopses of News Reels

Pathe Exchange, Inc.

Hearst Pathe News No. 27 (March 30).

Camp Upton, N. Y.—To greet the Boches with cold steel, the boys at the camps are rapidly acquiring their "finishing touches" as soldiers. (Passed by the Committee on Public Information.)

Horn Beef, Canada.—A sad toll of 102

lives is taken as the "Florizel" is wrecked on Newfoundland's rocky shore. First pictures of the disaster.

Philadelphia, Pa.—Did you ever have to buck a stone wall? Pretty hard, eh? Then take a lesson from Britannia—it's a lead-pipe cinch.

Los Angeles, Cal.—There may be a shortage in wheat, meat and other things, but bless the waters of America—there is fish galore.

Paris Bombarded!—The world is electrified at the news that the French capital was bombarded by German guns at a distance of 76 miles.

New York City.—Science, art, love—send books of all to the Boys over there, for diversion from their weary, nerve-racking life in the trenches.

Camp Travis, Texas.—Rarely did a nation have to raise so big an army in so short a time as did Uncle Sam, but he did it—here's the result.

Jersey City, N. J.—Another "Black Tom" explosion rocks the east side as tons of potash are ignited in a local warehouse, with $2,000,000 loss.

Do Your Bit.—The Food You Save in Your Kitchen Goes to the Soldiers' Mess at the Front. (U. S. Food Administration.)

Hearst-Pathe News No. 28 (April 3).

Los Angeles, Cal.—Not only can Russia boast of a woman's Battalion of Death. High School girls here prepare to do their bit as soldierettes.

Pelham Bay, N. Y.—The call for volunteers in the naval reserve has been nobly answered, and more barracks must be built for new recruits.

New York City.—Extra! "Zeppelin" invades city! But no fear—this one belongs to Uncle Sam and is out for a spin over the skyscrapers.

Puy, France.—Poland's true sons will never submit to the yoke of German imperialism and thousands of volunteers join Allied Forces.

Milwaukee, Wis.—The flood gates open wide as a break in the Milwaukee River Dam lets the surging waters inundate the residential section. Parks become lakes while roadways resemble Venetian canals.

Portland, Ore.—They're on the "ways" and are coming very soon. Every available dock in all shipyards has a vessel under construction.

In France.—One army—one plan—one leader—one solid line to face the Huns. The Allied War Council holds a hurried meeting to organize a united front against the foe.

Buy a Liberty Bond!—The Third Liberty Loan is on! Three billion dollars needed! Each city exceeding quota will receive a Liberty Loan Flag. Subtitles: The modern "Betsy Ross" making the original Liberty Loan Flag in the capital. Secretary McAdoo unfurling the new national emblem. It will fly from the U. S. Treasury as a symbol of financial patriotism to the entire country. Here they are going to fight for you and yours. Will you back them with your dollars? Allegiance to the Liberty Loan Flag means allegiance to the Stars and Stripes! **Buy a Liberty Bond and Help Your City Win the Flag!**

Mutual.

Screen Telegram No. 8 (March 27).

PREPARE FOR BIG HUN DRIVE.—Monster Snow Plows Make Paths Through Alsace Mountain Drifts as Great Guns of French Army Are Moved Into Position for the Kaisers Widely Advertised Offensive.

GIRLS TO WAR AS MECHANICS.—Alice O'Brien, Marguerite Davis, Agnes Morrison and Alice Warren, St. Paul Society Girls, Start for France as Volunteer Mechanics in American Motor Car Repair Shops.

BLAME ENEMY SPIES FOR FIRE.—Big Factory on Detroit Waterfront Burns, Endangering Many Nearby Shops Devoted to Munition Making, and German Agents Are Believed to Have Set Flames.

SUNSHINE TROOPS REVIEWED.—Colonel Strong, Governors Hunt and Lindsey Watch Fortieth on Parade, with Theda Bara, Noted Vamp, an Interested Onlooker at San Diego.

STEEL STEEDS DO STUNTS.—Miss Frances Shoop, Pretty Arvada, Colo., Girl, Makes Baby Tractor Trot Out Its Tricks Before Big Crowd at Demonstration of Motor-Driven Plows.

START MONSTER SHEEP FARM.—Train Load of Sheep and Goats Arrive at Isabel, La., from Texas, where 35,000 Acres of Pine Timber Land Has Been Converted Into Model Sheep Ranch.

BEAUTY BOOSTS THRIFT STAMPS.—Society Women of Denver, in Red, White and Blue Automobiles, Sell War Savings Stamps—Deaf Girls at Milwaukee Make Garments for Red Cross.

WOUNDED HELP IN CAMPAIGN.—Private Povey, Signaler Skeyhill and Sergeant-Major Karney, Mutilated in Trenches, Turn in to Aid San Francisco Raise $1,000,000 for Red Cross.

REGULARS READY TO START.—Indianapolis Watches Regular United States Troops from Fort Benjamin Harrison in Parade—These Soldiers Are Expecting Embarkation Orders Hourly.

Screen Telegram No. 9 (March 31).

HISTORIC VENICE ARMED CAMP.—Picturesque Gondolas Now Transport War Supplies, Soldiers Throng Streets, Famous Art Galleries Boarded Up, and French Aviators Fly Over City.

CONCRETE STEAMER LAUNCHED.—"Faith," Built of Stone, Slides Into the Water at Redwood City, Cal.—Christened with California Wine—Surprises Builders by Eight-Foot Draw.

U. S. LAND FLEET ADVANCES.—Scores of Army Motor Trucks Move from "Somewhere in America" to "An Atlantic Port" for Shipment to American Expeditionary Forces in France.

CONDUCT "SUPERFLUITY" SHOP.—Women of San Francisco Raise Money for Belgian War Sufferers by Maintaining a Store Where "White Elephants" Are Offered for Sale.

CHILDREN SELL U. S. STAMPS.—Pretty Girls from Riverside High School, Milwaukee, Members of the Shovel Club, Stage Drive for Savings Stamps in Wisconsin City.

U. S. RELIEF WORK IN ITALY.—American Nurses Caring for Wounded Italian Soldiers in Hospital Near Venice—Sending Ambulance Load of Gifts to Mountain Battery.

SENSATIONAL MOTOR RACE.—George Washington Sweepstakes Staged on Ascot Speedway, Los Angeles—Car, Going Mile a Minute, Tips Over—Twenty-four Cars in Race.

PLANT FIRST WAR GARDENS.—First Unit of the United States Garden Army, Five Million Children Strong, Begins Work at San Diego—Youngsters Parade with Hose, Rakes and Spades.

BIRDS AS WAR MESSENGERS.—Carrier Pigeon Delivers Dispatch to Colonel W. L. Wildman, Commander of the Central Department, Signal Corps, at His Office in the Chicago Loop.

FOR SALE

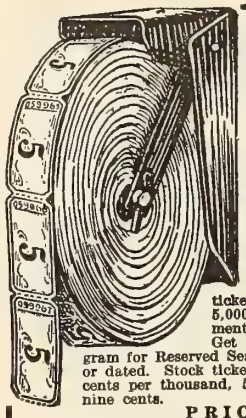
Moye & Bastie's Motion Picture Cameras with Goerz Celor and Zeiss Tessar lenses, tripods, etc.

8 x 10 Plate Cameras with R. R. lenses and tripods.

KALEM CO.
235 W. 23rd St., New York

SOLIDHED POSTER TACKS

½ In., 25c. ⅝ In., 35c.
11/16 In., 50c. per 100
THE HANDY HAMMERLESS TACK
Solidhed Tack Co., 38 Murray St., N. Y.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

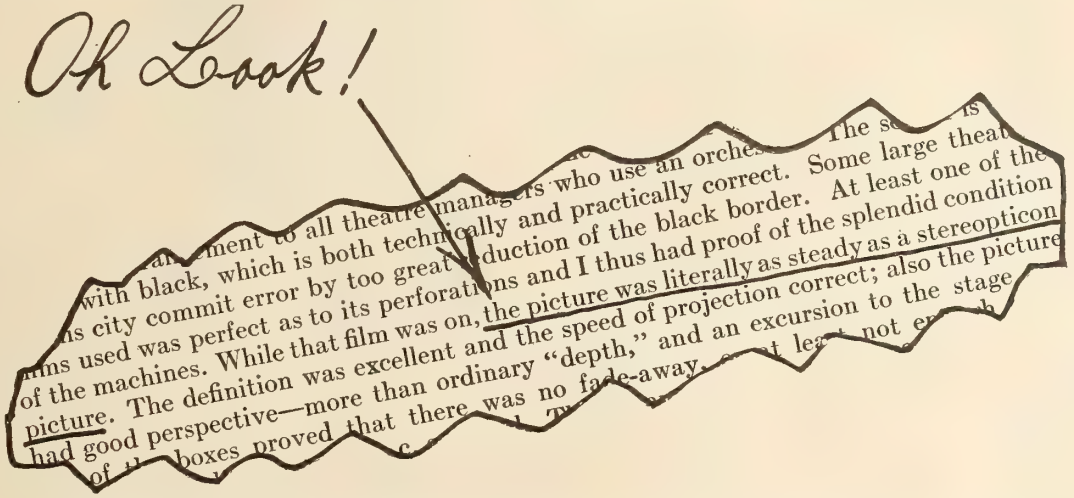
THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Simplex

In the March 30 Moving Picture World there was an item by Mr. F. H. Richardson, the projection expert, on the Academy of Music, Fourteenth Street, New York.

Such an innocent-looking item: small type, and typographically as monotonous as a brick wall.

But those who read it could scarcely suppress an exclamation—


Oh Look!
with black, which is both technically and practically correct. Some large theat
is city commit error by too great reduction of the black border. At least one of the
ms used was perfect as to its perforations and I thus had proof of the splendid condition
of the machines. While that film was on, the picture was literally as steady as a stereopticon
picture. The definition was excellent and the speed of projection correct; also the picture
had good perspective—more than ordinary "depth," and an excursion to the stage

Well, it so happened that the name of the Projectors was not given.

But that didn't puzzle those who have made a study of Projectors; for they know that only the Simplex can project a picture

literally as steady as a stereopticon picture

However, if you don't yet know, we'd like to make you acquainted with the Simplex and with the man who sells it and who renders satisfying service to Simplex Users in your section.

Take this expert's testimony at its full face value. He has no axe to grind

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

A GOOD PLAN

Entrust the developing and printing of the films to Evans and avoid disappointment as to quality.

Our service has reached the highest stage of perfection in every detail. (*Ask those we serve.*)

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

Screen Telegram No. 10 (April 3).

U. S. Troops Fit for Fray.—Gen, Heiner and Governor Hornwell review soldiers of Camp Lee, Va. At Military tournament—demonstrate completeness of concentration camp training.

Show Trophies of Victory.—French Official War Films picture guns captured at Mount Tomba from Austrians. Types of Italian troops ready to repel new offensive of Teutonic armies.

At Play with the Soldiers.—Scenes from Camp Custer, Mich., show how the new American army enjoys itself. Two bear cubs playmates of men in one barracks. Inside a recreation hut.

Raises Fish in His Yard.—S. C. Lloyd, Progressive St. Louis man, turns his garden into a fish pond and catches his breakfast in a net instead of going to market for it.

Decorate British Soldier.—New York crowd witness presentation of Hero Medal at Union Square to Sergeant A. W. James by Brigadier General L. R. Kenyon, for distinguished service.

Boy Scouts Boost Bonds.—Omaha youngsters hold parade to arouse enthusiasm for the forthcoming Liberty Loan Drive. Shouts and banners attract big crowds.

School Children "Dig In."—Tom Skeyhill, veteran of three fronts, addresses San Francisco school children as the first gun in war garden campaign is fired.

Stealing an Hour from Time.—Prof. W. W. Payne, of Elgin Observatory, checking time from the stars. Set the big Elgin clock ahead an hour in compliance with new federal law.

How the Mystery Gun Works.—Diagram showing operation of German seventy-six mile gun. A Liberty Loan will help silence this monster of German superfrightfulness.

Screen Telegram No. 11 (April 4).

German Raider Captured. — Steamer, Alexander Agassiz, leaves hidden Mexican base to raid Pacific shipping, taken by U. S. Cruiser and is brought to a Pacific port.

Society's Easter Parade.—The Boardwalk at Atlantic City is gay on Easter morning as the Four Hundred parade in their most elaborate 1918 costumes.

War Council in Session.—Supreme conference of Allied Nations meets in France. Prime Ministers and Commanding Generals of Entente Nations, including Gen. Pershing, attend.

Victorious Tank Returns.—Mud covered, shell-dented tank lumbers back from the trenches, dragging a huge field piece captured from the Germans in an Allied offensive.

Draw Liberty Bond Posters.—San Francisco school children take part in contest boosting Third Liberty Loan. Frank Doran's sketch wins award as most striking design.

Flood Endangers Capital.—Waters of the Potomac rise until people of Bladensburg, Md., fear danger, but the lowly flivver does duty on water-covered streets.

"Play Ball"—Training Opens.—The Cubs are at Pasadena, the Giants at Marlin and the White Sox at Mineral Wells. Manager Mitchell at work with his new acquisition, Alexander.

20,000 Jackies in Maneuvers.—Entire brigade at Great Lakes Training Station, near Chicago, turned out by Commandant Moffett before board of visiting U. S. navy inspectors.

Buy Liberty Bonds.

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids Mich. New York, 150 Fifth Ave.

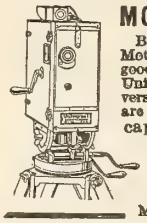
OUR SPECIALTY IS PLAIN and FANCY TITLES

Printed in Any Language

Write or Call

VELASCO & PUIG

145 W. 45th St., New York Phone: Bryant 6837



MOTION PICTURE CAMERAS

BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $226, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND

BASS CAMERA COMPANY

111 N. Dearborn St., CHICAGO, ILL.

M. P. CAMERA DEPT.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN

1103 Grace St. Chicago, Ill.

Universal Current Events.

Issue No. 46 (March 23).

Japanese War Mission Here for Conference.—Military delegates of the Mikado arrive to meet America's war leaders and possibly to confer regarding proposed Japanese action to protect Siberia from Germans.—Washington, D. C.

Russian Crew Bolsheviks Itself Into Yankee Jail.—Methods of Trotsky and Lenine don't go in America, as would-be-Revolutionary sailors of the steamship Omsk learn to their sorrow when they revolt.—Norfolk, Va.

Mobilize "Best Sellers" for Our Boys in France.—Marine Corps Sergeants Recruit books to be sent to Pershing's fighting lads through the Y M. C. A. and its allied organizations.—New York City.

Failure Faces Kaiser's Murderous U-Boat Policy.—America alone soon will be launching more ships in six months than all of the Kaiser's submarines combined can sink in a year.

New York's "Fighting Irish" Win High Honors in Battle.—Seven officers of the Old 69th Regiment, composed of Erin's sons, have been awarded the French Cross of War. Here are the boys as they appeared on their farewell march down New York's Fifth avenue.

Great Temple of Liberty Springs Up Over Night.—Trade unions contribute labor, and business men the materials, to erect huge structure for Liberty Loan Headquarters, built in the heart of the city in nine hours.—Portland, Ore.

America's War Congress Stands Behind Wilson.—Here is the National Legislative body which in its support of the President, enacted some of the greatest war legislation in the history of the United States.—Washington, D. C.

"Manly Art" Is Second Nature to Sailor Lads.—Boxing bouts are fast and furious at the St. Helena Naval Training Station, where the boys consider the sport of the roped arena one of the best ways of preparing to meet the Hun.—Norfolk, Va.

American Girls Nurse Italy's Wounded Troops.—At the American Red Cross Hospital in a city where the sun always shines, King Victor's gallant soldiers are being brought back to health and the maimed taught useful trades.—Florence, Italy (official war film).

Issue No. 47 (March 30).

"Jackies" Ready to Fight Hun Underseas Pirates.—Rear Admiral Usher, Commander of the Brooklyn Navy Yard, reviews the lads of the Pelham Bay Naval Training Station at the completion of their course of training.—Pelham Bay, N. Y.

Crimson Crews Launch Shells for Spring Drive.—Harvard University oarsmen take advantage of first mild weather to try out

COOL & VENTILATE BY TYPHOONS

1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

THEY LIKE 'EM

IN THE NEW ENGLAND STATES

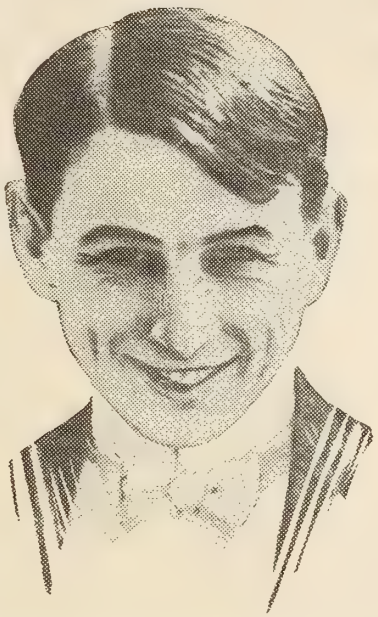
R. D. Marson Attraction Co., of Boston, Mass., who control the rights to the

JESTER (SUPER) COMEDIES

FEATURING

TWEDE-DAN

The International Mirth Maker



for the New England states—write:

"In all our experience in the film business, we have never handled any subjects that met with such universal approval with both Exhibitor and Public as the Jester Comedies—we are more than pleased with them."

ALL TWO PARTS—RELEASED MONTHLY

"The Recruit" **"All 'Fur' Her"**

"His Golden Romance" **"The Wrong Flat"**

Now Being Booked on the "SHOW YOU" Policy Through the Following Exchanges:

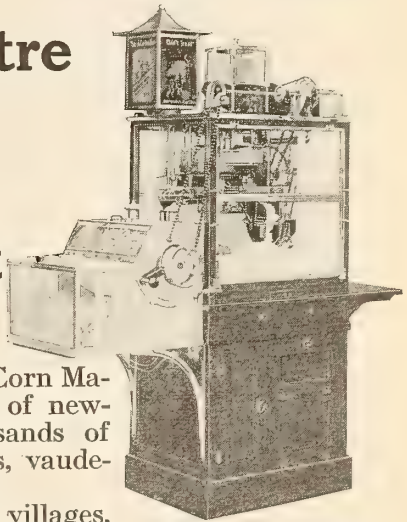
For State of New York and Northern New Jersey—Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey—Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia—United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan—State Film Co., 59 East Elizabeth St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin—Unity Photoplays Co., 207 South Wabash Ave., Chicago, Ill.
For Minneapolis, Minn.—Standard Film Exchange.
For Omaha, Neb.—Standard Film Exchange.
For St. Louis, Mo.—Standard Film Exchange.
For Kansas City, Mo.—Standard Film Exchange.
For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson & Nolan Supply Co., Denver, Colo.
For California, Nevada, Arizona and Hawaiian Islands—Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For South Carolina, Georgia, Florida, Alabama and Tennessee—R. M. Savini, 63 Walton St., Atlanta, Ga.
For North Carolina—Eltabran Film Co., Charlotte, N. C.
For Texas, Oklahoma and Arkansas—Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.
For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.
For the New England States—R. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

Foreign Rep's: ARROW FILM CORP., Times Bldg., New York

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W 42nd Street, New York
Telephone: Bryant 7691

Make Two Profits from Theatre Patrons $600 to $3,120 Net a Year



The Butter-Kist Pop Corn Machine is a power-plant of new-found profits in thousands of motion picture theatres, vaudeville and opera houses.

In cities, towns and villages, it is yielding theatre men $600 to $3,120 net profits yearly.

Occupies only 26 by 32 inches of waste floor space. Runs itself. Pops, flavors with pure creamery butter, and toasts each fairy white flake to a crackling hot crisp.

BUTTER-KIST Pop Corn Machine

Human-like motion makes people stop and look. The coaxing fragrance makes them buy. The toasty flavor brings them back. Attracts new trade—increases theatre attendance.

Bona Fide Proof Ready

Write for photographic facts, easy terms and our astounding signed sales records.

Just ask for our free book of proofs and don't lose $2 to $10 daily by longer delay.

HOLCOMB & HOKE MFG. COMPANY
689-703 Van Buren Street, Indianapolis, Ind.

VALUABLE COUPON

HOLCOMB & HOKE MFG. CO.,
689-703 Van Buren St., Indianapolis, Ind.

Without obligation I would like to read your book of bona-fide evidence and have you estimate how much the Butter-Kist Machine would earn for us.

NAME .....

ADDRESS .....

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

their skill on the Charles River preparatory for struggle for intercollegiate rowing supremacy.—Boston, Mass.

Huge Army Truck Trains Relieve Railway Congestion.—Lines of motor trucks, loaded with supplies for Pershing and bound for the Atlantic Coast, are a common sight these days; the trips serving as a test of equipment besides saving valuable freight car space.—Detroit, Mich.

Thousands of Garments Donated for Belgians.—Metropolis responds generously to appeal of the American Red Cross and the Boy Scouts of America for clothing for the destitute and refugee subjects of King Albert.—New York City.

Warehouse Blown Off Map by Munitions Explosion.—Terrific shock felt for miles when carelessly dropped cigarette causes disaster resulting in $2,000,000 loss, many employees narrowly escaping with their lives.—Jersey City, N. J.

Great Soldier Machine Grinds Steadily On.—Rookies for Uncle Sam's Army arrive at the various camps and cantonments in a steady stream, to be made into fighting material upon which America will rely in the war to subdue the Huns.

Official U. S. War Film, Fight the Kaiser at Home as Well as in France.—Food means success or failure in the war. Keep General Pershing's supply depots well stocked with foodstuffs by eating less food "over here." (Released by the Committee on Public Information through the American Red Cross.)

Monster Gun Could Wreck City with Three Shots.—Remarkable weapon proposed by Charles Bunnell would far outdo the 74-mile cannon with which the Germans bombarded Paris. (Drawings by courtesy of the Popular Science Monthly.)

Secretary of the Treasury McAdoo has asked us to warn DEPENDENTS OF SOLDIERS AND SAILORS not to hire lawyers to collect allowances, allotments or insurance claims from the Government, but to present their claims to the War Risk Bureau, Washington, D. C., and they will be paid immediately.

Gaumont Company.

Gaumont News No. 2 (April 2).

Berkeley, Cal. — Western University Celebrates Its 50th Anniversary.—Thousands of cadets are reviewed by noted educators and Army officials at University of California's semi-centenary fiesta. Subtitles: Governor Wm. D. Stephens reviews the men. While thousands of Army and Navy men stand at attention the University's service flag is unfolded on Sather Tower.

Camp Grant, Ill.—Ignace Paderewski, famous Polish Pianist, Visits Soldiers Here.—Mr. Paderewski is the Representative of the Provincial Government of Poland and an indefatigable worker in the Allied cause.

San Diego, Cal.—German Raider Captured in Pacific.—Hun schooner, "Agassiz," heavily armed, is taken by American Gunboat off Mexican Coast.

Washington, D. C.—Nation Clips Off One Hour of Night to Add to Day.—Daylight saving starts auspiciously. No one is ruffled.

San Francisco, Cal.—Japanese Training Cruisers Visit This Port.—The "Iwate" and "Hasana," with 2,500 men, are entertained by Japanese Colony.

France.—General Foch Is Now Supreme Leader on Western Front.—Joffre says he is the best strategist in Europe. Allied Armies have unity of command for first time.

Camp Arcadia, Cal.—School Cadets Go to Camp for Army Work.—$30,000 provided by State Legislature makes possible 10 days' military training for every High School boy in State.

New York City.—Beautiful Weather Makes Annual Easter Parade One of Gayest in Years.—Many uniforms give throngs a martial air. The usual boardwalk parade at Atlantic City was gayer than in past years.

Watch for coming announcement of

SESSUE HAYAKAWA PRODUCTIONS

Haworth Pictures Corporation

H. W. Hellman Bldg., Los Angeles, Cal.

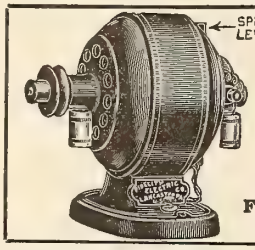
For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application



Moving Picture Machine Motor

$18.00

Alternating or Direct current complete with variable speed lever. Immediate delivery.

Fidelity Electric Co. Lancaster, Pa.

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York

12th Floor, Candler Building

Universal Animated Weekly.

ISSUE NO. 16 (March 20).

Children of the "Ould Sod" Honor Patron Saint.—Green flag of Erin mingles with the Red, White and Blue in annual St. Patrick's day parade marked by the absence of thousands of young men now carrying guns with their shamrocks in France.—New York City.

Narrowly Escape Death When Fast Trains Crash.—Freak of fate saves passengers when flying limited from San Francisco dashes into fast freight, hurling the locomotive down steep embankment.—Burbank, Cal.

Canada Organizes Great Army of Draft Men.—With a marvelous record for voluntary enlistment, Canada was finally compelled to adopt the draft, and now is training thousands of conscripts.—Quebec, Canada.

Daniels Leads Naval Recruiting Rally.—Speaking from the deck of the wooden battleship "Recruit," Secretary of the Navy urges young men to get into Uncle Sam's uniform and help free the seas of the skulking submarine.—New York City.

Army Truck "Subs" for a Steam Locomotive.—Officers demonstrate that automobiles with flanged wheels can negotiate successfully any sort of railroad track when military motor climbs the "crookedest railway in the world."—Mt. Tamalpias, Cal.

Answering the Call for "Ships to Win the War."—Laying of the keel for the first of ten 9,000-ton steel cargo craft is only one of many such significant events taking place daily in all parts of the United States.—Newburgh, N. Y.

"Billy" Sunday Hits Kaiser and the Devil.—Noted Evangelist tells 14,000 persons "Kaiser has the Devil hanging on the ropes" and "Prussian Eagle has become a foul turkey-buzzard."—Chicago, Ill.

Anxious to War on U-Boats, Ship Runs Ashore.—Builders of the "Commack" are confident that eagerness to brave the submarine zone and not the dragging of the

Goerz Vignetting Devices

The popularity of GOERZ VIGNETTING DEVICES is based on actual use by well-known expert cameramen throughout the country. These men wanted new effects—they got them with the GOERZ VIGNETTING DEVICES. The GOERZ KINO HYPAR F/3.5 and GOERZ MICROMETER MOUNT is an unsurpassed equipment for the up-to-the-minute cameraman. Send or call for our latest information about GOERZ motion picture specialties.

C. P. GOERZ AMERICAN OPTICAL COMPANY

318 East 34th Street, New York City

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

"We've just got to win this war—you and I—"

War on Kaiserism WILL be won—but this rallying call to patriots—to you—must be heeded NOW if we are to extend the utmost help to our soldiers—in France. The Boys' Club Federation (non-sectarian) wants you as a partner in its work of developing the underprivileged, imperiled BOYS who are to back up the U. S. Government with the help it sorely needs. Already 121 clubs are at work in 86 cities—but we need more—and more. What will you do? Will you contribute to our work?

Commended by Government Officials

Boy delinquency has increased from 35% to 65% in Europe. The Boys' Club Federation operates to forestall this appalling condition in America. It gets at the root by specializing exclusively on the *underprivileged* boy of all ages and cooperates with the Government by recommending all boys over 16 to enroll in the U. S. Boys' Working Reserve, Department of Labor, Washington, D. C.

"To make the boys of the Nation physically and morally fit is to fill the ranks of the producers for the present and future, and is specially deserving of the highest commendation. I extend my best wishes to the **Boys' Club Federation** in its patriotic efforts."
—HERBERT HOOVER,
U. S. Food Commissioner.

"This is truly Boy conservation and the Federation will indeed help the Nation in this present crisis."
WILLIAM B. WILSON,
U. S. Secretary of Labor.

Will YOU—NOW—send $1—or $5—or $25—or more, so that the work of organizing and developing of Clubs can go on? Address

The BOYS' CLUB FEDERATION
C. J. ATKINSON, *Secretary*
1 Madison Ave., New York

C. J. A., Boys' Club Federation
1 Madison Ave., New York

Enclosed is $..... for use in extending the work of the Boys' Club organization.

Name.....

Address.....

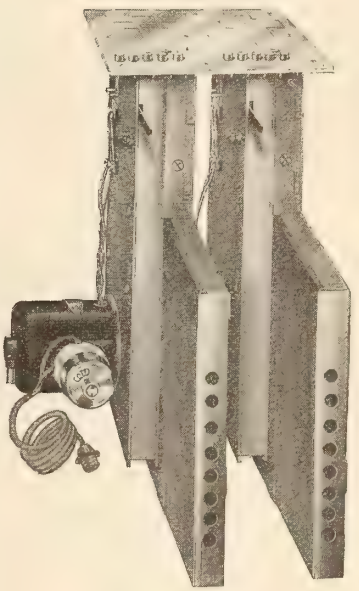
THE NATIONAL

ELECTRIC

TICKET REGISTER CO.

1511 N. Broadway

St. Louis, Mo.



WISH TO ANNOUNCE

That they have taken charge of the sale of their line of ELECTRIC TICKET SELLING AND REGISTERING MACHINES and will sell direct or through responsible dealers and representatives.

This line includes the well known type, illustrated above, of single, double, triple, quadruple and quintuple machines for houses of one to five prices using a different color ticket for each price, manufactured by this company for the last four years, and used by all the leading houses in the country.

These are the first and only electric ticket machines on the market successfully filling the requirements of moving picture theatres and are fully protected by patents owned or controlled by this company.

INQUIRIES FOR MACHINES AND TICKETS will receive prompt attention.

THE NATIONAL ELECTRIC TICKET REGISTER CO.

St. Louis, Mo.

AS VALUABLE AS—

The Telephone in Your Office

ARE THE

BOUND VOLUMES

of the

MOVING PICTURE WORLD

With these in your possession you have at hand reliable reference books which represent the commercial history of the moving picture industry practically since its inception.

EACH VOLUME CONTAINS THREE MONTHS' ISSUES OF THE MOVING PICTURE WORLD

CHALMERS PUBLISHING COMPANY
516 Fifth Ave., New York City

AT LIBERTY EXPERIENCED THEATRE MANAGER
FOR HIGH CLASS PICTURE OR VAUDEVILLE HOUSE
AI PRESS MAN AND AD WRITER
What Can You Offer a Man who has brought Dead Ones to Life?
RELIABLE OWNERS ONLY
Address FRED GAY, 850 Prospect Ave.
Care Victor Film Co., Cleveland, O.

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

anchor caused her to run out of control at launching.—Wilmington, N. C.

Britain's "Contemptible Little Army" Extends Lines.—English troops in France, once sneered at by the Kaiser, now numbering millions, increase their battle line by taking over another large portion of the French front. (Official French War Film.)

National Army Brings German "Kultur" Over Here.—"Sammies" in training get samples of "higher Teutonic civilization" in the shape of tests with the deadly chlorine gas under actual battle conditions.—Camp Upton, Long Island.

Cartoons by Hy Mayer.

Issue No. 17 (March 27).

Extra, the Battle is on!—Big baseball drive starts. New York "Yankees" prepare for pennant offensive in training camp, while Fandom makes ready for the season of pop-bottles, straw hats and the sun-burning bleachers.—Macon, Ga.

Fighting is Second Nature to National Army Boys.—A good scrap in the roped arena or on the battlefield is always popular with the lads of the Metropolitan Division, as witness the gathering for this "knuckle-pushing affair."—Camp Upton, Long Island.

Colored Troops Take New York by Storm.—National Army "Buffalo" Regiment makes tremendous hit in metropolis when it is reviewed by Governor Whitman and presented with its colors.—New York City.

German Raiders Bomb Paris from the Skies.—One Hun plane is brought down by anti-craft guns when German squadron makes sudden attack on French capital, killing and injuring many and doing much property damage.—Paris, France.

British Wall of Steel Holds Firm in Greatest Battle of History.—Out-numbered three to one Haig's troops, like a human dam, bar the way to Hinderburg's masses of assaulting Huns, taking a terrible toll of German lives in the most awful slaughter the world has ever known.

"Queen City of the Adriatic" Guards Art Treasures.—Famed temples and ancient monuments are reinforced with concrete, bricks and lumber to protect them from the Austro-German raiding vandal of the air.—Venice, Italy (Official French War Film).

French "Blue Devils" Turned Tide of Italian Defeat.—General Fayolle, French Commander in Italy, honors the Alpine Chasseurs, hard fighting mountain troops, for their gallant capture of Mount Tomba during the Italian crisis, which saved the day for King Victor's armies.

Cartoons by Hy Mayer.

Issue No. 18 (April 3).

Urges Polish Legion to Fight Under Old Glory.—Ignace Paderewski, master musician, tells "Sammies" soldiers of Poland should be permitted to battle the Germans as a special unit under the Polish flag and the Stars and Stripes.—Camp Grant, Ill.

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. New York

**HE'S gone across—
YOU "come across"!**

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

Another Link in "Bridge of Ships" Completed!—We have the men, we have the guns, we have the supplies, and the ships are being launched daily—here is the "Montclair" taking the water at one of America's 730 shipways.—Shooters Island, N. Y.

Art Students Take Part in Loan Poster Competition.—Scores of designs for use in Third Liberty Loan Drive are exhibited while Committee of Experts selects one to "go to work" for Uncle Sam.—San Francisco, Cal.

Britain Honors Survivors of "First Hundred Thousand."—Heroes of the small British Army rushed at the beginning of the war to the relief of Belgium are decorated by the Duke of Connaught, brother of the late King Edward.—London, England.

"Daylight Saving" Means More Food for Nation.—Consumption of fuel will be greatly reduced and war gardening given a great boost by the shift in time throughout the country which gives everyone an extra hour of sunlight.

"Hark! Hark! The Dogs Do Bark!"—Only there are no beggars coming to town, for this is a dog show of real aristocrats who don't know anyone who isn't in the social register.—Chicago, Ill.

The Kaiser Assaulted.—Features of the Emperor Wilhelm II are not popular with young America of the metropolis, who have organized "Kaiser-killing Klubs" to eradicate all evidence of "Kultur."—N. Y. City.

There Is No Age Limit in the U. S. Senate.—Dr. Osler's theory that men over forty-five years should be chloroformed doesn't apply in the upper house of Congress, as witness these eight senators whose combined ages exceed 500 years.—Washington, D. C.

World's Champions Prepare for Diamond Battles.—Chicago White Sox aggregation of all-star players go through their paces in annual training in preparation for strenuous pennant contest.—Mineral Wells, Texas.

Hero General of Marne to Lead Allied Armies to Victory.—Delegates to supreme war council arrive at Trianon Palace, where conference under American pressure selects General Ferdinand Foch, famed strategist, to direct forces of Allies.—Versailles, France. (Official French War Film.)

Polish Legion Fights for Freedom Under Tricolor.—Descendants of the once mighty kingdom, now volunteers in the French Army, attend mass near the front.

British Tank Captures Giant Gun.—His Majesty's land ship "Intimidate" ambles into German lines, subdues a trench, captures an artillery position and then returns wtih a prize in tow.

Pershing's Boys Are Veterans Now.—When General Pershing offered all of his forces to General Foch to "dispose of as he willed," he did not offer a lot of amateurs, but veterans. Here are some of them returning to the trenches after a rest.

Cartoons by Hy Mayer.

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

STRICTLY high class organist, employed, desires change. Fine library—references. Good organ and salary essential. Musician, care of M. P. World, New York City.

EXPERT operator desires first-class position; April 15; proposition must offer twenty-five per week. J. A. Rehkopf, Daytona, Florida.

MANAGER—26; draft-exempt; creator advertising patronage-building ideas; go anywhere. Schulman, 944 Aldus St., Bronx, New York.

THEATERS FOR SALE.

MOVING picture theater, recently built, fully and handsomely equipped, located at 1403 Eastern Parkway, Brooklyn, to be sold at public auction at Brooklyn Real Estate Exchange, 189 Montague St., Brooklyn, Friday, April 12, 1918, at 12 o'clock sharp, by order of the court. For information before sale see Irvin Steingut, 1357 Eastern Parkway, Brooklyn, New York.

EQUIPMENT FOR SALE.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERFLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS FOR SALE.

SERVICE AND VALUE—Seven M. P. cameras sold in two days. Each shipped immediately. That's real service. Bass values brought the orders. SPECIAL BARGAINS: 400 Pittman Professional, Tessar F:3.5 lens, automatic dissolve. Price complete, $160.00. 400-ft. Improved U. S. Cam. and shuttle intermittent. Krauss Zeiss Tessar F:3.5 lens. Metal magazines. Price complete, ready to use, $110.00. 400-ft. Pathe Professional, outside magazine, Tessar F:3.5 lens, with two extra magazines. Price, $400.00. 1916 model Universal M. P. Tessar F:3.5 lens. Condition like new. Price, $210.00. Bell & Howell M. P. Camera. Complete, with 2-in. Carl Zeiss Tessar, 3-in. Carl Zeiss Tessar, 7-in. Cooke Telephoto, one 200-ft. magazine, one 400-ft. magazine and tripod with case. Complete, $850.00. Slightly used Universal tripods at $47.50. Used Northern Lights at $45.00. One Dallmeyer F:1.9 Cine lens, 3-in. focus, at $75.00. One Carl Zeiss 2-in. Tessar F:3.5 in bbl. at $27.50. One 6-in Dallmeyer F:4.5 Telephoto in bbl. at $50.00. WRITE TODAY TO THE HOME OF CAMERAS. AMERICA'S MODERN CAMERA EXCHANGE. BASS CAMERA COMPANY, Chas. Bass, President, 109 NO. DEARBORN ST., CHICAGO, ILL.

CINEMA CAMERAS, self adjusting tripods—tilts, printers, polishers, perforators, lenses, developing outfits, rewinders, prismaopticons. Expert mechanical repairing. Eberhard Schneider, Second Ave., 14th St., New York.

FOR SALE—Professional Pathe field camera and American tripod, good as new, perfect order, only one thousand feet of film run. Price, $450. Sent C. O. D., privilege of examination at express office. Address F. E. Henderson, 3810 Shaw Ave., St. Louis, Mo.

"A REEL SNAP"————UNIVERSAL M-P. CAMERA F:3.5-50 M. M. B. & L. TESSAR LENS, REGULAR AND TRICK CRANK, TRIPOD, 2 EXTRA MAGAZINES AND CARRYING CASE————$275.00—WORTH OVER $400.00. TAKE ADVANTAGE OF THIS EXCEPTIONAL BARGAIN————WRITE OR WIRE AT ONCE FOR OUR LATEST LIST OF NEW AND USED MOTION PICTURE CAMERAS, LENSES, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY. In business since 1885. 1027-R Madison St., Chicago, Ill.

FILMS WANTED.

10 to 20 5 and 6-reelers and Max Linder comedies for export. Send lists and prices. P. O. Box 159, Brooklyn, N. Y.

JUNK film wanted. Write me the amount you have and also lowest price. E. E. Peabody, 704 Tremont St., Boston, Mass.

WANTED—Films of Irish drama, comedy scenics, features, etc., of Irish interest. Write J. E. Shea, 643 Tremont Bldg., Boston, Mass.

FILMS FOR SALE.

BRAND new print Uncle Tom's Cabin, original production five reels featuring Irving Cummings and the celebrated Thanhouser Kid, approximately forty-six hundred feet, twelve cents foot, reasonable amount paper with same. Chicago Film Trading Co., 17 No. Wabash Ave., Chicago, Ill.

FILM for sale, all subjects released by the Unicorn Film Co., consisting of one and two-reelers featuring Mary Pickford, Mack Sennett, Blanche Sweet, Billy West, Owen Moore, Francis Ford, and others, all in splendid condition, with reasonable amount paper; also single-reel Keystone Comedies. Chicago Film Trading Co., Shops Bldg., Chicago, Ill.

SIX-REEL feature—"In the Land of the Head Hunters." Six cents foot. Large quantity of new paper, electros, slides, photographs with same. All in splendid condition. T. Harper, 2222 Warren Ave., Chicago, Ill.

FOR SALE—18 reels every week of two, three and four-reel features—single reels—plenty of advertising matter on all subjects. Write Matthew Teplitz, 940 Penn Ave., Pittsburgh, Pa.

MUSICAL INSTRUMENT FOR SALE.

FOR SALE—One beautiful theatrical orchestra, adapted for the latest moving picture work, with double roll, operating with manual and roll, comprising nine sets of pipes, one complete harmonium, traps and effects. Modern and up-to-date in every respect. New and superior to any make of instrument on the market that costs $6,000.00. Workmanship and tone unexcelled. Can be installed in any pit. Price, $3,600.00. Address Prof. C. S. Knight, 1095 Mission St., San Francisco, Cal.

In answering advertisements please mention The Moving Picture World

Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).
Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).

CHAPLIN COMEDIES.

A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

JAXON COMEDIES.
(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.
(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).
Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).
The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).
Truths on the War in Slang; Scenic (One Part).
Oh, What a Beautiful Dream; Scenic (One Part).
The Ghost; Hocking the Kaiser; Scenic (One Part).

SELBURN COMEDIES.
(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.
(Fifth Series.)

After the Matinee.
Double Cross.
The Best of a Bargain.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 24.

The Hillcrest Mystery (Five Parts—Drama—Astra).
The House of Hate (Episode No. 3—"A Woman's Perfidy"—Two Parts—Drama—Astra).
Let's Go (One Reel—Comedy—Rolin).
Pests of Our Fruit Trees (Colored—Educational) and Picturesque France—Arcachon (Colored—Travel) (Pathe Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slacker (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 7.

Twenty-One (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 5—"Spies Within"—Two Parts—Astra).
Follow the Crowd (One-reel Comedy—Rolin).
Timber Transportation, Sweden (Colored educational), and St. Flour and Aurillac, Picturesque France (Colored Travel) (Pathe Split-reel).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 14.

The Busy Inn (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 6—"A Living Target"—Two Parts—Drama—Astra).
Pipe the Whiskers (One Part—Comedy—Rolin).
Whispering Wires of War (One Reel—War Film).
Hearst-Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).
Apr. 1—Honor of His House (Five Parts—Drama).
Apr. 8—His Majesty, Bunker Bean (Five Parts—Comedy-Drama).
Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).
Apr. 22—Rich Man, Poor Man (Five Parts—Drama).
Apr. 22—Playing the Game (Five Parts—Dr.).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 18—Subjects on Reel: Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.
Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.
Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.

PARAMOUNT-BURTON HOLMES.

Mar. 18—A Summer Day in Skaguay.
Mar. 25—Over the White Pass.
Apr. 1—Down the Yukon.
Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii.
Drama).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

FIRST AND FOREMOST

The AUTOMATICKET SYSTEM is the acknowledged leader in the motion picture ticket field.

The AUTOMATICKET SYSTEM the most modern electric machine for dispensing tickets on the market, is "FIRST" on merit and will always be "FOREMOST" in improvements.

The AUTOMATICKET SYSTEM completely systematizes the box office end of the moving picture theatre. The equipment includes every modern ticket selling and change making accessory.

The AUTOMATICKET SYSTEM reduces waiting line losses by dispensing tickets rapidly and precisely as called for.

The AUTOMATICKET SYSTEM through its locked ticket chambers protects exhibitors against losses through carelessness or otherwise. It registers every ticket sold.

The AUTOMATICKET SYSTEM is made up in from one to five units, dispensing 1—2—3—4 or 5 different priced and different colored tickets according to admission charged.

The AUTOMATICKET SYSTEM is a time tested ticket selling system that has proved its worth to thousands of small and large exhibitors throughout the country, including the big circuits.

The AUTOMATICKET SYSTEM will effect saving that will pay its cost in a short time and earn profits on its investment for a long time.

The AUTOMATICKET SYSTEM is a registered name and all AUTOMATICKET equipment is stamped with the full name—"Automatic Ticket Selling and Cash Register Company." It is a performance pledge backed by ten years of successful operation.

Send for our pamphlet, "The Heart of Your Business." It gives some facts that have a vital bearing on your box office receipts. Send for it TODAY.

Automatic TICKET SELLING & CASH REGISTER Company

Factory 235 West 55th St. · Sales Offices: 1731 BROADWAY · · · NEW YORK CITY.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.
Mar. 27—Number 17 (Topical)—02940.
Apr. 3—Number 18 (Topical)—02949.
Apr. 10—Number 19 (Topical)—02958.
Apr. 17—Number 20 (Topical)—02969.

L-KO.

Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.
Mar. 27—Sherlock Ambrose (Two Parts—Comedy)—02939.
Apr. 3—Gowns and Girls (Two Parts—Comedy)—02948.
Apr. 10—Saved from a Vamp (Two Parts—Comedy).
Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.

NESTOR.

Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.
Apr. 1—Pink Pajamas (Comedy)—02947.
Apr. 8—Hickory Hiram (Comedy)—02956.
Apr. 15—The Shifty Shoplifter (Comedy)—02967.

UNIVERSAL PRODUCTION.

Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.
Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.

UNIVERSAL SCREEN MAGAZINE.

Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.
Mar. 30—Issue 64 (Educational)—02941.
Apr. 6—Issue No. 65 (Educational)—02950.
Apr. 13—Issue No. 66 (Educational)—02959.
Apr. 20—Issue No. 67 (Educational)—02970.

UNIVERSAL SPECIAL FEATURE.

Apr. 6—The Bull's Eye (Episode No. 9—"The Flaming Crisis"—Two Parts—Drama)—02952.
Apr. 6—The Lion's Claws (Episode No. 1—"A Woman's Honor"—Two Parts—Drama)—02953.
Apr. 6—Finley Nature Studies No. 12—"A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance—England" (Scenic)—02954.
Apr. 13—The Bull's Eye (Episode No. 10—"Coyotes of the Desert"—Two Parts—Drama)—02961.
Apr. 13—The Lion's Claws (Episode No. 2 "Beasts of the Jungle"—Two Parts—Drama)—02962.
Apr. 13—Finley Nature Series No. 13—"Sea Birds and Animals" and "The Land of Long Ago" (Scenic—Split Reel) 02963.
Apr. 20—The Bull's Eye (Episode No. 11—"Fired"—Two Parts—Dr.)—02972.
Apr. 20—The Lion's Claws (Episode No. 3—"The Net of Terror" (Two Parts—Drama)—02973.
Apr. 20—Finley Nature Studies No. 14—"Wild Animals at Yellowstone" and "Atop the Alps" (Scenic—Split Reel)—02974.

UNIVERSAL CURRENT EVENTS.

Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.
Apr. 6—Issue No. 47 (Topical)—02951.
Apr. 13—Issue No. 48 (Topical)—02960.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 13—A Pigskin Hero.
Apr. 20—The Tail of a Cat.

Mutual Film Corp.

STRAND.

Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.

MUTUAL STAR PRODUCTION.

Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.

MUTUAL.

Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).
Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Love Brokers (Five Parts—Dr.).
Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr. 21—The Finger Print (Five Parts—Dr.).
Apr. 21—Society for Sale (Five Parts—Dr.).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.
Mar. 31—A Good Elk.
Mar. 31—Her Bohemian Party.

KEYSTONE COMEDY.

Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—Mr. Briggs Closes the House.
Apr. 14—First Aid.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

WHITE A. C. SPECIAL CARBONS

Prove Their Merit for Alternating Current Projection

The White A. C. Special Carbons, the carbons that "Change A. C. to D. C.," have made good the claims made for them from the very day they were placed on the market. Hundreds of voluntary letters from all parts of the country testify to that fact. In order to convince Mr. Richardson of the Projection Department of The Moving Picture World, sample carbons were sent to certain operators at his request. The following letter from Mr. LaGrow, one of the men selected by Mr. Richardson to make this test, tells a most convincing story of what these carbons will do for operators who are still using the old type carbons for A. C. projection:

Ossining, N. Y., March 21, 1918.

National Carbon Co.,
Cleveland, Ohio
Gentlemen:—

Received the "White A. C." carbons for test Monday A. M. I have thoroughly tried them out, and am pleased to report that the "White A. C." is by far the best carbon I have ever used on A. C.

I, of course, expected something "better than the ordinary" but they exceeded my expectations. The "White A. C." is superior, in many ways, to any brand of carbon I have ever used on A. C. The principal points of excellence as I noted them are—Perfect White non-flicker illumination—Silence in burning—Uniform density (no hard spots)—Crater of upper carbon, deep medium in size and very hot. (My test for heat is, of course, only comparative.) Non-explosive on warming up or burning in. (I placed new rear condensers Monday A. M. and have not found a pit.) Ease in holding arc. Economy in general. They disintegrate to a very fine deposit and very little of that. They come nearest to making a D. C. light from A. C. of any carbon I have tried.

In closing, I want to say that I cannot recommend "White A. C." too strongly and that as for me and my present manager, Mr. Newman, well, we are boosters for, and users of "White A. C." from now on.

Yours truly,
(Signed) L. C. LA GROW,
Victoria Theatre

Remember, in using the White A. C. Special Carbons in your lamp, no new equipment is necessary. Simply put in a trim of the new carbons.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

CINE-MUNDIAL

SPANISH EDITION OF THE MOVING PICTURE WORLD

It Opens the Door To Your Export Market!

Mr. Film Manufacturer! Mr. Accessory Maker!

This is your time to go after the 7500 theatres in Latin America, Spain and Portugal.

Circulation 5000 Monthly

1918 is your logical year!

Advertising Forms For May Close April 13

Each month's delay but makes your path more difficult.

Send that advertisement now!

CHALMERS PUBLISHING CO., 516 Fifth Avenue, New York

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).
Apr. 1—Little Miss No-Account (Five Parts—Drama).
Apr. 8—The Business of Life (Five Parts—Drama).
Apr. 15—The Girl from Beyond (Five Parts—Drama).

BIG V COMEDIES.

Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.
Apr. 1—Sleuths and Slickers.
Apr. 8—Rummies and Razors.
Apr. 15—Counts and No Accounts.

VITAGRAPH COMEDIES.

Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.

VITAGRAPH SERIALS.

Vengeance and the Woman.

Mar. 18—Episode No. 13—"Sands of Doom" (Two Parts—Drama).
Mar. 25—Episode No. 14—"The Hand of Fate" (Two Parts—Drama).
Apr. 1—Episode No. 15—"The Reckoning"—Two Parts—Drama).

"The Woman in the Web."

Apr. 8—Episode No. One ("Caught in the Web"—Two Parts—Drama).
Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).
Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—A Camouflage Kiss (Five Parts—Comedy-Drama).
Apr. 7—The Bride of Fear (Five Parts—Dr.).
Apr. 14—Western Blood (Five Parts—Comedy-Drama).

FOX STANDARD PICTURES.

Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 24—The Decoy (Half Reel).
Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).
Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.
A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.

FIRST NATIONAL EXHIBITORS' CIRCUIT

The Sign Invisible.
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).

Petrova Pictures Company.

The Daughter of Destiny (First Production—Seven Parts).
The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).
Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Feb. 25—Ruggles of Red Gap (Essanay).
A Pair of Sixes (Essanay—Five Parts—Comedy-Drama).
Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Feb. 13—The Matinee Girl.
Feb. 27—The Artist's Model.
Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.
Mar. 29—Broncho Billy's Indian Romance.
Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Feb. 1—Panama Canal, Part I.
Feb. 8—Panama Canal, Part II.
Feb. 15—Colombia, Part I.
Feb. 22—Colombia, Part II.
Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Mar. 25—The Way Out (Five Parts—Drama).
Apr. 1—The Cross Bearer (Seven Parts).
Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.

Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN,

1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
TECH. OF PHOTOPLAY
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.

The City of Purple Dreams.

EXPORT AND IMPORT FILM CO., INC.
729 Seventh Ave., New York.

Why the Bolsheviki.

FRANCIS FORD PRODUCING CO.
1476 Broadway, New York.

Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.

The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.

The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.

Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.

God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.

Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.

Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.

The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.

Moral Suicide (Seven Parts—Drama).

HILLER & WILK.

Raffles, the Amateur Cracksman.

(The Following Are Keystone-Mack Sennett Comedies.)

The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

(The Following Are Frank Keenan Productions.)

Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.

(The Following Are Norma Talmadge Productions.)

The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)

The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.

(The Following Are Douglas Fairbanks Productions.)

The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.

One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)

February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.

A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.

Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.

Whither Thou Goest.

MY FOUR YEARS IN GERMANY, INC.
601 Chandler Bldg., New York.

My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.

Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.

Zongar (Drama).

PIONEER FILM CORP.
130 West 46th St., New York City.

The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.

In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.

The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.

The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.

Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.

Redemption (Six Parts—Drama).

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHTS DISTRIBUTORS, INC.

Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.

The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)

Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.
1476 Broadway, New York.

The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.

The Servant in the House.
The Siren in the House.

TRIUMPH FILM CORP.
1476 Broadway, New York.

The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.

The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.

The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.

Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)

The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)

Satan's Pawn.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

The Eyes of the World

follow nightly the swift rush of events across the motion picture screen. Are those eyes tired from gazing at blurred images? Not in your house, if you use

Bausch and Lomb Projection Lenses

They make pictures easy to watch, because they give perfect clearness, even to the edge of the screen, and make the most out of every detail of the film. As essential to good pictures as is the film itself.

Booklet on request. Let us quote on your requirements.

Bausch & Lomb Optical Co.

566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

The Essential Requirements

FOR

Improved Projection

ARE

SPEER CARBONS

Speer Alterno Combinations

for A. C. Work

AND

Speer Hold-Ark Combinations

for D. C. Work

Produce Incomparable Results

Write today for descriptive folders.

Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00

SIX MONTHS.....$1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD

516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Unexcelled Film Laboratories and Studios

High Class Printing, Developing Tinting and Toning

Studios for Rent by Week, Month or Yearly Leases

Address
UNEXCELLED FILM LABORATORIES AND STUDIOS
124 School St., Yonkers, N. Y.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

Service and Quality

Owing to our Central location, we are able to give you quick service on all MAIL ORDERS. We carry a large stock of all goods for the Moving Picture Theatre and can make IMMEDIATE SHIPMENTS.

We guarantee all goods to be as represented or money refunded.

GIVE US A TRIAL
Write today for Catalog

Amusement Supply Company
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Avenue
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003
Addressing Multigraphing Printing Typewriting

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

MINUSA Gold Fibre Screens

The only screen built to the specifications of the theatre in which it is to be used.

You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do!

Write and let us tell you about Minusa screens and send you samples.

Some sections still available to dealers

THE UTMOST IN SCREENS — MINUSA CINÉ SCREEN CO., — SCREENS BUILT BY BRAINS
Bomont & Morgan *St Louis, Mo.*

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

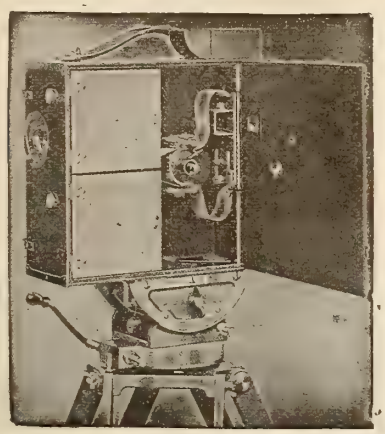
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

Cremona

Solo Theatre Orchestra-Organs

The instrument with the human voices.

SOLO STYLE "O"

The exclusive features of the CREMONA create a permanent satisfaction with both manager and patrons.

Reduces the overhead for music.

The Marquette Piano Co.

General Office and Factory:
1608-24 South Canal St., Chicago

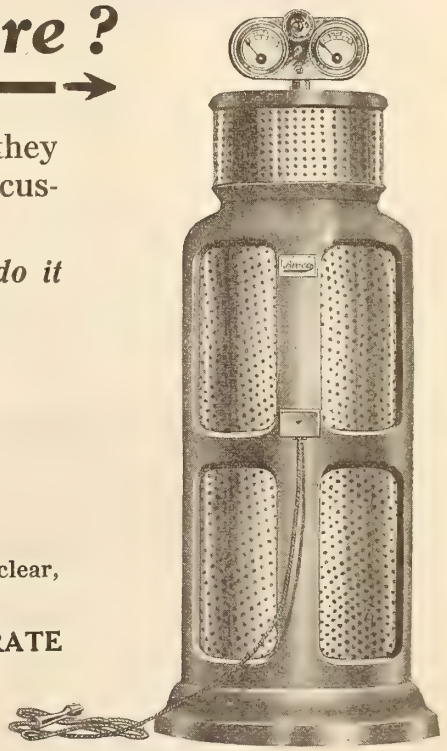
Can I Display a Better Picture?

This is a question exhibitors are asking everywhere for they realize it is the quality of picture displayed that holds their customers' patronage.

Why not give your patrons the best, keep them coming and do it at a big saving?

THE BRECO CONVERTER

THE MODERN METHOD OF CHANGING A. C. TO D. C.



Was designed for your particular benefit. It enables the operator to display a clear, sharp, brilliant picture, free from eye strain or flicker.

HIGHLY EFFICIENT, ECONOMICAL, VERY EASY TO OPERATE

Will operate one or two arcs at a big saving in current. Very easy to install. Takes up little space and can be operated without special instructions.

LOW IN PRICE UPKEEP MINIMUM

Get particulars of this modern necessity

THE BRECO ELECTRIC CO. Sole Licensees 206 Huron St., Toledo, Ohio, U.S.A.

Write us today for descriptive literature

The American Red Cross

offers all exhibitors

a twenty-five minute motion picture, brimful of cheers and tears

"THE SPIRIT OF THE RED CROSS"

BY

JAMES MONTGOMERY FLAGG

Produced by JACK EATON and E. F. WARNER

"Eighteen Hundred Feet of Punch!"

22,000,000 Red Cross members are working to make this photoplay a tremendous success.

Released April 28th

All Exchanges are booking it now.

This advertising space contributed by Moving Picture World and is acknowledged by Jesse L. Lasky, Chairman, Red Cross Committee, National Association of the Motion Picture Industry

CHIEF OPERATOR D. G. SHORT, McKEESPORT, PA., SAYS:

"HALLBERG 'TWIN-UNIT' MOTOR-GENERATOR

IS A WONDERFUL SET"

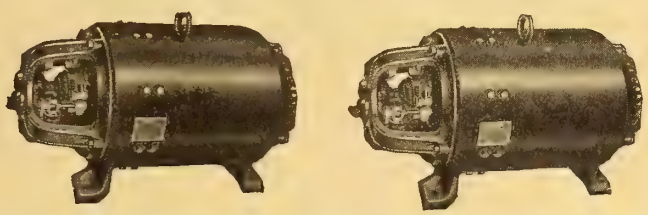
McKeesport, Pa., March 21st, 1918.

UNITED THEATRE EQUIPMENT CORP.,
NEW YORK.

Gentlemen:—

Am chief operator of the Globe Theatre in this city and we are using the HALLBERG TWIN-UNIT MOTOR GENERATORS. I installed this set on December 25, 1917, and have been getting fine results. One generator makes a little more humming noise than the other while running. Probably you can give me some reason for this. Both generators are on the same foundation. What kind of lubricant do you recommend and how often should it be used? All information will be greatly appreciated.

WISHING YOU MUCH SUCCESS WITH THIS WONDERFUL SET,
I am,
Yours truly,
GLOBE THEATRE,
D. G. SHORT, Chief Operator.



GET A HALLBERG "TWIN-UNIT"
IT DOES WONDERS FOR YOUR PROJECTION!

WE ARE THE DISTRIBUTORS OF
HALLBERG MOTOR-GENERATORS AND ECONOMIZERS

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

Power's Cameragraph The Better Projector

VELVET GOLD FIBRE SCREEN
is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

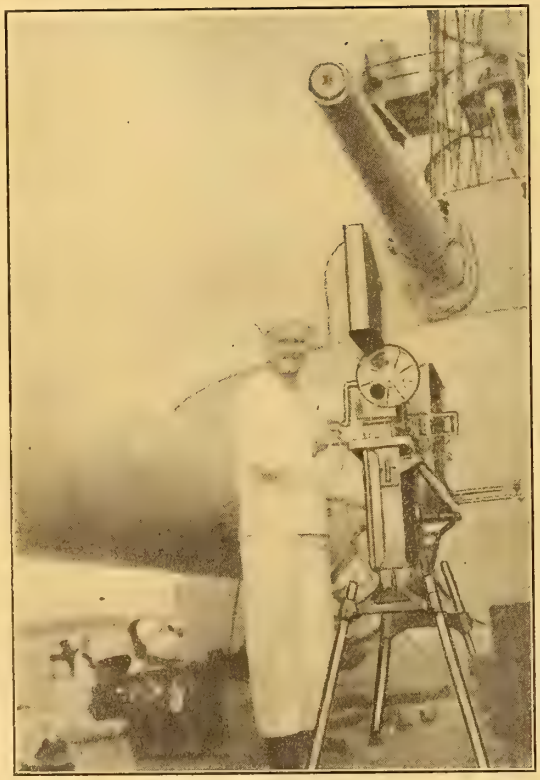
Largest Moving Picture Equipment House in the World

REMEMBER

IT'S THERE

With The

SERVICE



That's why those who want SERVICE, always use it.

With the fleet and wherever DEPENDABILITY counts,

Power's Cameragraph Is Always ON DECK

NICHOLAS POWER CO.
Incorporated
Pioneers of Projection
90 Gold Street New York, N. Y.

POWER'S CAMERAGRAPH
• ASSURES •
PEERLESS PROJECTION

Vol. 36, No. 4 April 27, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK
TRADE MARK
ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

This little Girl prevented a Panic in Wall Street
BLUEBIRD Photoplays present :
Little ZOE RAE
with TRUE BOARDMAN in
"DANGER WITHIN"
A Dramatization of the gripping Story: "Are Children Luxuries?" Written by the celebrated Fiction Writers, Frank and Charles Dazey.
A Play of Smiles and Tears
A brilliant Dramatic Gem
Book thru your local Bluebird Exchange or Bluebird Photoplays, Inc.-1600 Broadway,-New York

ESSANAY
Presents
A
CHAPLIN
JINGLE
A British version
of Charlie Chaplin's
funniest film
"CHASE ME
CHARLIE"
Taken from the
famous Essanay-
Chaplin Comedies.
Perfection Pictures
George Kleine System Distributers

100,000,000 PEOP

"BOYS TO THE

NOW READY—A NEW KIND PICTURE—THE ONLY PICTU

The Great 5-weeks' Baden-Powell in your town will work and in offer Complete Co-operation

EXHIBITORS! Here's a chance to pack your house for 5 weeks thru the biggest local business boosting force in existence—the **advertising** and hustling of the **whole boy population of your section**—directed by your local Boy Scouts who, in turn, will be advised by their Scoutmasters—and all backed to the limit by the National Council.

Ask your nearest Universal Exch plete information as to the plan your section will work to make cess. Reserve your

Universal Film Mfg. Co.
1600 Broadway, New York.
"The Largest Film Mfg.

LE WAITING TO SEE

COUTS RESCUE"

ONE SHEET POSTER

OF PICTURE—A "DIFFERENT" RE OF ITS KIND EVER MADE

Boy Serial for which every boy which the Boy Scouts of America thru their National Council.

The Boy Scouts need **more members, more money and more Scoutmasters.** This picture will help them get these things. **They know this—they say so in writing—they offer their complete co-operation.**

They'll bring their boy friends who ought to be Scouts—their fathers and mothers, their big brothers and sisters. They'll pack your house to S.R.O. and keep it packed for every one of the 5 big, thrilling episodes. And they'll never forget your redblooded Americanism in showing them their picture.

ange, or write us **to-day** for com- under which the **Boy Scouts of** this great Serial a Smashing Sucdates by wire.

Boy Scout Picture Dept.
Carl Laemmle, President.
Concern in the Universe"

Universal Special Productions

EVERY Universal Special Production is an individual Box Office Attraction of the highest type. No feature productions, irrespective of who produces them or how widely they are advertised, surpass these Special Attractions in any detail. The class and high character of these Productions stamp them as first choice for first run Houses. Each is a SPECIAL, offered and sold entirely on its merits. Your nearest Universal Exchange will arrange private trade showings. Arrange to see them all.

Dorothy Phillips
PRODUCTION

"THE RISKY ROAD," released April 8th, is one of the biggest Box-Office Attractions of the season. The story and action are as powerful as the title, which is a money-getter par excellence. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

Priscilla Dean
PRODUCTION

"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity especially on repeat performances. Released May 6th.

Herbert Rawlinson
PRODUCTION

"SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success, "COME THROUGH," in which Rawlinson took the country by storm. It is a big feature, to be booked for longer than one day for the big money. Release date to be announced later.

Mae Murray
PRODUCTION

"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational treat for millions and big results for Exhibitors. Its title is exceptionally strong, and the production backs up the title to the letter. Play this one for more than one day.

Mary MacLaren
PRODUCTION

(Title and release date to be announced later) will be a great "come-back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's great sensation, "SHOES." Watch for this new one in June.

Harry Carey
PRODUCTION

"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which was received with unbounded enthusiasm by hundreds of shrewd Exhibitors. No competition in the wide world can outdraw this feature. Released April 22nd.

Universal Film Manufacturing Co.
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

LYONS-MORAN STAR COMEDIES

Shake the World with Laughter

LYONS-MORAN STAR COMEDIES are doing exactly what we said they would do—shaking the world with laughter. LYONS-MORAN STAR COMEDIES have brighter stories, funnier situations, funnier action than the widely advertised comedies. They're new, crisp, clean, wholesome and laugh-getters extraordinary. Already released—"A PIGSKIN HERO." Current release—"GETTING RID OF 'EM." Insure your comedy nights. Book LYONS-MORAN COMEDIES and boost them hard.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

P. S. The best houses in the country are now booking these instantaneous winners, because they're brighter, better and more CONSISTENT money getters.

First as usual with the greatest of all News Pictures
U.S. SAILOR BOYS SELLING LIBERTY BONDS
McADOO, LIBERTY LOAN
CHARLIE CHAPLIN SELLING LIBERTY BONDS
CHARLIE CHAPLIN DOUGLAS FAIRBANKS and MARY PICKFORD SELLING BONDS
"WHITE SOX" SELLING BONDS
J.P. MORGAN JR. SELLING BONDS
CHAPLIN and FAIRBANKS SELLING BONDS
CORONADO BEACH SWIMMING BEAUTIES
MAYOR HYLAN
"WE'RE COMING, KAISER BILL 10,000,000 STRONG"
FIRST AGAIN—this week, with all the latest and biggest news of the world's doings in wonderful news pictures. Here, each week, is the biggest asset your House can possibly have. Three huge crowd-getters to rely on—The big three that have saved many a show—the
UNIVERSAL
ANIMATED WEEKLY
CURRENT EVENTS
SCREEN MAGAZINE
—that you can book in combination or singly as you wish. The big three that tower head and shoulders over any and all other news weeklies. The big three that by the big number of bookings all over the country have established themselves as the best weekly bet for hundreds of live theatres. Communicate with your nearest Universal Exchange or write direct to the
UNIVERSAL FILM MN'FG. CO.
Largest Film Manufacturing Company in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

To Meet the Increasing Demand for Big Special Productions

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

WILL ANNOUNCE

Three New Extra Attractions

NEXT WEEK

A Direct Result of the Tremendous Box Office Success of Eugene Walter's Greatest Drama

PRODUCED BY JULIUS STEGER

THOS. H. INCE'S "THOSE WHO PAY"
THOS. H. INCE'S "THE ZEPPELIN'S LAST RAID"
SIDNEY OLCOTT'S "THE BELGIAN"

Book Through

FOURSQUARE

NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
DETROIT.....304 Jos. Mack Bldg.
CHICAGO.....207 S. Wabash Ave.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND, 20 Winchester St., Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY.....220 W. 42d St., New York City

SUPER-FEATURE FILM CO.

CANADA.....59 Victoria St., Toronto

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY ROBERTSON-COLE COMPANY, Times Building, New York.

The Ads that packed the CAPACITY WEEKS will just as

JEWEL Productions INC
000 Broadway New York City

The KAISER

"The beast of Ber

A Sensational Expose of the P

"The Kaiser" —The Mad D

Americans said:

"Your show is just what America needs to make it fighting mad."

"You're right. It's a whale of a picture, but you don't paint the Kaiser black enough."

"Thank God, somebody has the sand to tell the awful truth about that beast of Berlin."

"Give 'em hell."

Pro-Ge

What th

PRO-GERMANS

Claim This Photo-play is a Vile Libel on the Kaiser. Is it?

Pro-German are bitter in their critic of the intensely thrilling and patriotic Kaiser photoplay now running a Broadway Theatre.

The KAISER

"The beast of Ber

(Overheard in the Lobb

AMERICANS SAY—

"Your show is just what America needs to make it fighting mad."

"You're right. It's a whale of a picture, but you don't paint the Kaiser black enough."

"Thank God, somebody has the sand to tell the awful truth about that beast of Berlin."

"Good for you. Give him hell."

PRO-G

"It

"It

Kaiser

anger

"It is

See for yourself. See t that *will make even a pac*

This man Smashed the Kaiser on the Jaw

and th

audience stood up a cheered like mad

Everything the world happens in amazing Photo Dra

Extra!

The KAISER

"The beast of

Broadway Sensation Ex

IS COM

Direct

"Thank God

—little old New York has finally got up nerve enough to publicly call the Kaiser just what he is—the beast of Berlin!"—Burr Mclntosh.

THE KAISER

The Beast of Berlin

ed-blooded Amer- you're a real fighting ...ginal cheer like mad ...ginal kaiser. It ...an nasty sappy ...r Accept in wild rage.

These electrifying News town right off its feet

The KAIS

Broadway Theatre for FIVE surely pack YOUR Theatre, too!

JEWEL Productions INC
1600 Broadway New York City

Extra!

The KAISER

"the beast of Berlin"

Broadway's Latest Sensation Extraordinary

COMING

to

The KAISER

"The

Prediction

No. 1—The new moving picture "The Kaiser," which will be shown for the first time on any screen, will make even a pacifist's blood boil—and we won't be at the good fighters until our blood really BOILS.

No. 2—Some of the critics will not like it because it mixes FACT so freely with FANCY. Other critics, looking with keener insight, will see that "The Kaiser" is just the sort of thing the people have been yearning for.

"The KAISER"

"THE BEAST OF BERLIN"

—is intended to ENTERTAIN.
—did not cost a million dollars.
—did cost just enough to make a whale of a picture.
—is calculated to stir your blood and make you cheer like mad!
—is NOT a war picture.
—smashes dramatic rules to pieces. Who cares?
—shows the Kaiser FROM THE INSIDE (from fact).
—shows the Kaiser Punched on Jaw (from fancy).
—shows the end of the Kaiser (from fancy).
—is Rupert Julian's master work.

OPENING TO-NIGHT AT THE

"We all knew his weakness for white hands and we shuddered."

One of the 999 big tense scenes in Rupert Julian's amazing screen exposé—

"THE KAISER"

The Beast of Berlin

The picture [illegible] ork stand up and cheer [illegible] picture that will make [illegible] Americans blood boil [illegible] three performances d[illegible]

paper Ads. will lift your GET THEM NOW!

Paramount Pictures for April

In order of release

SESSUE HAYAKAWA
in "The Honor of His House"

JACK PICKFORD
in "His Majesty, Bunker Bean"

WALLACE REID
in "The House of Silence"

VIVIAN MARTIN
in "Unclaimed Goods"

MARGUERITE CLARK
in "Rich Man, Poor Man"

CHARLES RAY
in "Playing the Game"

BILLIE BURKE
in "Let's Get a Divorce"

DOROTHY DALTON
in "Tyrant Fear"

Every one is A Money Picture.

Book them All!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Goldwyn Pictures

THESE GREAT EXHIBITORS KNEW A REAL STAR THE MOMENT THEY SAW HER.

"IN my nine years as an exhibitor"—says J. A. Clemmer, the big Seattle exhibitor—"I was never so sure of a star's future as I was of Madge Kennedy. Now she proves everything I predicted for her in 'The Danger Game.'"

Aaron J. Jones, Chicago's great exhibitor-magnate, says: "There are not more than three stars of the screen who equal or exceed the box-office drawing power of Madge Kennedy in Chicago and surrounding territory. She is the most profitable 'discovery' of the screen in the past two years. 'The Danger Game' is a wonder."

Nathan Ascher, head of Ascher Bros.' chain of theatres, says: "What I previously wrote you about Madge Kennedy in 'The Danger Game' was really mild. We ran it at our best theatres yesterday and the audiences enjoyed it better than any picture shown in months. Our business in three houses where Madge Kennedy was billed was record-breaking . . . We are very happy with Goldwyn Pictures."

Robert Lieber, Circle Theatre, Indianapolis, the most powerful exhibitor of the Central West, says: "I knew Madge Kennedy was a winner the moment I first saw her in 'Baby Mine.' Every resource at our command was employed to introduce her properly to Indianapolis. In 'The Danger Game' she sets a wonderful pace in melodramatic comedy."

J. A. Quinn, owner of the Rialto, Los Angeles, and one of the alert and able showmen of the industry, says: "In Los Angeles school girls and high school girls are just crazy about Madge Kennedy. You know what that means . . . She is made; she is one of the most splendid discoveries of the screen."

What we have quoted from five big exhibitors is now being said by thousands of others throughout America.

Popularity with the public has established Madge Kennedy's box-office popularity with exhibitors. Are you playing her pictures in your theatre?

Her Newest Picture:

MADGE KENNEDY

in **THE DANGER GAME**

By Roy Somerville
Directed by Harry Pollard

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

ALL through the night, under a dim half-moon brave Dave Law watched General Longorio's federal soldiers dig his own grave.

In the hacienda nearby was his bride-to-be, beautiful Alaire Austin, who would be forced to wed this wily Mexican leader.

But Dave Law was *not* buried in a Mexican grave and Alaire Austin escaped with the man she loved.

How—as well as a thousand other thrills—you encounter only when you see the greatest American author's biggest screen production.

REX BEACH'S

Screen Classic of the Great Southwest

HEART of the SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

CAPITOL COMEDIES

For Nation-wide Release Beginning Monday, May 6.

THE surest-fire comedian in the cleanest, funniest and fastest comedies now available in the entire industry.

Twenty-six two-reel comedies a year—One Every Second Monday. Destined at once to take the place of less popular and less clever comedies you have been obliged to book.

Goldwyn places its stamp of indorsement on and predicts that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

will be an instaneous "hit" and popular favorite with the millions of fun-loving Americans.

The first three "Smiling Bill" Parsons Comedies are:

"Bill's Baby"	Released May 6
"Bill's Predicament"	Released May 20
"Birds of a Feather"	Released June 3

Write or wire at once to your nearest Goldwyn office for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

"GIVE US THE THRILLS OF LIFE!"

MILLIONS of Americans demand "punch" and power in screen drama and exhibitors instantly convey this public demand to the producers of motion pictures. Goldwyn is fortunate in having obtained three virile Selexart productions filled to the brim with dramatic power and box-office strength; productions made by the same skilled forces that have just produced the successful "Carmen of the Klondike." You can book under one contract for immediate presentation:

The picture that reveals the ruin and disaster caused by a tainted ancestry—a drama of a woman's greed for power and wealth, starring:

HOWARD HICKMAN in Blue Blood

by J. Grubb Alexander *Directed by Elliott Howe*

A gripping drama of a young girl's fight against the powers that prey, starring again after a long absence from the screen:

RHEA MITCHELL in Honor's Cross

by H.B. Daniel *Directed by Wallace Worsley*

Another drama of Alaskan dance-halls, and a girl's struggle to reclaim a man who had lost his grip on life. Another big money-getter like "Carmen of the Klondike" and "The Flame of the Yukon"—with the two popular stars:

RHEA MITCHELL and HOWARD HICKMAN in Social Ambition

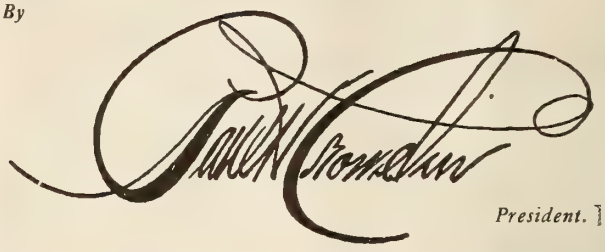
by W. E. Wing *Directed by Wallace Worsley*

Prints and accessories of these productions are in all Goldwyn offices and exhibitors who have seen them pronounce these Selexart pictures to be among the best box-office bets of the Spring season. Write or telegraph your nearest Goldwyn branch for playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

"Little Talks with Foreign Buyers" —No. 9.

By



President.

"MADERNELL!"

HERE'S the **single word** that describes the feelings of foreign film buyers who get their American films from exporters whose main possession is "a desk and a map of the world." Inter-Ocean's main asset is its **knowledge of the needs of the foreign market,** plus its ability to successfully cater to those needs AND ITS FACILITIES FOR THIS. No shipping delays for Inter-Ocean customers. No invoice bother. No poster and advertising shortages. And finally—nojunk! Just the best of America's new films, with stories that are appreciated in each customer's territory and with stars like—

Ethel Clayton	**Carlyle Blackwell**	**Bessie Barriscale**	**Louise Glaum**
Alice Brady	**June Elvidge**	**J. Warren Kerrigan**	**Charles Gunn**
Madge Evans	(*World Pictures*)	**Henry B. Walthall**	(*Paralta Plays*)

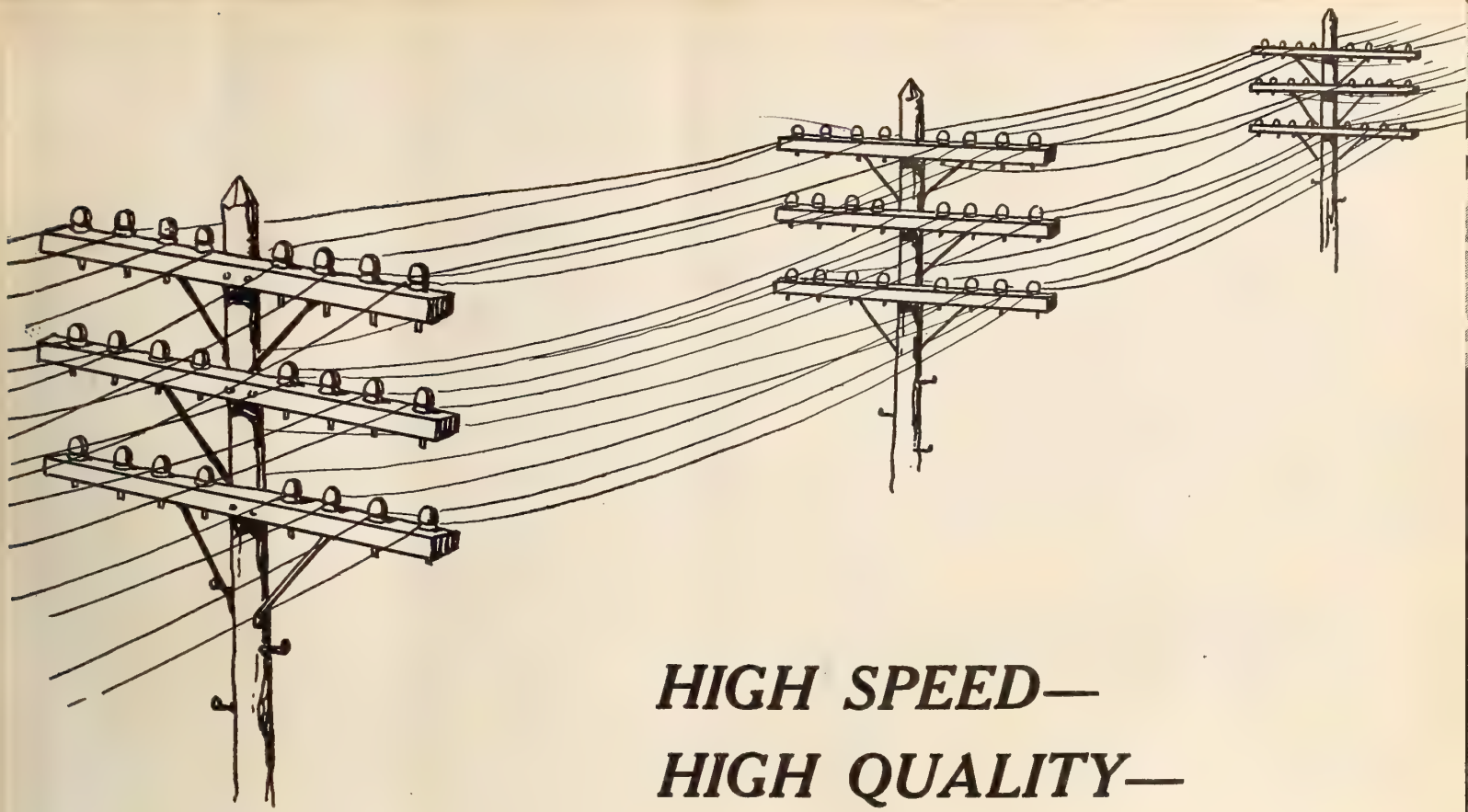
If American films are worth having, they are worth having right. Avoid export worries by getting the pick of American films through the house that has made foreign buyers' representation a science.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GENL. MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

READY FOR WORLD SALE—*52* ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge;* ***24 Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** (*Mabel and Fatty*) *cartoons.*



HIGH SPEED—
HIGH QUALITY—
WIDEST NEWS SOURCES

Three thousand screens demonstrate twice a week the superiority of the

SCREEN TELEGRAM

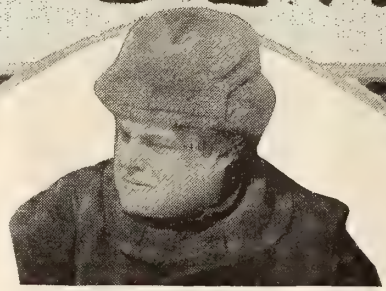
At all exchanges of the
MUTUAL FILM CORPORATION

ARE YOU ONLY

William Fox Presents

THEDA BARA
in
The FORBIDDEN PATH
a Theda Bara Super-Production

Are Men Morally Better Than Women?
Scenario by E. Lloyd Sheldon—
Directed by
J. Gordon Edwards



WILLIAM FARNUM
America's most popular Actor
in a William Farnum de luxe Production
ROUGH AND READY
a Thrilling Story of the Frozen North
By Richard Stanton *and* Ed. Sedgwick
Directed by
Richard Stanton

The BLINDNESS *of* DIVORCE
the Great American Problem Play
Written *and* Staged by
FRANK LLOYD

R. A. Walsh's Masterly Drama
WOMAN *and the* LAW
Based on the famous De Saulles Case
Staged by R. A. Walsh.

STANDARD PICTURES
FOX

AN ONLOOKER?

Or have you booked STANDARD PICTURES?

William Fox *Presents*

CHEATING THE PUBLIC

William Fox's 1918 Cinemelodrama

A Timely and Thrilling American Story

Written by Mary Murillo—

Staged by Richard Stanton

WILLIAM FARNUM

in a William Farnum de luxe Production

LES MISERABLES

Based on Victor Hugo's immortal novel

Staged in America by

FRANK LLOYD

THEDA BARA

in a Theda Bara Super-Production

DU BARRY

A poor girl who won a king's heart and ended on the guillotine

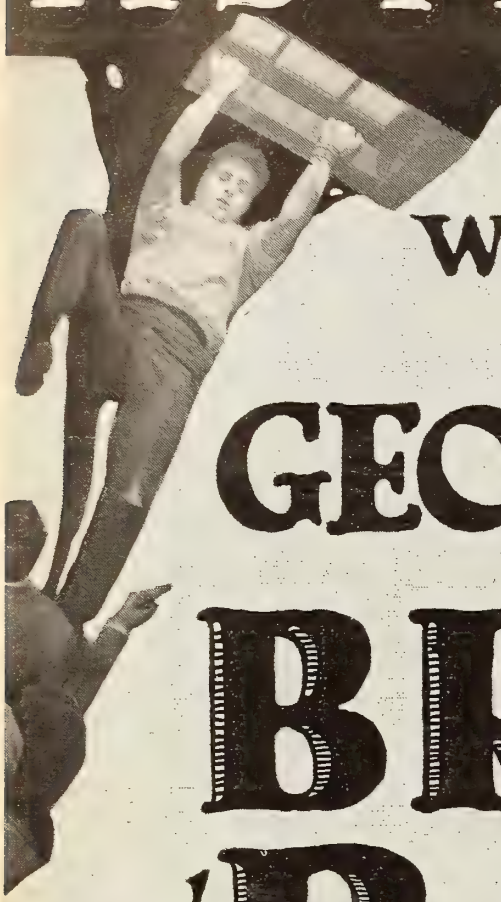
Staged by Theda Bara—Directed by J. Gordon Edwards

STANDARD PICTURES

FOX

FILM CORPORATION

ITS A WHALE



WILLIAM FOX
Presents

GEORGE WALSH
IN
BRAVE and BOLD

By PERLEY POORE SHEEHAN · *Staged by* CARL HARBAUGH

WHIRLWIND OF ACTION
DRAMATIC ESCAPES
DESPERATE BATTLE
BIG LOVE STORY

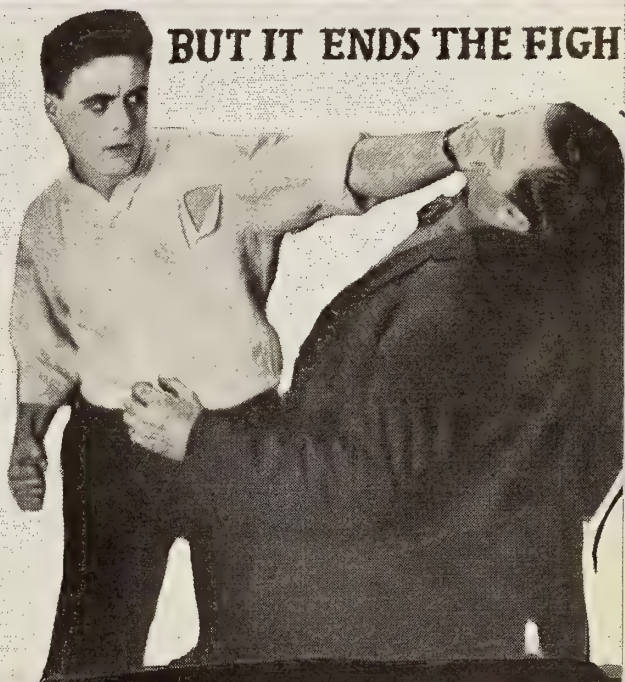
SPECIAL FEATURES

FOX

FILM CORPORATION

OF A PUNCH

BUT IT ENDS THE FIGH



Competition for a Billion Dollar War Order furnishes the theme in

GEORGE WALSH'S BRAVE AND BOLD

HERE ARE THREE MORE FOX SPECIAL FEATURES

One a Week ... 52 a Year

PEGGY HYLAND IN PEG OF THE PIRATES

The absorbing story of an adventurous beauty and some bold bad men ~

WRITTEN AND DIRECTED BY O.A.C. LUND

GLADYS BROCKWELL IN HER ONE MISTAKE

A dramatic story of the unwritten law
by
GEORGE SCARBOROUGH
staged by
EDWARD LE SAINT

VIRGINIA PEARSON IN THE FIREBRAND

A love that survived the fires of hate
scenario by
LLOYD SHELDON
Staged by
EDMUND LAWRENCE

SPECIAL FEATURES

FOX FILM CORPORATION

William Fox presents
WILLIAM FARNUM
IN
True Blue
Written and staged by Frank Lloyd.
STANDARD PICTURES
FOX FILM CORPORATION

William Fox presents
WILLIAM FARNUM
IN
True Blue
Written and staged by Frank Lloyd.
STANDARD PICTURES
FOX FILM CORPORATION

The SUPREME SENSATION

FILMED BY WILLIAM FOX- *NOW READY!*

WILL REVELATIONS STRIKE AMERICANS?

WHO TOOK THE KAISER'S PROPAGANDA MONEY?

The CAILLAUX CASE

A RECORD OF INFAMY

For power and place and Hun gold, Joseph Caillaux, once Premier of France, and a modern Lady Macbeth, his wife, sell their souls and betray the Allies.

Love, honor, country trampled in the dust. Trickery, scandal, treason and murder exalted for selfish gain.

Whole dastardly plot shattered by the American Secret Service. Bolo Pasha condemned to death. Caillaux thrown into prison. The beautiful adventuress scorned and abhorred by an outraged people.

Truth stranger than fiction—and a hundred times more thrilling!

FOX
FILM CORPORATION

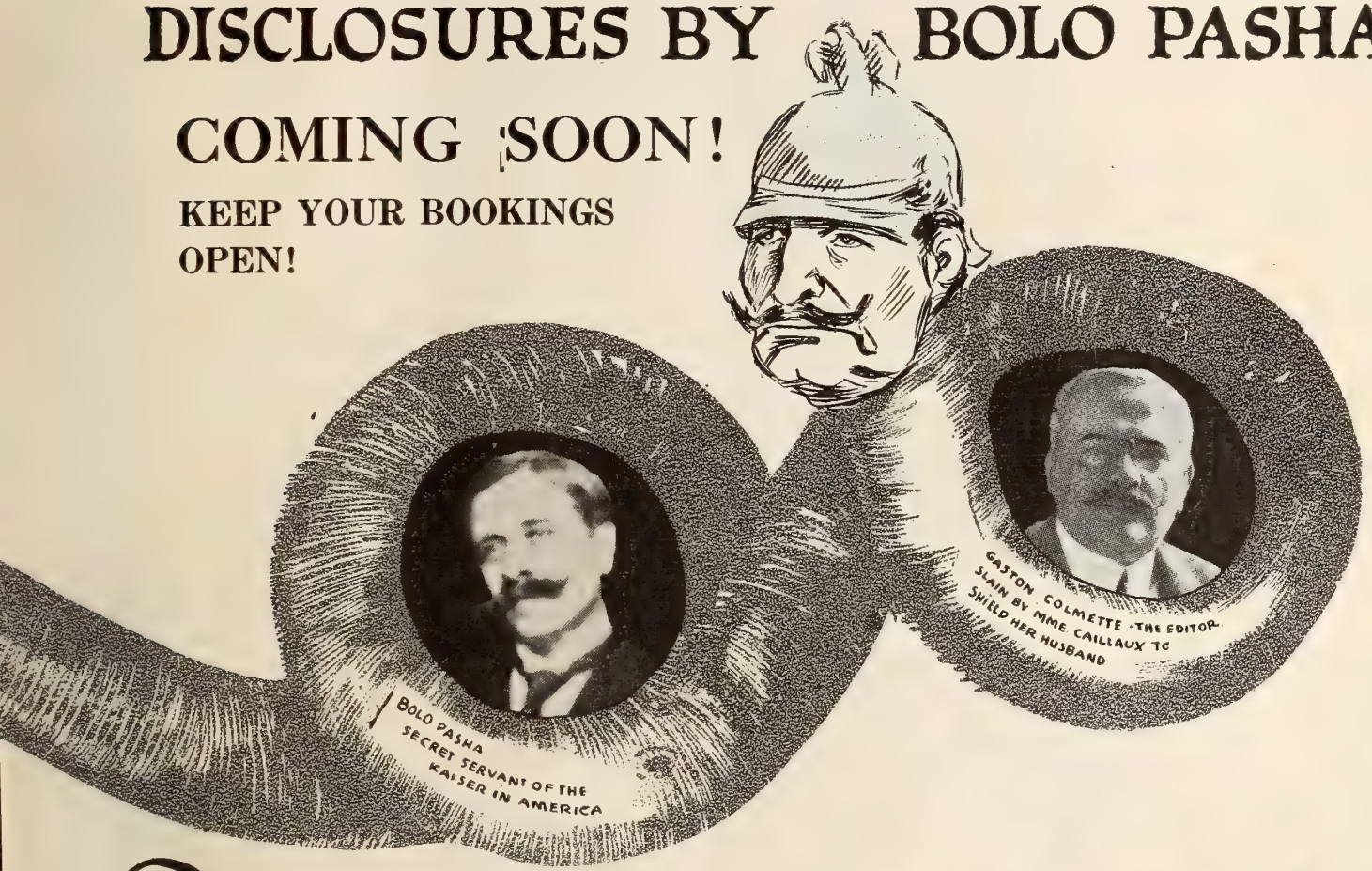
OF MODERN TIMES

RELEASE DATE POSTPONED !

CABLES FROM PARIS INDICATE AMAZING DISCLOSURES BY BOLO PASHA!

COMING SOON!

KEEP YOUR BOOKINGS OPEN!


BOLO PASHA
SECRET SERVANT OF THE KAISER IN AMERICA
GASTON CALMETTE - THE EDITOR -
SLAIN BY MME CAILLAUX TO
SHIELD HER HUSBAND

The CAILLAUX CASE

WILL REVEAL ALL

Bolo's execution for treason has been postponed to permit further confessions that threaten to involve other world figures and affect the course of the War.

This master film will expose every character, every event, every intrigue and scandal of the Caillaux ring.

Directed by Richard Stanton and played by an all-star cast. Settings exact duplicates of original scenes.

Watch the cables and the press! Communicate to-day with your nearest Fox Exchange for bookings!

STANDARD PICTURES

FOX

FILM CORPORATION

THE MAGNIFICENT THEDA BARA SUPERPICTURE

WILLIAM FOX
PRESENTS

THEDA BARA
AS
CLEOPATRA

THE SIREN OF THE NILE

THE MOST SUMPTUOUS FILM PRODUCTION ON EARTH

DIRECTED BY J. GORDON EDWARDS

EVERY LIVE EXHIBITOR WILL BOOK
CLEOPATRA

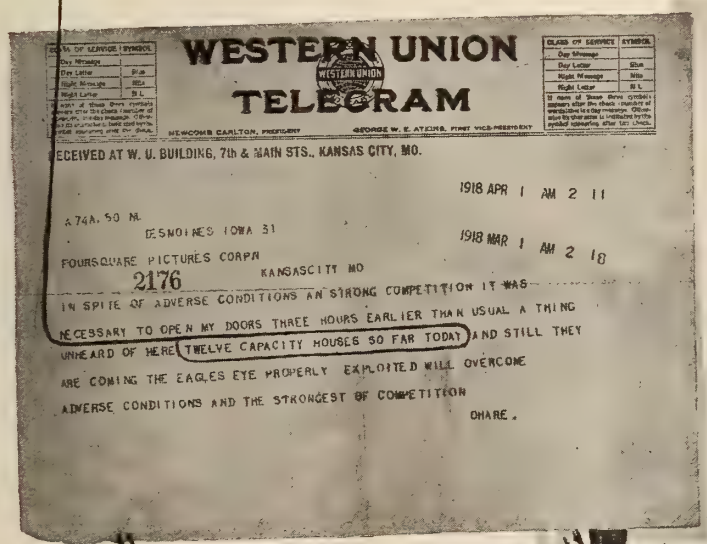
FOX FILM CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

EAGLEYEZING HOUSE RECORDS

"12 CAPACITY HOUSES SO FAR TODAY" This telegram from Mr. O'Hare of the Majestic Theatre Des Moines Ia. proves that "THE EAGLE'S EYE" is without equal in drawing power if it is treated as a special production.

The Dreamland's capacity is 420 The first episode of "THE EAGLE'S EYE" played to $ 747 25 in two days. Mr. Botzum used only the advertising and publicity material carried in stock for every exhibitor by all Foursquare exchanges. It sold this great serial to a point unequalled in Akron.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT W. U. BUILDING, 7th & MAIN STS., KANSAS CITY, MO.

1918 APR 1 AM 2 11

A74A. 50 NL

DESMOINES IOWA 31

1918 MAR 1 AM 2 18

FOURSQUARE PICTURES CORPN

KANSASCITY MO

2176

IN SPITE OF ADVERSE CONDITIONS AN STRONG COMPETITION IT WAS

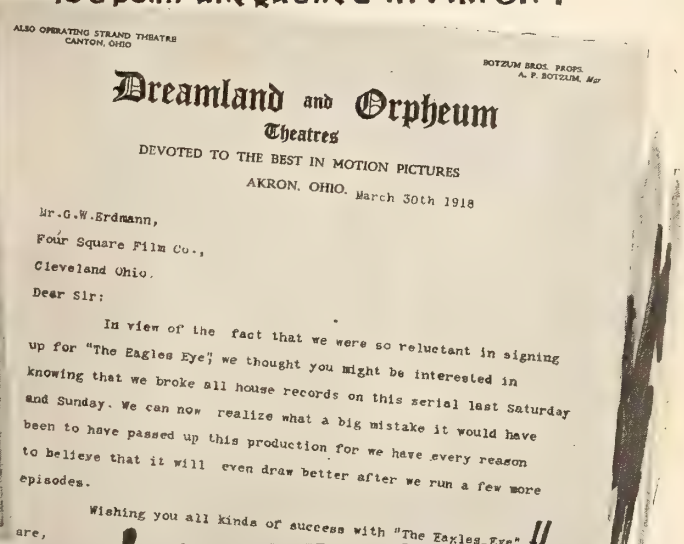
NECESSARY TO OPEN MY DOORS THREE HOURS EARLIER THAN USUAL A THING

UNHEARD OF HERE TWELVE CAPACITY HOUSES SO FAR TODAY AND STILL THEY

ARE COMING THE EAGLES EYE PROPERLY EXPLOITED WILL OVERCOME

ADVERSE CONDITIONS AND THE STRONGEST OF COMPETITION

OHARE.



ALSO OPERATING STRAND THEATRE CANTON, OHIO

BOTZUM BROS. PROPS. A. P. BOTZUM, Mgr

Dreamland and Orpheum Theatres

DEVOTED TO THE BEST IN MOTION PICTURES

AKRON, OHIO. March 30th 1918

Mr.G.W.Erdmann,

Four Square Film Co.,

Cleveland Ohio.

Dear Sir:

In view of the fact that we were so reluctant in signing up for "The Eagles Eye" we thought you might be interested in knowing that we broke all house records on this serial last Saturday and Sunday. We can now realize what a big mistake it would have been to have passed up this production for we have every reason to believe that it will even draw better after we run a few more episodes.

Wishing you all kinds of success with "The Eagles Eye" I am,

Yours truly,

Per A P Botzum

THE EAGLE'S EYE

BY

WILLIAM J. FLYNN

(RECENTLY RETIRED)

CHIEF of the U.S. SECRET SERVICE

PRODUCED BY **THE WHARTONS**

WITH THE POPULAR STARS

KING BAGGOT and MARGUERITE SNOW

Played at Majestic Des Moines Iowa (2) days

Played at Dreamland Akron Ohio (2) days

in the first Episode

You can see this

DISTRIBUTED BY FOURSQUARE EXCHANGES

Atlanta, Ga.	73 Walton Street	Kansas City, Mo.	1120 Walnut Street
Boston, Mass.	16 Piedmont Street	Los Angeles, Cal.	514 West Eighth Street
Buffalo, N. Y.	47 West Swan Street	Minneapolis, Minn.	16 North Fourth Street
Chicago, Ill.	207 South Wabash Avenue	New York, N. Y.	729 Seventh Avenue
Cincinnati, O.	301 Strand Theatre Building	Philadelphia, Pa.	1325 Vine Street
Cleveland, O.	312 Sloan Building	Pittsburgh, Pa.	127 Fourth Avenue
Dallas, Texas	1911½ Commerce Street	San Francisco, Cal.	191 Golden Gate Avenue
Denver, Colo.	1735 Welton Street	Seattle, Wash.	2014 Third Avenue
Detroit, Mich.	304 Joseph Mack Building	St. Louis, Mo.	301 Empress Theatre Building

CANADA FOURSQUARE-SUPERFEATURES, LTD.

Toronto, Ontario	59 Victoria Street	Winnipeg, Manitoba	215 Phoenix Block
Montreal, Que.	204 St. Catharines Street, W.	St. John, N. B.	19 Market Square

His First

Think what

The one

Charlie

In the first of his

A Dog's

This unrivalled super-comedy is without question the most powerful Box Office Attraction in the World to-day . . .

Book this

Mighty First National Attraction

at any First National Exchange

FIRST NATIONAL EXHIBITORS CIRCUIT

FOREIGN RIGHTS CONTROLLED BY Wm VOGEL PRODUCTIONS INC.

Picture For 8 Months

this means to you Mr. Exhibitor

and only

Chaplin

Million Dollar Series

"Life"

And it's a 3 reeler without a foot of padding and only 11 short sub-titles

LONGACRE BLDG. NEW YORK CITY

"They cant resist Tarzan of the Apes"

Here is proof positive of Tarzan's drawing power—

The Loew and Fox Bookings in New York City

Loew's New Rochelle	March 28-29-30
Loew's Boulevard	April 1-2-3
Loew's Palace	April 1-2-3
Loew's National	April 1-2-3
Loew's Fulton	April 1-2-3
Loew's Avenue B	April 1-2-3
Loew's Bijou	April 1-2-3
Loew's DeKalb	April 1-2-3
Loew's Delancey	April 1-2-3
Loew's 116th Street	April 1-2
Loew's Broadway	April 1-2
Fox's Academy	March 31-April 1-2-3
Loew's 42nd Street	April 3-4
Loew's New York	April 3-4
Loew's Orpheum	April 4-5-6
Loew's American	April 4-5-6
Loew's Greeley Square	April 4-5-6-7
Loew's Warwick	April 4-5-6-7
Loew's Lincoln Square	April 4-5-6-7
Loew's Victoria	April 4-5-6-7
Fox's Star	April 4-5-6-7
Loew's Circle	April 4-5
Loew's West End	April 5-6
Loew's 86th Street	April 5
Loew's Royal	April 6
Fox's Crotona	April 4-5-6-7
Fox's Audubon	April 4-5-6-7
Fox's Folly	April 8-9-10
Fox's Bay Ridge	April 8-9-10
Fox's Jamaica	April 8-9-10
Fox's Comedy	April 10-11
Fox's Nemo	April 10-11
Fox's Riviera	April 11-12-13-14
Fox's City	April 15-16-17
Fox's Washington	April 15-16

Follow the lead of the men who know.

PRODUCED BY
THE NATIONAL FILM CORP'N
OF AMERICA

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

The greatest living actor
in
One of the World's Famous Plays
picturized by
A Great Director

Herbert Brenon *presents*

Sir Johnston Forbes-Robertson

in the beloved classic

Passing of the Third Floor Back

A release that will bring big money to your Box Office and add prestige to your Theatre
because
The whole world Knows and Loves "The Stranger"

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

MAURICE TOURNEUR

WHO DIRECTED THE SUCCESS
OF THE SEASON "THE WHIP"
— AND A SCORE OF OTHERS

ANNOUNCES

THE BIG DRURY LANE THEATRE SUCCESS

"SPORTING LIFE"

BY CECIL RALEIGH AND SEYMOUR HICKS

AS THE INITIAL OFFERING

of the

MAURICE TOURNEUR PRODUCTIONS, INC.

For detailed information apply to

HILLER & WILK Inc.

912 Longacre Bldg., New York.

COMPLETED

"MADAM WHO?"—By Harold MacGrath
"WITHIN THE CUP"—By Monte M. Katterjohn
"BLINDFOLDED"—By E. Richard Schayer
"THE WAVE"—By J. Grubb Alexander and Fred Myton

BESSIE BARRISCALE FEATURES CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

IN

"Blindfolded"

By E. Richard Schayer

Directed by

RAYMOND B. WEST

Robert Brunton, Manager of Productions

The story of Peggy Muldoon,
who is born a crook;
but re-molds her life
into a thing of beauty!

FORTHCOMING

HENRY B. WALTHALL

IN

Directed by Eliot Howe **"With Hoops of Steel"** Written by Florence Finch Kelly

"The friends thou hast; and their adoption tried,
grapple them to thy soul
with hoops of steel."

Shakespeare

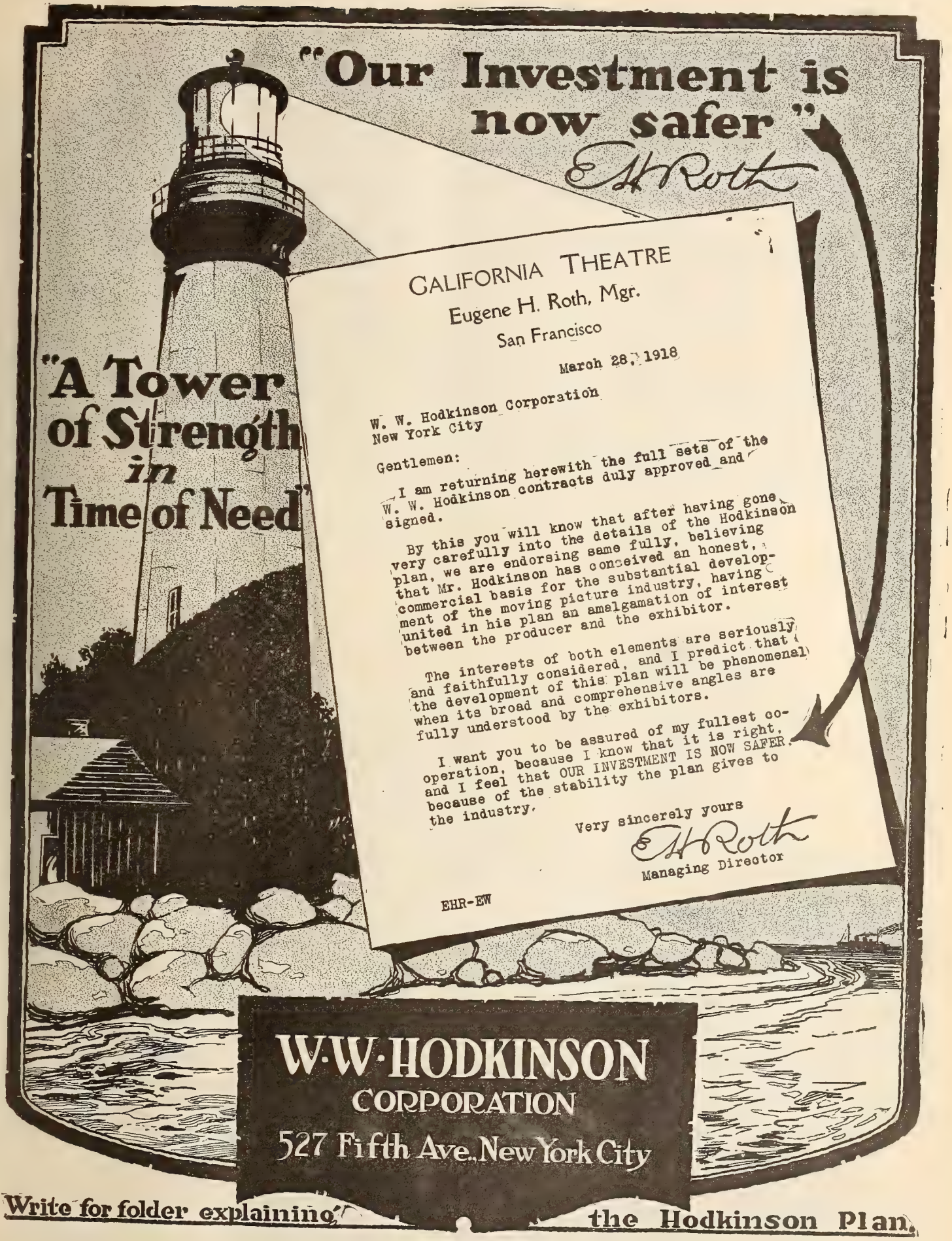
PARALTA PLAYS, Incorporated

Eight West Forty-eighth Street New York City

DISTRIBUTED THROUGH

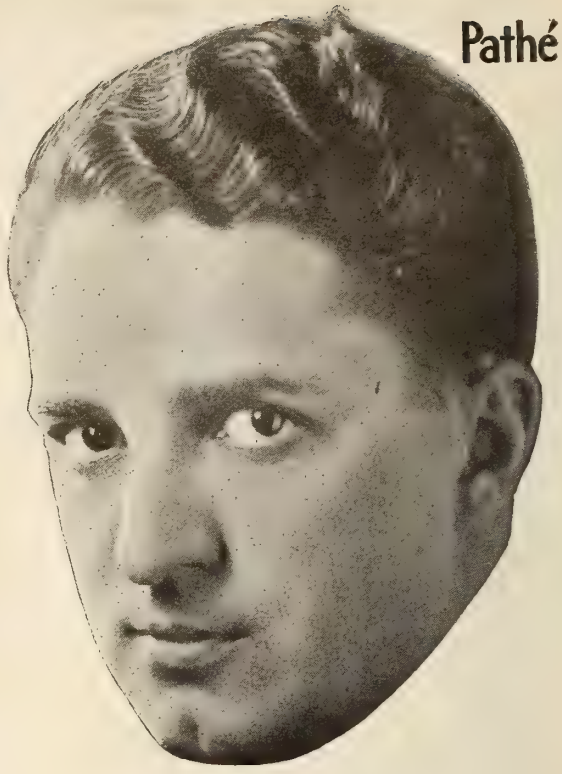
"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES


"Our Investment is now safer"
E. H. Roth
"A Tower of Strength in Time of Need"
CALIFORNIA THEATRE
Eugene H. Roth, Mgr.
San Francisco
March 28, 1918
W. W. Hodkinson Corporation
New York City
Gentlemen:
I am returning herewith the full sets of the W. W. Hodkinson contracts duly approved and signed.
By this you will know that after having gone very carefully into the details of the Hodkinson plan, we are endorsing same fully, believing that Mr. Hodkinson has conceived an honest, commercial basis for the substantial development of the moving picture industry, having united in his plan an amalgamation of interest between the producer and the exhibitor.
The interests of both elements are seriously and faithfully considered, and I predict that the development of this plan will be phenomenal when its broad and comprehensive angles are fully understood by the exhibitors.
I want you to be assured of my fullest co-operation, because I know that it is right, and I feel that OUR INVESTMENT IS NOW SAFER because of the stability the plan gives to the industry.
Very sincerely yours
E. H. Roth
Managing Director
EHR-EW
W·W·HODKINSON
CORPORATION
527 Fifth Ave., New York City
Write for folder explaining the Hodkinson Plan.

Pathé

Bryant Washburn



is presented in his first Pathé Play, George Randolph Chester's

Twenty One

Produced by the Anderson-Brunton Co.

In "Twenty One" Mr. Washburn shows that a man may be two men, both likeable, the one of them a "sissy," the other a two-handed fighter who is a king among the rough-necks.

Frank Keenan

the masterful actor, is announced in the colorful Pathé Play of railroad life –

Ruler of the Road

Produced by Ernest C. Warde
Adapted from the story by Jeanette Lee

In this fine feature Mr. Keenan worthily upholds his reputation of having no superior in forceful characterizations.

Pathé

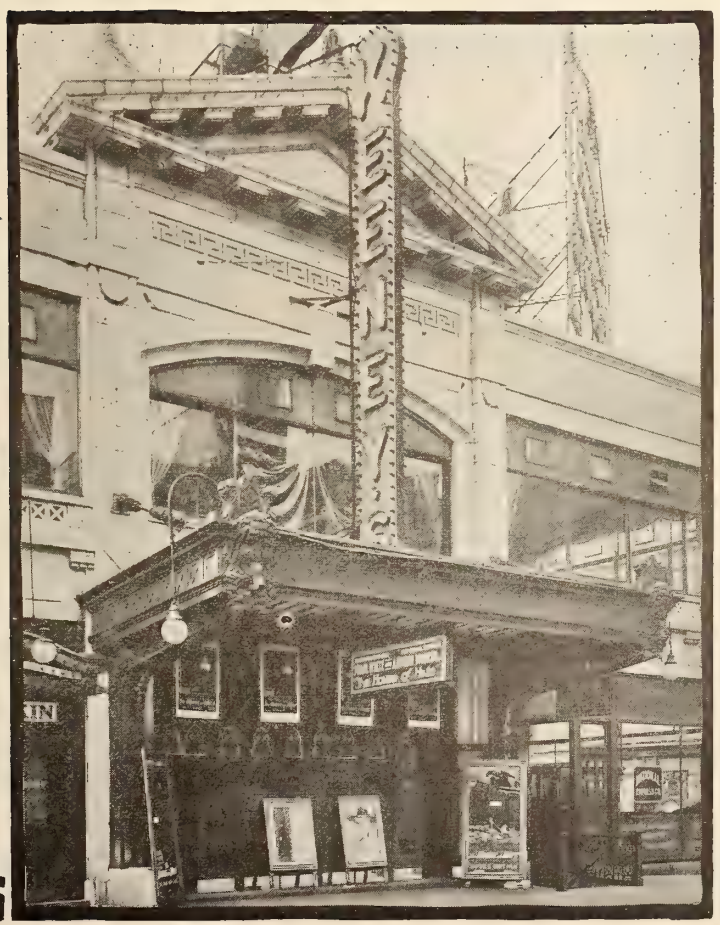
For the first time in its history Keeney's Theatre in Newark plays a serial. It had a good reason to change its policy –

PEARL WHITE
AND ANTONIO MORENO
in the sensational serial

THE HOUSE OF HATE

Produced by ASTRA
Directed by Geo. B. Seitz

Written by Chas. A. Logue and Arthur B. Reeve
Scenarios by B. Millhauser



Pathé

announces the superlative box office attraction-

Fannie Ward

in the five part Pathé Play adapted from A.H. Woods tremendous dramatic success

The Yellow Ticket

On the stage "The Yellow Ticket" played at one theatre in New York for over a year. It played every city in the country to enormous business. As a motion picture feature it is one of the greatest attractions ever offered.

Written by Michael Morton. Produced by Astra. Directed by Wm. Parke

Coming Soon

Pathé

"Hail To
Toto
He is a sure winner!"

"Hail to Toto! He is a sure winner. The regret of my patrons in leaving the theatre after seeing him in 'The Movie Dummy', was that I did not keep the picture for a longer period so their friends could see it...I want to repeat on this, and also want repeat prices on all his comedies."

JOHN J. WALKER, Lincoln Theatre, Schenectady, N. Y.

Have you played Toto in your house? Ask the nearest Pathé Exchange about them.

Toto Comedies Every Other Week
Produced by Rolin

Practically All the Prominent Houses in New York play
Harold Lloyd
in his inimitable one reel comedies! And they all report them excellent!

Among them are the Loew Houses
Wm. Fox Houses
B. F. Keith's Prospect, Flatbush and Greenpoint
M & S Circuit
and the Majestic, Bunny, Heights, Costello, Schuyler, Clairmont, Washington, Duffield, etc.

Follow the leaders!
Produced by Rolin

TRIANGLE

The REAL Tax

THE REAL TAX is not altogether the REEL Tax.

The REAL Tax is levied before you ever receive the picture.

It is frequently levied in the sumptuous offices of picture promoters who handle stars and who spend their time in the manipulation of pictures.

It is levied when promoter and so-called star get together and exact hundreds of thousands a year from a producer for the reputation that the star has—or is supposed to have.

This tax is then added to the cost of the film rented to the exhibitor. The exhibitor, carried away by the sound of the promoter's voice, the supposed reputation of the wonderful star, the glowing tales of a press agent and the big, black display type in advertisements, rushes into the pit especially dug for him by the promoter.

There is also another REAL tax.

That is the tax levied by what is politely called competition, but which in reality is merely artificially promoted *cut-throat* bidding.

That is the tax which the exhibitor pays when he is forced to bid against his brother exhibitor to get a picture which he thinks he should run, but which if he does show, usually means a loss to him. Both exhibitors shove up the price by their mutual bidding until neither is able to make money.

There is still another REAL tax.

That is the tax in unjustified expenses and waste, found at so many motion picture studios. It is the waste which comes from irresponsibility, from lack of executive talent, from the domineer-

TRIANGLE

ing tactics of stars who show up any old time, keep a big force waiting for them and thus eat up the bank balance by their idleness.

But the greatest tax of all comes at the box office when these pictures, so sensationally touted, *fail* to draw the money to cover the exhibitor's investment.

These are REAL Taxes—the taxes of "Star" Salaries, Competitive Bidding, Mismanagement—all of which lead to Box Office Loss for the exhibitor.

TRIANGLE service is the salvation for exhibitors who believe the exhibition of motion pictures is a legitimate business, who believe that they are entitled to a reasonable *profit* and who believe that they should not be forced to pay these REAL taxes.

As far as the REEL tax is concerned, TRIANGLE has borne it since its inception by the government and is still maintaining the policy of not passing it on to the exhibitor.

TRIANGLE pictures are drawing the crowds and pleasing exhibitors. This is due to human interest stories, excellent production and proper casts of players. Hundreds of enthusiastic letters from exhibitors are positive proof of the soundness of the TRIANGLE policy.

TRIANGLE plays absolutely *fair* and *square* with each exhibitor.

TRIANGLE prices enable every exhibitor to *make money.*

TRIANGLE co-operation is a powerful force for *success.*

Every new TRIANGLE exhibitor means one more protest registered against the REAL tax extortions of the industry.

Cast your ballot for TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

SELECT SP PICTURES

There's magic in her name!

NORMA TALMADGE

presented by

JOSEPH M. SCHENCK

drawing powerfully in the box offices of the country in her latest Select picture

"BY RIGHT *of* PURCHASE"

Directed by CHARLES MILLER

The appealing story of the woman who built a barrier to her own happiness

Norma Talmadge's money-winning Select Pictures previously released include

"THE MOTH"

"THE SECRET OF THE STORM COUNTRY"

(A sequel to "Tess of the Storm Country")

"GHOSTS OF YESTERDAY"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Ave., New York City

SELECT PICTURES

Winsome and winning—let her win for your box office!

CONSTANCE TALMADGE

presented by LEWIS J. SELZNICK

in the superb story by Frances Hodgson Burnett (author of "Little Lord Fauntleroy")

"THE SHUTTLE"

Scenario by Margaret Turnbull and Harvey Thew

Directed by ROLLIN STURGEON

Your audiences will applaud "The Shuttle"—as dramatic as "Scandal," as pleasing as "The Honeymoon" and "The Studio Girl"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

TO MIDDLE WEST EXCHANGE MEN

Sample Prints of The Sterling Picture Corporation's Latest Feature Films— Are Now Ready for Screening APRIL and MAY Releases At Our First Branch Office, 220 S. STATE ST., CHICAGO, ILL. R. C. CROPPER, Western Manager

"The Hypocrites" By SIR HENRY ARTHUR JONES

With ELIZABETH RISDON

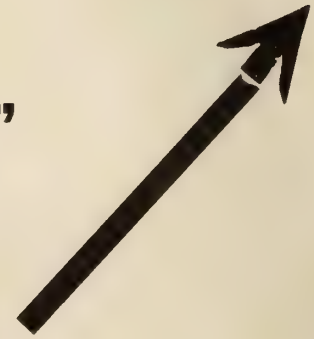
and

Typical Tucker Cast

The Sensational Comedy Drama that Played Seven Months at the Hudson Theatre, New York

AND

"The Natural Law"



See Opposite Page

CHAS. H. FRANCE
PRESENTS

"THE NATURAL LAW"

A Success

STERLING SYSTEM

IN SIX ACTS

A Chase!

A GRIPPING DRAMA
featuring
Marguerite Courtot
with
HOWARD HALL and GEORGE LARKIN

FOR DISTRIBUTION PARTICULARS
ADDRESS
STERLING PICTURES CORPORATION
ARTHUR F. BECK, President
729 SEVENTH AVE., NEW YORK CITY

THE PLAY RAN FOR EIGHT MONTHS
AT THE REPUBLIC THEATRE, NEW YORK

WILLIAM A. BRADY

Announces

That during the next twelve months he will confine his motion picture activities to the production on the screen of the following great plays:

WAY DOWN EAST

Written by Lottie Blair Parker, elaborated by Jos. R. Grismer. Played nineteen consecutive years in American theatres.

LIFE

by Thompson Buchanan and William A. Brady. "The biggest melodrama ever staged in New York City."—N. Y. Sun.

LITTLE WOMEN

From Louise Alcott's great book—more copies of it printed in forty years than anything Charles Dickens ever wrote.

CHEER BOY CHEER

A famous Drury Lane melodrama by the authors of "The Whip."

SINNERS

By Owen Davis. Ran a year at the Playhouse, New York City.

FIVE IN A YEAR. ALL BIG

Sold to territorial buyers.

FOR FULL PARTICULARS WRITE

M. WEISSBERG,
William A. Brady's Playhouse,
137 West 48th Street,
New York City.

FACTS PERTAINING TO

WILLIAM A. BRADY'S BIG PICTURE

"STOLEN ORDERS"

It is finished. It is in 8 reels.

The principal characters are acted by 6 well-known stars.

KITTY GORDON	CARLYLE BLACKWELL
JUNE ELVIDGE	MONTAGU LOVE
MADGE EVANS	GEORGE MACQUARRIE

and 10,000 others of lesser repute.

A companion picture to "The Whip," written by the same authors—Cecil Raleigh and Henry Hamilton. Staged by Arthur Collins. Originally produced at the Drury Lane Theatre, London, where it has been revived five times since the commencement of the War. Now made into a motion picture by Harley Knoles, assisted by George Kelson, at a cost exceeding $150,000.

You remember "The Whip," don't you? It is said to be the one picture made in recent years that coined money the world over for everyone that touched it.

Those experts who have seen "Stolen Orders" in the rough declare it to be a better picture than "The Whip."

It is full of snap, has no padding, keeps you on edge from start to finish, tells a story of love, intrigue, conspiracy, adventure, war, diplomacy, mystery, crime and hate—in fact, just three serials packed into eight sizzling reels of picture punches.

Sir William Jury has offered $60,000 for the rights in Great Britain.

It will be first shown in a Broadway Theatre about May 1st. It is for sale to territorial buyers the World over.

FOR FULL PARTICULARS WRITE

M. WEISSBERG,
William A. Brady's Playhouse,
137 West 48th Street
New York City

Important
ANNOUNCEMENT
to Exhibitors of
GREATER NEW YORK
NEW YORK STATE and
NORTHERN NEW JERSEY
all future
CHRISTIE
COMEDIES
will be distributed in above
territory by the
FIRST NATIONAL
EXHIBITORS EXCHANGE
509 Fifth Ave. New York City
Secure Your Bookings Now
For these NEW COMEDIES
"RED CROSSED"
RELEASED APRIL 15th
"HERE COMES THE GROOM"
RELEASED APRIL 22nd
"SOMEBODY'S BABY"
RELEASED APRIL 29th
CHRISTIE FILM CO inc
LOS ANGELES

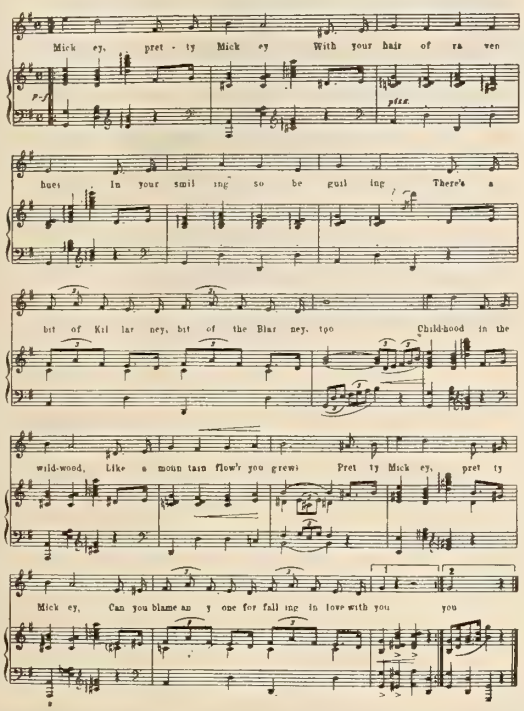
MILLIONS are singing the praises of "MICKEY" are anxiously waiting for will insist upon seeing will be delighted by "MICKEY"

WORDS BY HARRY WILLIAMS

"MICKEY"

CHORUS

MUSIC BY NEIL MORET


Mick ey, pret - ty Mick ey With your hair of ra ven
hues In your smil ing so be guil ing There's a
bit of Kil lar ney, bit of the Blar ney, too Child-hood in the
wild-wood, Like a moun tain flow'r you grew Pret ty Mick ey, pret ty
Mick ey, Can you blame an y one for fall ing in love with you you

Exhibitors:—

"MICKEY"

Will be sung by Everybody

Will be seen by Everybody

IT MUST BE SEEN BEFORE BEING BOOKED

The catchiest melody of the year

THE MOST FACINATING PHOTO-PLAY OF THE CENTURY!

"The Little girl you will never forget"

WORLD RIGHTS CONTROLLED BY

WESTERN IMPORT CO.

1010 BROKAW BLDG. NEW YORK.

5000 THEATRES PLAY BRONCHO BILLY

Revivified Dramas
Of the Hills and Plains

TEN SUPERB PICTURES SHOW ONE EACH WEEK

If you have not already grasped this exceptional opportunity, see the pictures at once. It will pay you!

Perfection Pictures
The Highest Standard in Motion Pictures

Essanay
GEORGE K. SPOOR, PRESIDENT

George Kleine System
Distributors

GENERAL FILM COMPANY

CHARLIE CHAPLIN
IN
"A NIGHT OUT"

will give your patrons the best night out they have had in weeks. Try this laugh maker and then book all the Essanay-Chaplin comedies. Look them over:

"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"A WOMAN"
"BY THE SEA"
"THE CHAMPION"
"A JITNEY ELOPEMENT"
"WORK"

FAMOUS SNAKEVILLE COMEDIES WILL KEEP THEM ALL ROARING

Put a good laugh in your program. It isn't complete without it, and these one-act side-splitters are just the thing. One a week.

"SNAKEVILLE'S FIRE BRIGADE"
"THE SNAKEVILLE SLEUTH"
"SLIPPERY SLIM AND THE FORTUNE TELLER"
"SLIPPERY SLIM AND THE GREEN EYED MONSTER"
"WHEN MACBETH CAME TO SNAKEVILLE"
"SLIPPERY SLIM AND HIS TOMBSTONE"
"SLIPPERY SLIM AND THE IMPERSONATOR"
"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York

GENERAL FILM COMPANY

CLOVER COMEDIES

They Are Good Comedies!

"I call that the best single-reel laugh subject I have seen in a year," said a big—very big—exhibitor of Washington, D. C., after viewing the first Clover release. "And as soon as my program is open again I am going to book just that kind."

Big exhibitors don't often enthuse like this, but when they do they have been convinced

"BUD" DUNCAN, DOT FARLEY and "KEWPIE" MORGAN

In a Weekly Festival of Genuine Mirth

"The Wooing of Coffee Cake Kate"
"Rip Roaring Rivals"
"He Couldn't Fool His Wife"
"By Heck, I'll Save Her"
"The Paper Hanger's Revenge"
"From Caterpillar to Butterfly"

Produced by **NATIONAL FILM CORPORATION** Denver

Distributed by GENERAL FILM COMPANY, New York
Thirty Exchanges

GENERAL FILM COMPANY

O. Henry Knew

The Inadequacy of Bohemia
Its Artificial Cameraderie
The Pretence of Its Hectic Moods

A scene from "The Rubaiyat of a Scotch Highball" by O. Henry.

That is why O. Henry, with the genius of a master philosopher and wit, mocks it with the story of two young people disentangling themselves from Bohemia's lure by the force of inbred character. And above all, he tells it brilliantly, entertainingly.

And you get EDWARD EARLE and AGNES AYRES, in "The Rubaiyat of a Scotch Highball"

BROADWAY STAR FEATURES

Distributed by GENERAL FILM COMPANY, New York
Thirty Exchanges

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

"Accusing Toe, The" (General Film)..... 589
Advertising for Exhibitors..... 534
Advertising Aids for Busy Managers..... 591
Allied Theaters Company (New) Started.. 577
"An Alien Enemy" (Paralta Plays)..... 5oo
At Leading Picture Theaters..... 518
Australian Notes. 528

"Blindness of Divorce, The" (Fox)..... 587
"Bluebird," Message of the..... 516
British Notes. 527
"Busy Inn, The" (Pathe)..... 587

Canada Watching Use of Light..... 553
Canadian Sabbatarians Active..... 551
Chaplin to Don United States Uniform.... 521
Chicago News Letter..... 554
"Conquered Hearts" (Ivan)..... 586
Convention Afterthoughts. 524
Copyrights to Agents Are Not Valid..... 545
Critical Reviews and Comments..... 586

Dallas Exhibitors Start for Convention.... 522
Daly Appears as Four Minute Man..... 521
Dayton Theaters Filled..... 578
Diamond Film Co. to Begin Production.... 580
Dobs Takes Interest in Palisade Laboratory 521

Easterners May Build Theaters in Texas.. 552
El Paso's Fine Theater Ready to Open..... 583
Essanay Men in State Service..... 553
Exhibitors' Co-operative Organizations Meet 523

Facts and Comments..... 515
Fairbanks Called Into Court..... 545
Federal Trades Commission Looks In..... 518
Film Industry Working for Liberty Loan.. 519
Film Titles. 517
Fox Pushing Foreign Business.....547

"Girl from Beyond, The" (Vitagraph).... 587
Grinding the Crank..... 530

"Hearts of the World" Film Stirs Boston.. 576
How It Is Done at the Strand..... 553

Indian Notes. 527
Indianapolis, New Film Storage Code in... 581
Industry Still Has Large Task Before It.. 548

Jose, Edward, Making "Gismonda"..... 547

Kansas City Universal Under New Manager. 582

"Law of the Great Northwest" (Triangle). 589
Limits Responsibility in Shipping Film.... 585

Manufacturers' Advance Notes..... 566
"Marriage Lie, The" (Bluebird)..... 587
Metro Transplanting Directors..... 547
Motion Picture Educator..... 531
Motion Picture Exhibitor, The..... 522
Motion Picture Engineers Meet in Rochester 549
Motion Picture Option Bill Dead..... 526
Motion Picture Photography..... 540
Movie Fans, What Most Interests..... 550
Moving Picture and the War..... 517
Music for the Picture..... 541

New Haven Exhibitors' Banquet..... 522
News of Los Angeles and Vicinity..... 556
Northwest Exhibitors to Meet..... 525

Ochs Resigns from Trade Review..... 526

Pathe Club Holds Semi-Annual Dinner... 551
Pathe's New President Visits Chicago..... 554
Photoplaywright, The. 536
Portland Wants Reasonable Censorship.... 584
Projection Department. 537
"Purple Lily, The" (World)..... 588

Rambles 'Round Filmtown..... 558
"Rebellion, The" (General Film)..... 589
Rock's (Pop) Fortune Was $1,436,677..... 526
"Ruler of the Road, The" (Pathe)..... 587

"Saucy Madeline" (Mack Sennett)..... 588
"Scarlet Drop, The" (Universal)..... 586
Screen Classics Takes Over Metro Specials. 552
"Social Hypocrites" (Metro)..... 588
Soldiers at Camp Sherman Get Good Shows. 529
Spokane Picture Men Disagree..... 551
State Rights Department..... 561
State Right Men Discuss Trade Conditions.. 543

Tennessee League Holds Session..... 525
"Tiger Man, The" (Artcraft)..... 586
Tincher, Fay, Becomes World Star..... 557
Toronto Theater (New) Will Seat 1,000... 579

"Unbelievers" Makes Hit in San Francisco. 584
"Unclaimed Goods" (Paramount)..... 588
"Up the Road with Sallie" (Select)..... 588

"Waiter's Wasted Life, A" (Fox)..... 587
Warwick, Capt. Robert..... 518
"Who Killed Walton?" (Triangle)..... 589
World Crew Sees "A Dog's Life"..... 546
World Pictures Rewards Operators..... 547
World Pictures Trying Script Novelty.... 553

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.
Speer Carbon Co..... 613

CHAIR & SEATING MFRS.
Steel Furniture Co..... 598

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co..... 610
Breco Electric Co..... 611
Exhibitors' Supply Co..... 598
Northwestern Electric Co..... 595
Porter, B. F..... 610
Swaab, Lewis M..... 597
Typhoon Fan Co..... 596
United Theater Equip. Corp..... 615
Universal Motor Co..... 612

FILM EXCHANGES.
Film Exchange, The..... 598

LENS MFRS.
Gundlach Manhattan Opt. Co..... 611

LOBBY DISPLAYS.
Kraus Mfg. Co..... 594
Newman Mfg. Co..... 600

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories..... 597
Duhem M. P. Co..... 612
Erbograph Co. 612
Evans Film Mfg. Co..... 610
Gunby Bros. 597
Mt. Vernon M. P. Co..... 597
Palisades Laboratories 605
Rothacker Film Mfg. Co..... 614

MFRS. OF MOVING PICTURES.
Bluebird Photoplays, Inc..... 462
Broadway Star Features..... 513
Christie Comedy Co..... 508
Essanay Film Mfg. Co.....463, 510-11
Famous Players-Lasky Corp.....472-3
First National Exhibitors' Circuit, Inc....490-3
Fox Film Corp.....480-88
Goldwyn Pictures Corp.....474-7
Haworth Pictures Corp..... 595
Hodkinson, W. W., Corp..... 495
Inter-Ocean Film Corp..... 478
Jewel Productions, Inc.....470-1
Maurice Tourneur Productions, Inc..... 494
Mutual Film Corp..... 479
National Film Corp..... 512
Paralta Plays, Inc.....Colored Insert
Pathe Exchange, Inc.....496-9
Select Pictures Corp..... 502-3
Sterling Pictures Corp.....504-5
Triangle Distrib. Corp.....501-1
Universal Film Mfg. Co.....464-8
U. S. Exhibitors Book. Corp..... 469
Wharton Releasing Corp..... 489
W. H. Productions, Inc..... 509
World Film Corp.....506-7

MISCELLANEOUS.
American Red Cross..... 609
Anti-Censorship Slides 600
Automatic T. S. & C. R. Co..... 598
Bioscope, The 598
Boys' Club Federation..... 595
Cine-Mundial 607
Cinema, The 595
Classified Advertisements 601
Eastman Kodak Co..... 612
Edison Lamp Works..... 603
Greater N. Y. Slide Co..... 610
Hamilton Mfg. Co..... 611
La Cinematografia Italiana..... 612
Marx, Samuel 613
Moore, Wm. N..... 612
M. P. Directory Co..... 610
M. P. World..... 508
M. P. World Circulation Coupon..... 610
National Ticket Co..... 597
Our-Boys-in-France Tobacco Fund..... 596
Richardson's M. P. Handbook..... 613
Robinson, T. L., & Co..... 598
Sampliner Adv. Co., Inc..... 597
Screencraft 612
Standard Pub. Co..... 594
Stone, A. 596
Velasco & Ring..... 598

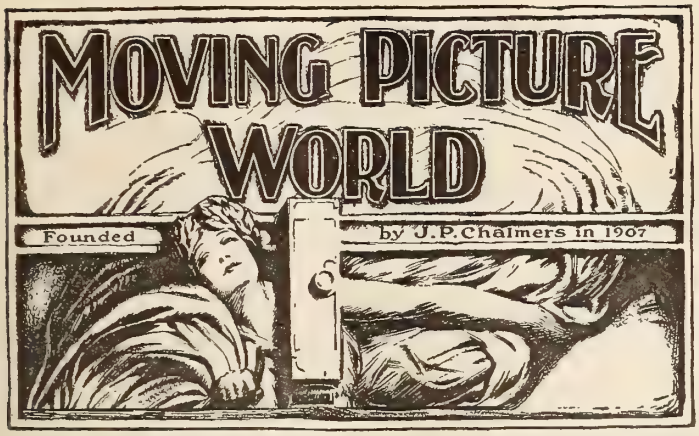
MOVING PICTURE CAMERAS.
Bass Camera Co..... 598
Burke & James, Inc..... 598

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co..... 575
Marquette Piano Co..... 613
Sinn, Clarence E..... 595

PROJECTION MCH. MFRS.
Enterprise Opt. Mfg. Co..... 597
De Vry Corp., The..... 610
Power, Nicholas, Co..... 616
Precision Mch. Co..... 599

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 612

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 27, 1918

Facts and Comments

JUST what effect the disclosures made by the MOVING PICTURE WORLD regarding the non-existence of the "trust fund," alleged to have been established by the United Picture Theaters of America, had upon the gathering of motion picture men at the Hotel Astor we have not attempted to ascertain, but it is quite evident that the picture men there assembled to discuss plans for co-operative booking of pictures got the measure of the little coterie of promoters who are trying to put over the United Picture Theaters plan, for they have turned that proposition down and will have nothing of it. With characteristic nerve one of the promoters of the U. P. T. offered to take the other co-operative groups represented at the meeting in for $150,000.

It was also admitted by an officer of the United Picture Theaters that the much boasted "trust fund" which was to protect the subscribers to the amount of ninety per cent. of their subscriptions did not exist except insofar as the ninety per cent. mentioned was put in a separate drawer of the office safe. This for the reason that the officers of the U. P. T. had not yet been able to find a trust company that would allow its name to be identified with their proposition. Subscribers to the scheme who have put up real money, if there are any such, should feel greatly reassured upon learning of this state of affairs.

*

One of the first essentials in promoting such a proposition as the United Picture Theaters Company of America is to keep faith with the people with whom business is transacted. It was very essential that the "trust fund" should have been established as promised as a mark of good faith. It was not established and, so far as we can discover, no attempt was made to establish it. Consequently there is absolutely no safeguard under the law for the money that is to be returned to subscribers in case the project does not reach the proportions named by October 1, 1918.

*

JUST a few words with regard to the new so-called co-operative booking movement: There is no reason why exhibitors, distributors and producers should not co-operate insofar as co-operation between them is possible. Each one is performing a different function in the motion picture business. If it becomes apparent to each or all of them that some method should be established whereby time, money and friction can be eliminated to the betterment of their relations, the establishment of that method is a laudable undertaking and deserves attention of the brightest minds in the business. But co-operation does not mean doing something that is hurtful to the interests of the other factors in the trade. Co-operation cannot, for example, compel the producer to discharge his actors to whom he may be paying high salaries because the exhibitor has conceived the notion that high-priced stars prevent him from making more money than he does. Neither can it compel the exhibitor to take a certain brand of pictures because the maker is a part of the co-operative scheme. Neither condition can be made to work to the liking of all parties by co-operation.

*

PRODUCERS must be permitted to follow their own inclinations in the making of pictures, but co-operative buying or booking may be turned to account in securing to those concerned the benefits they seek. The great difficulty will always exist in the human element that enters into any business transaction. Men are selfish: they seek an advantage over a competitor. This condition is most acute in the amusement business, where competition is strong. The exhibitor who can make a shut-out contract that will prevent his competitor across the street or around the corner from getting a certain line of attractions will sign that contract. If he didn't his competitor would. It is doubtful if any plan of co-operation can be found that will prevent any such entirely legitimate practice. Producers and distributors know this and will use it to advantage at all times. But the co-operators have our best wishes. They will find something in the idea if they stick to it long enough.

A CORRESPONDENT of the MOVING PICTURE WORLD complains that the epidemic of Hart and Fairbanks pictures is likely to have a bad effect upon the popularity of those players. This is caused, in this instance, by those who have a number of the earlier productions made by those players taking advantage of the present vogue of Hart and Fairbanks pictures to profit on the reissues. Of course, there is no remedy for this condition as it stands at present, but similar competition may be prevented in the same manner that a number of stars are now protecting their productions. The writer calls attention to Chaplin's method of controlling his productions by copyrighting them in his own name. This plan is open to all players and would be the proper procedure for all who desire to protect their future reputations or box office values.

* * *

MANY state right men have responded to a request for their opinions regarding the condition of the state right picture market and the editorial comment on that subject published in the issue of the MOVING PICTURE WORLD of March 30. Their letters are published in this issue and should make interesting reading to state righters. In the main they agree with the MOVING PICTURE WORLD, but several have other views on the subject, all of which are submitted without prejudice.

The Message of the "Blue Bird"

By EDWARD WEITZEL.

These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherits, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a wreck behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

IT will be recalled that "Peter Pan" never grew up. It is quite as reasonable to predict that "The Blue Bird" will never grow old. One of these days "Peter" will find his way on to the screen. And what an enchanting young hero he will make! And what wonderful views of the "Never-Never Land" we shall behold! In the meantime, we have "The Blue Bird." Maeterlinck's fairy story has many things in common with Barrie's quaint conceit that so, truthfully depicts the heart of childhood.

First, both tales were written by poets, and that is greatly in their favor. It means that beautiful thoughts are to be found in them; that they contain no false thing. Both show the souls of a child's good influences, the familiar every day companions that shape his life. And the child is father to the man.

In their wisdom Maeterlinck and Barrie endow dumb animals with human qualities. We all remember the dog nurse in "Peter Pan." And the four-footed protector of the children in "The Blue Bird"! What wise counsel this faithful animal gives his boy and girl friends once he is able to use the language of two-footed folk. To understand such things and to have it in one's power to make the world understand them is to add immeasurably to the sum of human happiness.

And happiness is the inspiration to be drawn from "The Blue Bird."

At this time, when the reality of the great conflict is burning itself deeper and deeper into mind and heart, we need to be assured of the beauties of life, to have recalled a picture of what the future holds for our children if they are to be permitted to seek for Happiness along the paths of peace and to learn that selfishness creates every form of misery in the world.

"The Blue Bird" was widely and favorably known in this country before its appearance on the screen. Originally, the poem was read and enjoyed in printed form by the select few that had the time and the training to keep pace with the best in literature. Its production at the New Theater on Central Park West, when that costly but ill-starred temple of the drama was offering its mental uplift to the public, and its subsequent successful tour of the country, brought the Maeterlinck fairy tale to the notice of a large number of men, women and children who took keen enjoyment in the story and the artistic manner in which it was shown on the stage.

It was a foregone conclusion that "The Blue Bird" would find its way to the screen. The subject matter, the scope and variety of its scenic possibilities, the spectacular effects permitted by its weird and its fanciful incidents, the charm that the camera could throw over everything insured its eventful appearance in the moving picture theater. Most important of all was the artistic insight that could be employed by the man upon whose direction the success of the picture depended.

The decision of the Famous Players-Lasky Corporation to intrust Maurice Tourneur with the direction of Charles Maigne's scenario of "The Blue Bird" was a fortunate one in every respect. The simplicity of the story must be preserved and the depth of its symbolism shown clearly without ever disturbing the atmosphere of lovely poetry that its author has spread over his work if the true meaning of the Belgium Mystic's inspiration was to be conveyed by the screen.

The Artcraft picture accomplishes this result with gratifying distinction.

During the week it was shown at the Rivoli theater, New York, the rapt attention it received from every spectator and the expressions of appreciation given it by the press demonstrated clearly that the latest method of producing "The Blue Bird" far outranks any former attempt. The adventures of Tyltyl and Mytyl take them into the realms of fancy, and the imagination of Maeterlinck has conjured up a number of uncanny scenes brooded over by the spirit of sorrow and pain; others have the splendor that money can buy or the beauty given freely to the pure in heart; all are fashioned of the "baseless fabric" that "dreams are made on."

To transfer "this insubstantial pageant" to the screen called for a knowledge of every resource of the camera and an inventive faculty that could cope with new problems in picture making. Before all else "The Blue Bird" is a poem, and the spell of a poet's magic pervades the entire work. Director Tourneur has been faithful to his task. The atmosphere of unreality and charming fantasy is seldom lost.

"The Blue Bird" carries a message in its beak.

This message is so simple it is easily grasped by the mind of a child. He will miss the deeper significance of some of the scenes, but the most important lesson will never elude his mental vision. The Palace of Luxuries and the Cavern of Miseries may fascinate or awe the little fellow without leaving a clear impression of their meaning, and the Graveyard at Midnight may fail of a like purpose. But the Cathedral of Happiness and the Azure Palace where the unborn children wait will fill him with delighted comprehension, and he will understand the beautiful symbolism of Father Time starting

his little charges on the voyage of life and the joy of the waiting mothers.

When he has finished, with Tyltyl and Mytyl, the journey after the bird of Happiness, he will have learned that the lesson taught his companions encompasses a great truth: Happiness need not be sought after; it comes of its own free will to those who try to make others happy.

"The Blue Bird" is for the old and the young alike. The production by the Famous Players-Lasky Corporation is complete in every detail and opens up a new and enchanting field for the art of the shadow stage.

Moving Pictures and the War

By Robert C. McElravy.

"THIS is the first war of submarines and aeroplanes—and it is also the first war of 'movies.' Let us not lose sight of the fact."

Thus begins a recent editorial in the New York Tribune, which goes on to comment upon the close understanding the screen is giving us of a war three thousand miles away. It points out the perils of too vivid representations, speaking of "the danger of easy emotion without adequate action to justify it." But the main conclusions of this fine-edged American newspaper, whose militant editorial columns are seldom caught wobbling, are very complimentary to the screen. It says:

> But there is also a world of aid for a democracy at war. The handicaps of a democracy in a time calling for unity of purpose and swift action have been much dwelt on. Here comes the "movie" to manufacture unity of purpose and spur to swift action beyond the ability of any previous factor. Just at present we should rate the "movie" as the most powerful ally that hard-pressed democracy has yet been able to summon to her side.

This is high praise, but we think well justified by the facts. The moving picture interests are solidly behind the Administration in the present struggle. President Wilson himself has acknowledged the debt of gratitude the country owes to the moving picture theaters for their unceasing efforts. This is indeed the first great war in which the screen has played a prominent part, and it is gratifying to record that the part is one to be reckoned with.

The prime purpose of the screen, as with any other art, is to entertain. But in these times it is fortunate that the screen has been able to combine with its entertainment a much needed military propaganda, the value of which it is pleasant to have recognized in so gracious a manner. Moving pictures have struggled along through their early years without undue adulation, and they are not now in need of anything of the kind. But it would seem that they are entitled to fair consideration.

In this connection, it seems too bad that the Sunday closing law is in force in many parts of the country. Other forms of entertainment are permitted on Sunday with far less reason, yet the ban still adheres to moving pictures. Many ministers and other church going people, recognizing the good work of the screen, have favored a reopening of the cinema houses, as the present situation is one of unwarranted discrimination.

Certainly at the present time, when the screen is doing work of uncalculated value in connection with the war, the privilege of open houses on Sunday should be granted. We do not believe the opposition to this comes from ministers or thoughtful people generally; the real opposition at such a time might naturally be looked for among the ranks of pro-Germans and pacifists.

We are not assuming that the Sunday ban was put on moving picture houses by these interests, but it is easy to see why pro-Germans and pacifists may be found just at present in the Sunday-closing camp. They at any rate realize the scope of the labors of the screen along military lines.

It would confer a lasting favor upon the moving picture industry if the newspapers would assist in righting this situation.

Film Titles

By Epes Winthrop Sargent.

HERE are a couple of interesting excerpts from the opinions of an exhibitor on film titles. It is illuminating to note that they are taken from a widely advertised forum of exhibitors which is expected to revolutionize and reform the business. If this is a fair example of what the forum is going to be we might as well quit right now as any time and look for other jobs. The business will be reformed out of existence. But here are the clippings:

> Out our way, in this heart of the Rocky Mountains, people seem to be just as skeptical as they are further east, and, believe me, they refused to be bunked—only two weeks ago Mary Pickford appeared in her latest (at that time), "Stella Maris," and it positively "died," and here was the reason—NO TITLE—it sounded more like the name of a ship than a perfectly high-class moving picture. Stars today in this community don't get anywhere on their name alone—the day of that has gone by. The name of the star might draw them in, but, if the meat is not in the picture after they get in, the jig is up. We find that the title of any picture is so much in successfully exploiting a production that even with a high-class star and a poor title we usually change the title to mean something to our people.
>
> Why we even had to cancel our Marguerite Clark contract because of the titles they give them. Just between you and I, now would you like to advertise "Bab's Diary" to a lot of Bohunks, or "Prunella" or "The Seven Swans"—they don't sound like much. The same holds true of Miss Clark as with all the rest. Put her in a good picture with a good title and she will do good business, but with "Bab's Diary" or "Seven Swans"—NO.

This is not an intelligent expression of opinion, but it does, unfortunately, represent the opinion of a considerable number of exhibitors whose opinions seem to sway some companies, if not the Paramount. It is this class of exhibitors which is responsible for the misleading and sometimes offensive titles employed by so many companies, and these men, perhaps more than the companies themselves, are the real offnders.

And yet how do they count? Either this exhibitor is a fool or an ass. If, as he suggests, he is showing to a lot of "Bohunks," then he is foolish to even consider Paramount and other high grade pictures. He can pick up enough stuff in the state rights market and from the shelves of the years gone by to satisfy his clientele. He is an idiot to even consider such expensive brands when dollar-a-day-a-reel commercials would serve his purpose much better. If he is not playing to a lot of ignorant foreigners, then he is an ass for not displaying his wares in more attractive form.

He complains that "Stella Maris" "positively died" in his house, because it sounded more like the name of a ship than what he seemingly admits to be a perfectly high class moving picture. Of course, if he is showing to "Bohunks," it would do no good to explain to them that Stella Maris was not a ship, nor yet a new chewing gum, but the adaptation of a book by William J. Locke, fairly well known as a novelist of repute even beyond the Rocky Mountains. If the exhibitor does not know how to advertise his attraction it is his own fault and not the fault of the title if the play fails to make money for him. If he is too stupid or too inefficient to be able to advertise his shows to attract attention, he should not seek to place the blame on high class films, but admit that he does not know how to conduct the business in which he is engaged.

Writing from a much smaller town, but one free from Bohunks, A. L. Middleton, of De Queen, Ark., says.

> I take the position that it is not the production you are showing that makes you the money, especially in the small town, one-day house. It is the advertising you give it.

Mr. Middleton wrote these lines some weeks before the publication of the wail from the west, but he hits upon the root of the matter. It is the house advertising that makes

the business; not the title—nor perhaps even that star. To look at it from another angle, Steve Farrar, of Eldorado, Ill., also has "Bohunks" as part of his patrons, for he occupies a mining district. He appeals to his better class of patrons with newspaper work and sends vividly worded throwaways into the Bohunk district. He gets them both because he knows how to write and place advertising.

The trouble with the business does not lie with the film titles, and it will not help any to change the title of Stella Maris to "She Killed for Love," nor yet to call "Prunella" by some fanciful name. Too much of that has been done already. What the business wants is men who can pick pictures to suit their particular audiences and who can advertise them in a manner that will make them attractive to their clientele. Bohunks do not want Paramounts, nor do better classes of audiences desire to look upon pictures of the rivers-of-blood type. Suit each with its own and advertise to match, but above all things advertise, advertise, ADVERTISE.

Federal Trades Commission Looks In

Investigator Spends Nearly a Week in New Orleans Talking to Exhibitors and Exchangemen.

GEORGE McCORKLE, investigator with the Federal Trade Commission, spent the greater part of a recent week in New Orleans and some of the adjacent cities where important motion picture theaters are located, and there has been a wave of speculation ever since his arrival. Mr. McCorkle went into the methods of booking motion pictures in that territory, and some very important evidence was, it is said, tabulated for future use. Just how conclusive this evidence is has not been made known at the present time, but the prediction is made that some very interesting developments may be looked for in connection with the investigation.

No sooner was it known that such an inquiry was on foot than the floodgates of information were unlocked. Exchange managers from time to time have complained of the dictatorial manner in which service has been directed or cancellations ordered by exhibitors. More than one of them claim that attempts have been made to punish them for supposed slights or refusals supinely to do as they have been bidden. Blanket cancellations, efforts to dictate prices of film rentals and reprisals are among the complaints that have been more or less publicly voiced at various times.

In some instances exhibitors have openly charged that they have encountered from the exchanges unexpected handicaps in the conduct of their business, and that undue pressure has been exerted to compel them to do things which they have heretofore vehemently declared they would never do; all of which was formally submitted to the investigator and carefully recorded, making a voluminous accumulation of testimony, which Mr. McCorkle carried away with him, declaring before his departure that his inquiry had been very satisfactory.

Mr. McCorkle, it is understood, did considerable work on the Philadelphia case wherein certain interests were charged with an undue activity in the endeavor to control the various channels in the motion picture industry. He is said to have secured some interesting details in New Orleans, but at this date it is too early even to surmise what will be the outcome of his visit. There is not the slightest doubt, however, that he caused a sensation among the exchangemen and the exhibitors.

At Leading Picture Theaters

Programs for the Week of April 14 at New York's Principal Motion Picture Houses.

THE RIVOLI.—Elsie Ferguson in an Artcraft screen version of "The Lie," Henry Arthur Jones' stage play, was the leading attraction at the Rivoli the week of April 14. The story is one of English life, and was directed by J. Searle Dawley. The fifth installment of the Official Italian War Pictures, Mr. and Mrs. Sidney Drew in "A Youthful Affair" and the Rivoli Pictorial were also shown. Jeanne Gordon, Annie Rosner and the Rialto Male Quartette furnished the vocal numbers.

THE RIALTO.—"Unclaimed Goods," a clever comedy-drama with Vivian Martin as the star, was the feature picture at the Rialto. A Paramount production, the story is both novel and entertaining. The Katzenjammer Kids in a new comedy cartoon, a scenic and the Animated Magazine completed the pictures. Greek Evans, Gloria Gale and the Rialto Male Chorus contributed the vocal selections.

THE STRAND.—Charlie Chaplin in "A Dog's Life" and Mae Marsh in the Goldwyn photoplay "The Face in the Dark" shared stellar honors at the Strand. The Topical Review was also on the program. Rosa Lind, Giovanni Camello and Dorothy South were the soloists.

EIGHTY-FIRST STREET THEATER.—First half of week, Enid Bennett in "Naughty, Naughty," and another number of "The Eagle's Eye." Latter half Walker Whiteside and Valentine Grant in "The Belgian," and a new installment of Chapin's "Son of Democracy."

KNICKERBOCKER.—"My Four Years in Germany."

LYRIC.—"Over the Top."

FORTY-FOURTH STREET.—"Hearts of the World."

Captain Robert Warwick

CAPTAIN ROBERT WARWICK is one of those who was called upon to make an unusual sacrifice when he went to the assistance of Uncle Sam in his battle for world democracy. At that time he held a film contract for $1,200 weekly and a stage contract for $500 weekly, but all this he gave up to be of service when his country needed him.

Captain Warwick is now attached to the Intelligence Bureau on General Pershing's staff at the American front in France and is keeping in close touch with affairs in this country, taking the greatest interest in all that is going on here as is evidenced by his communications to his personal representative.

Captain Robert Warwick.

He is keenly interested at this time in the Third Liberty Loan and has cabled the Liberty Loan Committee a statement intended to boost the Loan. It is a strong appeal, setting before the American public in a vivid manner the importance of this loan and is well calculated to arouse a hearty response in the heart of anyone who is at all susceptible to the emotions of patriotism.

The Liberty Loan Committee will use this appeal in connection with the coming Loan drive. It will be placed, in conjunction with a photograph of Captain Warwick, in the newspapers throughout the country.

Harry Rapf's production of "The Accidental Honeymoon," the last picture in which Captain Warwick appeared before leaving for France, will be released about April 15, and exhibitors can gain a little idea of the wonderful effect the Liberty Loan Committee's use of Captain Warwick's picture and appeal will have on the picture patrons of the country. At the end of this picture is a trailer which will carry Captain Warwick's personal appeal in behalf of the Loan.

LAEMMLE LOANS GRAVES TO TOURNEUR.

Ralph Graves, who recently signed a contract with Universal to play opposite Ella Hall, has been loaned by President Carl Laemmle to Maurice Tourneur, who has cast Graves in the leading role in "Sporting Life," the big Drury Lane Theater success on which Tourneur has started production at Fort Lee.

Tourneur, whose most recent success was the screening of Maeterlink's "The Blue Bird," is a believer in types more than in the names of stars.

JOHN BOWERS SIGNS WITH WORLD.

John Bowers, who has attained popularity among motion picture fans through his work in various World productions, has been signed by World Pictures for two years, with privilege of renewal for a long period. Mr. Bowers will be featured in all productions in which he appears and he will be seen in support of the leading women stars of the concern.

Mr. Bowers has been leading man for Ethel Clayton, June Elvidge and others. One of his forthcoming pictures will be "Journey's End," in which he is leading man for Ethel Clayton.

Film Industry Working for Liberty Loan

Larger Communities in the East Give Enthusiastic Reception to Mary Pickford and Chaplin and Fairbanks

FILMDOM played its part in the official opening of the Third Liberty Loan drive on Saturday, April 6, at the National Capital, when Douglas Fairbanks, Mary Pickford and Charlie Chaplin started their bond selling campaign on the steps of the Navy Building.

The first to be introduced was Douglas Fairbanks, who asked that the 40,000 spectators join him in the chorus of "Over There." He then followed with a speech which resulted in a heavy sale. Assistant Secretary Roosevelt of the Navy was his first purchaser, followed by Shellen Bradley, an eight-year-old Negro lad. Miss Pickford and Mr. Chaplin followed, being greeted with great applause.

The city was full of enthusiasm and determination. Thossands upon thousands of Washingtonians jammed the White Lot shortly after noon to buy bonds from the "big three." The meeting was one of the largest ever held in Washington, accustomed as the city is to open-air events of this kind and to celebrities from all nations.

Practically all who could manage to wedge their way through the crowd and reach the booths subscribed to bonds, but the vast majority had to content themselves with looking at the screen idols from a distance and shouting greetings.

This was but the beginning, however. The real demonstration of the day began at 4 o'clock, when the stars were received on the east steps of the Capitol by Speaker Clark and a delegation of representatives and senators.

Immediately following the reception at the Capitol the parade started along Pennsylvania avenue for the ellipse in charge of Melvin C. Hazen, chairman of the committee on parades of the Liberty Loan Committee. Close behind the police came a section of the Engineers' Band, followed by a troop of cavalry. Carriages containing the players, members of the Liberty Loan Committee and the District Commissioners followed. Behind these came infantry, engineers and a battalion of marines.

Both sides of Pennsylvania avenue were lined and the crowd closed in behind the procession and followed to the ellipse, where tens of thousands already were assembled. Here an attractive spectacle was presented. The huge area of the ellipse was crowded, and towering above the crowd a score of booths, made in the form of giant projectiles, were to be seen, while overhead aeroplanes and seaplanes circled and rained down Liberty Bond literature.

Three large booths, with railings around them, had been erected for the stars, the plan being to have one in each. So great was the crowd, however, that it was with the greatest difficulty that the nearest one was reached.

Here Douglas, Mary Pickford and Charlie Chaplin, after a dash through the crowd, found themselves hemmed in on all sides, the space around them constantly growing smaller. The tens of thousands in the back were surging forward.

Chaplin and Fairbanks then mounted the tops of trucks and made addresses and kept the crowd shouting with merriment with many queer antics and characteristic remarks.

Taking time only to eat a hasty dinner, the bond workers and the screen stars set out early in the evening on motor trucks, gaily decorated with flags and posters, and loaded down with soldiers, sailors and bond salesmen, and scoured the business section of the city for bond subscriptions. Pennsylvania avenue was crowded and it was here the trucks operated most successfully, stopping 10 to 15 minutes at each crowded corner.

New York Greets Chaplin and Fairbanks.

A crowd of many thousands gathered before the New York Sub-Treasury building in Wall street Monday, April 8, to listen to the Liberty Loan speeches of Charlie Chaplin and Douglas Fairbanks.

The famous financial thoroughfare was jammed with human beings from William street to Broadway, while masses of enthusiastic sightseers overflowed south into Broad street and north into Nassau.

The meeting was opened a few minutes after 12 o'clock by Charlie Chaplin. Beginning his talk in a light vein, the comedian soon succeeded in riveting the attention of the big assemblage by his introductory pleasantries, which were shouted through a megaphone. He also gave some pantomime imitations of the German Kaiser being snowed under by a storm of Liberty Bonds. Then, suddenly swinging into a serious mood, Charlie warned the crowd against waiting until the last minute to buy its quota of "emancipation proclamations."

Immediately a bewildering array of hands shot into the air in response to the request. The crowd surged forward against the stone steps and abutments of the building, and Chaplin had to use his best vocal efforts to keep his admirers from storming the building and injuring themselves in the rush. As it was, fifteen were trampled on quite severely and were given first aid by the ambulances which were drawn up in the side streets.

Charlie then retired to give place to his friend "Doug," but the crowd roared so vociferously for his reappearance that "Doug" was obliged to carry him out over the heads of the reporters and Sub-Treasury officials behind whom Charlie had taken refuge. As an encore Charlie led the Twenty-second Regiment Band in a patriotic number.

Fairbanks then gyrated into view once more, wearing his famous golden smile, and the uproar broke loose all over again.

After both stars had wilted their collars on behalf of the Liberty Loan to the huge delight of the generous portion of the population of Manhattan Island that struggled for a foothold on the asphalt and sidewalks before them, they retired with other members of the party to the offices of Treasurer Martin Vogel. Following a brief rest, the party was then shown through the vaults of the Treasury.

The stars were the guests of Treasurer Vogel at luncheon at the Bankers' Club, and afterward walked up Broadway arm in arm to the Singer Building, followed by several thousand fans. Before they succeeded in getting into the Singer Building, however, police reserves had to be called to clear the crowd.

Police Safeguarded Mary Pickford's Tour.

Anticipating a record-breaking crowd the New York Police Department took extra precautions for the protection of the public Wednesday and Thursday afternoons, April 10 and 11, when from noon until after four o'clock Mary Pickford spoke in behalf of the Third Liberty Loan.

Wednesday at 12 o'clock Miss Pickford appeared at the Sub-Treasury; at 1.30 she was at the Liberty Bell in City Hall Park, and at 3 she addressed the audience at the Liberty Theater, Forty-second street and Fifth avenue.

This action was taken to prevent a repetition of Tuesday's mishap when fifteen people were hurt in the crowd when Douglas Fairbanks and Charlie Chaplin spoke. It was at first expected that she would personally take in the money for the bonds she sells, but fearing the crowd and the possibility of accidents it was decided by the Loan Committee that her efforts would end with the address, bond salesmen taking the subscriptions.

The precautions of the police were taken wisely, as great throngs attended every appearance of Miss Pickford.

Special Song Will Stir New England.

A special meeting of the managers and owners of the motion picture theaters and film exchanges of Greater Boston was held at the rooms of the league, 126 Pleasant street, Boston, Thursday, April 4, to consider ways and means by which the exchangemen and exhibitors could help boost the Third Liberty Loan campaign in New England.

Robert S. Weeks, in charge of the Liberty Loan Committee in New England, offered his Liberty Loan song to aid the drive. Slides are to be thrown on the screen of every motion picture and vaudeville house in New England until the drive is over.

Nathan Gordon moved that the chairman appoint a committee to distribute these slides throughout Greater Boston and arrange for singers in the Boston theaters. The motion was carried.

Famous Stars Speak for Loan in Philadelphia.

Mary Pickford, Douglas Fairbanks and Charlie Chaplin visited Philadelphia Monday, April 8, to aid the Third Liberty Loan drive, and despite the rain were greeted by many

thousands of admirers. A reception committee met the film stars and escorted them in automobiles to the Bellevue Stratford, where a special luncheon was served.

Undeterred by the rain, Charlie Chaplin at 1.30 P. M., on the balcony of the Statue of Liberty, for ten minutes addressed thousands who stood beneath umbrellas or crowded the windows or nearby skyscrapers on Broad street. No sooner did he alight from the balcony than a large number came forward and purchased bonds.

A Liberty Loan mass meeting scheduled for 3.30 in the afternoon at the Academy of Music was crowded to its entire capacity by 2.30, and when the notable trio arrived they found several thousand outside with umbrellas struggling to gain admission. The immense stage from which the stars spoke presented an attractive sight, being occupied in the center by the Marine Band, while soldiers, sailors, Women's Motor Messenger Service in uniform and the girls from the Southern High School dressed as Goddesses of Liberty formed the background. Over $75,000 worth of Bonds were sold by the trio of players, who secured this amount by mingling with the audience. During the evening the stars were entertained at a dinner given by Mrs. E. T. Stotesbury, and afterwards addressed another mass meeting at the Second Regiment Armory.

Every Michigan Exhibitor Helping Bond Sales.

Every exhibitor in Michigan is ready to boost and boost and boost for the Third Liberty Loan. At a meeting held Saturday, April 6, in the Paramount-Artcraft exchange, there were present Messrs. Fitzpatrick and McElroy, operating a circuit of twenty theaters; George W. Trendle, of the John H. Kunsky Enterprises; A. J. Gilligham, of the Empire theater; Ward Choate, chairman of the Four-Minute speakers for Michigan, and the local manager for every one of the film exchanges.

The matter of showing the government trailers and the Ford trailers "How and Why Liberty Bonds Are Made" and their distribution to the exhibitors was discussed, as well as committees were appointed to zone the state into circuits of ten theaters to each circuit, each circuit to receive ten trailers and frank tickets, so that the ten prints would be in constant circulation in the circuit.

The Ford Motor Company, through its motion picture department, has made an interesting film, "How and Why Liberty Bonds Are Made," which it is distributing free to as many theaters as possible, with the request that it be forwarded to another theater so that the film can have as many showings as possible while the Third Liberty Loan Campaign is on.

Buffalo Filmdom Plays a Big Part.

Buffalo filmdom is playing an extra big part in the Third Liberty Loan campaign. Daniel J. Savage, manager of the Paramount and Artcraft in that territory, heads the moving picture interests in the drive and is receiving hearty co-operation. Posters, banners, dodgers and other literature, special war pictures, tableaus, slides and patriotic music are all being used. Four Minute Men are another feature at the theaters.

A tableau, entitled "The Third Liberty Loan Girl," was featured by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, the week of April 7th. The offering made a fine impression. The poster, now familiar to everybody, was used as the model for the tableau. As the concert orchestra at the Hippodrome played a stirring march the reproduction of the poster in colossal size was disclosed. The coloring was superb—the girl in her white robe and flowing black hair standing against the background of blue sky unfurling to the winds the Stars and Stripes.

Douglas Fairbanks came to Buffalo on Thursday, April 11, in behalf of the Third Liberty Loan. The star made several Liberty Loan speeches and sold bonds. His hours in the city were so filled with activities that they almost taxed the physical capacity of even this active and athletic American.

Baltimore Has Lavish Liberty Day and Night.

There could be no better proof of Baltimore's ardent patriotism than the showing made on Liberty Day, April 6, When several of the downtown theaters were visited on April 6, in the afternoon, it was found that all were aiding the advancement of the Third Liberty Loan.

At the Picture Garden, 31 West Lexington street, Joseph Blechman had two Four-Minute men boosting the Liberty Loan. At the Blue Mouse Theater, 28 West Lexington street, Joseph Baylin is running a trailer at the end of his feature showing a waving American flag and a letter from Mr. McAdoo requesting the support of the Liberty Loan.

At the New Pickwick, 115 North Howard street, G. Horton Gaffney was running the McAdoo trailer and a patriotic screen telegram besides slides for shipbuilders. At the Little Pickwick, 312 West Lexington street, Jack and Irvine Levine were boosting it all they could. Louis A. DeHoff, the manager of the New Theater, 210 West Lexington street, has something to say about the Loan boosting in his program, on the back of which he usually runs a little announcement.

In the evening, at the Fifth Regiment Armory, where the Liberty Loan Cantonment is being held, called "Over There," the President delivered his thrilling message. And Edison's stirring picture, "The Unbeliever," was shown.

On Sunday afternoon, April 7, a monster benefit performance was held at the Parkway Theater, 7-9 West North avenue, to raise funds to maintain the United Service Club, for soldiers and sailors, on Fayette street at Park avenue. Bernard Depkin, Jr., supervising manager of the Parkway interests, arranged the whole affair.

On Monday came the big day at the Liberty Loan Cantonment, "Over There," when Mary Pickford made her appearance, accompanied by her mother, and raised $410,000 for subscriptions to the Liberty Loan. While in the city, Miss Pickford was entertained by the Liberty Loan Committee.

Date Changed for Drive in Minneapolis.

A change in dates for the local Liberty Loan drive in Minneapolis has made the plans of local exhibitors an advance co-operative proposition. Manager Julius Johnson of the New Garrick and Manager Charles Branham of the Strand booked patriotic films, "Lest We Forget" and "The Kaiser, the Beast of Berlin" respectively, for showing the week of April 7, believing the local Loan drive would begin on April 6 as originally announced. However, after the exhibitors had their plans completed, the Liberty Bond committee decided to postpone the drive and begin it on April 15. The big Liberty Loan parade, however, was put on according to schedule on Saturday, April 6, despite a heavy rain, and as a result the several thousand people who witnessed the parade and participated in it made a dash for the theaters as soon as the marching was over. The Liberty Loan publicity committee has announced that Douglas Fairbanks will address local audiences at several halls on April 17.

In St. Paul Fairbanks will speak at a big meeting at the Auditorium, which seats 7,000, and it is also possible that he will say a few words to an audience at the New Garrick theater in that city.

Practically all of the downtown Twin City theaters are boosting the third Liberty Loan by their newspaper advertising and by using trailers and slides on their screens and by allowing various speakers to address their audiences speaking on the benefits of the loan.

Chicago Leaving No Stone Unturned.

Although handicapped by lack of time, the motion picture committee of the Seventh Federal Reserve District, of which Chicago is the headquarters, had its campaign under full steam on the opening day of the Liberty Loan Drive. The particular activity assigned to this committee was that of motion picture co-operation with a view to securing the greatest possible amount of publicity via the screen.

At its preliminary conference, the committee, of which Evan A. Evans is chairman, decided that its foremost problem was to secure the interested co-operation of the exhibitor and not a mere perfunctory compliance with requests.

So it was decided to concentrate on a series of ten fifty-foot trailers. These trailers were selected with a view to visualizing the fact that we are really engaged in a terrible struggle with a barbarous enemy. They show scenes of the devastation wrought by the Huns in Belgium and France; attacks on women and children, and, without the use of any pictures that will offend the most sensitive, demonstrate that the Liberty Loan is an absolute necessity for self-protection of home and family, as well as the safest investment in the world.

The films were prepared under the supervision of Lucius Wheeler of Selig and Andrew J. Callaghan of Essanay. The Pathe Exchange, through P. A. Parsons of the publicity department, generously contributed cut-outs from news weeklies that have never before been shown. The co-operation of the news weeklies has also been brought into play, and this work was under the direction of Terry Ramsaye of the Mutual Film Corporation.

The trailers will be distributed by the chairman of the exhibitors' committee of the various states. In Indiana Robert Liebler and Charles Olson, of Indianapolis, will handle the distribution; in Iowa Mr. Blank, of Des Moines; in Michigan Al Gilligham, of Detroit; in Wisconsin Leo Landau and Tom Saxe, of Milwaukee.

The distribution for Chicago and adjacent territory will

Scenes from Liberty Loan Film Made and Donated by Douglas Fairbanks.

be in charge of Joseph Hopp, the chairman of the exhibitors' committee, and Kenneth S. Fitzpatrick Jr.

Adolph Zukor in Liberty Loan Drive.

Saturday, April 20, has been named Adolph Zukor Motion Picture Day, in honor of the president of the Famous Players-Lasky Corporation by the State Women's War Relief, in its Libtry Loan Drive. The Liberty Theater in front of the Public Library on Fifth avenue and Forty-second street will be turned over to Mr. Zukor on this day for a big drive for Liberty Bond subscriptions, together with a traveling theater, which will appear at prominent theatrical and motion picture centers throughout the city.

A big campaign for this day is now being prepared by Mr. Zukor in collaboration with Katherine Emmet, chairman of the Liberty Loan Drive of the Stage Women's War Relief, and many famous motion picture stars have already promised to make public appearance to sell bonds. Among those who are expected to make personal appeals are Pauline Frederick, Elsie Ferguson, Lina Cavalieri, Jack Pickford, George M. Cohan, Marguerite Clark, Billie Burke, Crauford Kent, Anton Loos, Courtenay Foote, Gertrude McCoy, Frank Losee, J. W. Johnson and other popular screen players.

Many of Mr. Zukor's friends in and out of the motion picture trade have already promised to devote their entire time and effort toward the sale of Liberty Bonds on April 20 and a large force of well-known persons in motion picture and theatrical circles aside from the stars will do their bit on this day. Record subscriptions have already been pledged and a big drive for Uncle Sam's war fund is assured.

Fairbanks Makes "Swat the Kaiser."

Douglas Fairbanks will be conceded to have established a new record in allegorical plays in "Swat the Kaiser," a whirlwind production which tells a convincing story in half a reel. The picture was produced by the Douglas Fairbanks studios at the request of the Liberty Loan Committee, and will be distributed by the Federal Reserve Banks throughout the country.

The pictured story is a fight to the finish in the roped arena between Fairbanks personifying Democracy and "Bull" Montana as Prussianism. Democracy is seconded by Gustav Von Seyffertitz in the makeup of Uncle Sam, and the bottle holder for Prussianism is Death, impersonated by Tully Marshall. E. Lyons Gleason, as Father Time, is the third man in the ring as referee. The costuming has been given a great deal of attention, and the various characters are startlingly realistic.

The fight lasts three furious rounds, at the end of each one of which Helen McKern, as Justice, throws into the scales the First, Second and Third Liberty Loans, which bring down the balance.

Daly Appears as Four-Minute Man

Star of "My Own United States" Speaks at Rivoli, Where His Picture Is Shown.

ARNOLD DALY opened the drive for the Third Liberty Loan at the Rivoli theater, New York, on Sunday evening, April 7, when Metro's historical American drama, " My Own United States," starring this distinguished actor, was the feature attraction. By special appointment from Joseph B. Thomas, of the Committee on Public Information at Washington, Mr. Daly appeared as a Four-Minute man to "fire a broadside" announcing the coming drive for the new Government Loan.

The entire program at the Rivoli was of a patriotic nature apropos the occasion. Dressed in military uniform, the Rivoli quartette sang the inspiring song, "My Own United States." The Metro historical American photodrama, the main feature of this historical program, has been declared by President Richard A. Rowland and the entire Metro organization as worthy of bearing the majestic title of "My Own United States."

Dobbs Takes Interest in Palisade Laboratory

Developing and Printing Expert Will Have Supervision of All Work in New Jersey Factory.

GEORGE DOBBS, who recently severed his connection as superintendent of the Triangle Laboratory at Fort Lee, N. J., has acquired an interest in the Palisade Laboratory, at Palisade Park, N. J., and has taken complete charge of this place, which will be devoted to general film printing.

"I have remodeled the plant," Mr. Dobbs declared, "and enlarged the capacity. A new crew has been installed, among them my old developer and color man, who has worked with me for a long time and understands my formulas for tinting and toning.

"It is my intention to handle only a limited amount of work, catering to those firms that appreciate exceptional photography and desire a clear picture and double tones and double tints to bring out effectively the scenes portrayed. I will guarantee that every negative printed will have my personal supervision.

"In special instances I am prepared to bring up faulty negatives, and make dissolving scenes, etc., which have been neglected in the camera, doing this on the printing machine through a method of my own.

"For a long time I have turned out more than a million feet of film per week, and in this new laboratory, with greatly decreased output, I have no hesitancy in assuring my clients of the quality of work they will receive."

Chaplin to Don United States Uniform

Report From Los Angeles Is That Comedian Has Been Drafted and Will Report in June.

Los Angeles, April 15.

CHARLIE CHAPLIN has been drafted and expects his call in June, it was announced at his studio today.

Although he is an Englishman, Chaplin has waived rights and expects to wear the United States khaki in a short time. Chaplin is now touring the country selling Liberty Bonds.

The Motion Picture Exhibitor

New Haven Exhibitors' Banquet

Enjoy a Fine Dinner, Subscribe $50,000 to Liberty Loan and Have General Good Time.

THE second informal banquet of the Motion Picture Exhibitors' Association of New Haven was held Tuesday evening, April 9, at Mainster's Cafe Heublein. W. Spragg, of the Olympia, acted as toastmaster, and as prelude offered a toast to President Wilson. During the eats the guests were entertained by vaudevillians from the Palace and Bijou theaters. Mayor David E. Fitzgerald was the first speaker. He expressed his appreciation of the great work done by the "movies" in aiding the Red Cross and other charitable organizations of the city by their Sunday shows. "There has been a great influx of working girls to this city," said the mayor, "and money from the fund derived from you moving picture people will be used in providing decent lodging houses for them."

The mayor announced that he would call for contributions to the Liberty Loan. He first called on "Moe" Slepack, who promptly contributed $5,000; S. Z. Poli followed with $10,000; the Palace staff with $5,000; Mr. Sagal for the Bijou with $5,000. Many of those present followed with pledges for subscriptions varying in amount from $50 to $1,000. The amount subscribed totaled $50,000.

Major Ullman, the next speaker, remarked that the mayor's views and his were sometimes at variance, but that they agreed perfectly so far as moving pictures were concerned. His words were almost identical with those of Mr. Fitzgerald and expressed the same appreciation and praise of what the cinematograph is doing for the people of New Haven.

A stirring address by Postmaster Troup was followed by a speech by Mr. E. M. Horstman, of Boston, secretary of the National Exhibitors' Association. The local voted unanimously to join.

Samuel Grant, of Boston, extended a cordial welcome to all the Connecticut exhibitors to attend the convention and exposition of the National Exhibitors' League of America at Boston the week of July 13 next.

Those who attended were:

Guest Table—Moses Slepack, Oscar Cooper, Lesley Mason, Philip Wittsten, Sam Spedon, Sam Grant, Ernest H. Horstmann, Wm. E. Spragg, David E. Fitzgerald, Louis M. Ullman, S. Z. Poli, John J. Lane, Louis M. Sagal, A. J. Sloane, Philip Troup.

Others were: Thos. F. McLaughlin, L. A. Doty, Frank J. Scully, Maurice Caplan, Wm. Preston, Henry T. Scully.

White Way theater, Jesse Skinner, Sherman Raynor; Triangle Film Corp., B. E. Wilks, J. E. Laighton; Adolf June, manager Winchester Avenue theater; Lyric theater, Louis Luippold; W. H. Wood, Dixwell theater; Mr. Leighton, American, Bridgeport; M. A. Heanue, Oak theater, Bridgeport; Charles D. Uvono, Strand theater, Stamford; George J. Charron, Hoffman Four Square Pictures, Boston, Mass.; Frank T. Listage, M. H. Rabanus, U. S. Official War Pictures, Boston, Mass.; John L. Cannon, I. J. Hoffman, George J. Horwitz, New DeWitt theater, New Haven; J. C. Leighton, Boston Photo Play Co.; Herman Refkin, Eastern Feature Film Co.; Edward A. Golden; Harry Asher, N. E. district manager of Famous Players-Lasky Corp.; Joseph Saperstein, Bridgeport Hippodrome and Bristol theater, Bristol; Claude Frederick, Olympia; J. K. McIntyre, Bentley Studios, New York; J. W. Cone, Peter Trenchi, Ray E. Reilley, Anna McMahon, Ollis Edwards, Eva McMahon, Harlan Coghlan, Al Settle, George A. Otto, Harry Morrison, Sydney M. Spedon, Joseph H. B. Cott, Eastern Feature Film, Boston; Morris Diamond, Life theater; Louis Praeger manager, and John J. Gentile, proprietor, Liberty theater; Benjamin Slade, attorney for Poli circuit; H. L. Lavietes, Pequot theater; George M. Fahy, James R. Cook, moving picture censors; Joseph Pergola; Louis Coppola; Nathan Furst, Fox Film; Morris Joseph, manager Orpheum theater; Morris Pouzner, Artcraft and Paramount; John G. Moore, Stamford; Anthony Guornico, Stamford; Joe Lee, Select Pictures, New York exchange; Harry Olshan, Pathe exchange, New York; S. F. Clark, George Kleine System; Charles R. King, Universal; William Weisfeld, Universal Film; William C. Hall, Universal Film; Dr. de Waltoff, White City Park; C. G. Willard, White City Park; Abe Rosen, of the Rosen Film Delivery System; Henry Germain and Sam Rosen, Rosen Film Delivery System.

Dallas Exhibitors Start for Convention

Session at San Antonio Advances Date of Meeting to Fool the Bone-Dry Law.

THE government's "agin" chartering trains, but Texas moving picture exhibitors and exchangemen did the next best thing—they chartered two cars for the San Antonio convention, and left Dallas on the night of April 7 for the big meeting. Dates for the session were moved up, to April 8, 9 and 10. You see the state goes bone dry on April 15, and the original date was that very one. 'Twouldn't do, as somebody pointed out, so the change was made. North Texas exhibitors came down to Dallas on Saturday and left with the crowd on Sunday night.

Undoubtedly some good reports were made as to improved conditions. Things haven't been altogether to the good, because of the continued drought. But in the last three weeks the drought has been pretty generally given a severe setback by old General Rain. Some sections of the west still need moisture and need it badly, but the general situation has shown a vast betterment, according to all reports.

It has been suggested that one thing the convention might consider is the matter of bookings in some Texas towns. There's an anti-trust law in Texas and a mighty stringent one. It is said on the best of authority that in not a few Texas towns, and fairly good-sized ones, too, the booking proposition has become "sewed up" so that a fellow with a picture to sell can deal with only one man, under a local arrangement by which various pictures are parceled out. I talked to one states right man who intimated that the proposition had gone to such an extent that he really feared the esteemed attorney general might "horn in" at any moment. Whether he was speaking in the chagrin of a personal experience and with cholera as a result of finding the bars all up, I do not profess to say, but his intimation was mighty strong.

D. H.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Northwest Branch Exhibitors League at Minneapolis, Minn.....May 6 and 7
Clyde H. Hitchcock, 357 Loeb Arcade, Minneapolis, Minn.

National Exposition Moving Picture League of America at Boston.....Week of July 13

Kansas Branch Exhibitors' League at McPherson, Kan. .....April 22, 23

Florida Branch Exhibitors' League at Daytona, Fla. .....May 7, 8

Exhibitors' Co-operative Organizations Meet

Hold Two-Day Session at Hotel Astor and Agree on Mutual Plan of Operation— Pettijohn Presides

AN OPEN meeting of the exhibitors and others of the industry was held at the Hotel Astor in New York City on Monday, April 8. There were present at least forty-five exhibitors and fifteen producers and distributors from different states. The subject under discussion and consideration was a co-operative booking plan, from producer to exhibitor direct.

Charles C. Pettijohn, who presided, without mentioning names, but evidently referring to the United Theaters plan, said he did not believe in exhibitors being producers and did not favor the plan. He made the point that all such movements had failed, because of the fact that the plans had not been exhibitor controlled. Those which had been established and were working on a national scale had brought more distress to the exhibitor than relief by overbidding for popular stars, and then boosting rental prices.

Frank J. Rembusch, of Indiana, explained a working chart of a proposed exhibitor-owned co-operative association, which he had hurriedly prepared as the basis for a discussion. In the course of his remarks he made a direct statement that the Paramount Company would dominate the market if exhibitors didn't get together.

William S. Sherrill, president of the Frohman Amusement Co., expressed the hope that some sort of a practical co-operative association could be organized as the result of the convention and said he had come to the conclusion that such an organization would have to be effected by the exhibitors as the independent producers had found, by practical experience with the Producers to Exhibitors Affiliated, their inability to do so. Unless such an association was formed, the independent producers could not remain in business. He further said: "A gentleman in the room (looking at C. R. Seelye of the United Booking plan) had made the assertion, if the producers did not favor their plans they would produce pictures themselves. He further declared that if the company which the gentleman represented decided to go into the producing business, he would sell his interest in the Frohman Company at a reduced rate."

Sydney S. Cohen, president of the Exhibitors' State League of New York, also associated with the Exhibitors' Booking Syndicate, incorporated in the State of New York, outlined the plan of the latter, which is very similar, if not identical with the Producers to Exhibitors Affiliated. He announced that "The Syndicate was made up of Manhattan, Brooklyn and Bronx exhibitors' leagues, together with the promised affiliation of many leagues in the northern part of New York. Already they have purchased two features from Harry Rapp, namely. 'The Struggle Everlasting' and 'An Accidental Honeymoon.' The former would be rented for $35 first run and $19 for second run, the latter for twenty-five first run and twelve and a half for second. The Syndicate was formed to do away with a large number of big salaries for executives and employees who drew fifty to one hundred dollars a week unnecessarily." The distributing outfit of the Syndicate consists of a small office in the Godfrey Building and it employs a booker and a stenographer. Continuing he said: "The Syndicate is operated independently and its supply is limited at present, but we have already demonstrated the value of its plans to exhibitors and producers as both economical and equitable. I am opposed to any co-operative undertaking unless the control of such an association is invested absolutely in the hands of exhibitors. We don't want to pay the freight, and let one or two fellows get all the gravy," the speaker said. "Nor do we want to finance any organization where the money isn't under our immediate control. We are capable of exerting our own booking power and doing it justly to everybody concerned, including the producer. We must play fair with him or soon we are going to be in the position where there will be no independent producers, and we'll have to dance when one or two monopolistic groups of producers crack the whip. I am unalterably opposed to any stock promoting proposition, or any proposition which will put the producer at the mercy of any small group of men, who may dictate to him what he will or will not get for his product."

Harry Rapf, by request, rose to indorse Mr. Cohen's statements as relating to the purchase of the two pictures named and acclaimed his faith in the co-operative plan of booking and his willingness to help the exhibitors exploit it, by being a pioneer, as he had always been, in the experiment and to test its practicability.

Byron Park, of the Inter State Exhibitors Club of Salt Lake City, Utah, which comprises a number of smaller exhibitors of six adjoining states in his territory, gave a very clear and full account of the success of the co-operative plan as instituted by himself and one exhibitor from each town, not including the larger cities. They buy their pictures from producers on practically the same plan as that outlined by the Producers to Exhibitors Affiliated and distribute them in the same way. He said: "Exhibitors must get together to combat the senseless competition in the industry, which is making it impossible for anyone booking the stars to make any money. Such an organization could never be effected, unless financed from the outside by someone who was delegated with the power to go out into the territories and organize such associations on a practical business basis. There is no need for a highly-salaried stock promoting company, put forward under the guise of an exhibitors' movement that would take the money of the exhibitors out of their individual territories."

The meeting, which by this time developed into a convention, adopted a motion for the appointment of a committee to consider the whole subject of co-operative booking and report back to the convention the following day. This committee consisted of the following names: Sydney Cohen, chairman; Harry Crandall, Washington; Thomas Hamlin, Minneapolis; Alfred S. Black, Rockland, Me.; Frank Rembusch, Indianapolis; Byron Park, Salt Lake City; Fred Herrington, Pittsburgh; W. C. Hunt, Wildwood, N. J.; John Manheimer, New York; M. Spiers, Philadelphia; Nixon Nirdlinger, Philadelphia; Louis Frank, and Joseph Hopp, Chicago.

The convention then adjourned to meet on the following day.

Tuesday's Meeting.

The meeting was called to order at 11.30 a. m. Tuesday. It was recommended that the committee on co-operative booking be continued, and as new units are completed it appoint a new member to serve on it until a final national co-operative organization is completed. It was announced that the committee had appointed a sub-committee of five to take up with the various other interests the proposals they had to offer. The meeting then adjourned until 4 p. m.

At the afternoon session, the committee appointed to interview the United Picture Theaters, Inc., reported the result of the interview. It appears from the reports from different members of the committee that it had suggested to the U. P. T. that some combination might be made by the United with the different other co-operative plans and the best plan of all be adopted as one complete whole. To this proposition the U. P. T. agreed, providing that fifteen representatives of the other plans each put up a like amount, $10,000, that the five organizers of the U. P. T. had invested. It would take $200,000 to put the U. P. T. plans in operation and the $150,000 with what the U. P. T. had put up, would provide the necessary amount. The committee asked the name of the depository of the money received by the U. P. T. from the sale of its stock. In answer to this question, they were told that it was in the keeping of the organization, but they were trying to make arrangements with some bank or trust company to act as trustee. The U. P. T. proposition was rejected.

C. R. Seelye, of the U. P. T., was then given the privilege of the floor At considerable length and in minutest detail Mr. Seeley entered into his own conception of the co-operative system as applied to film distribution. He started back in an Ohio village, where he hails, and told of his own advancement in the film industry.

"For every job I've lost I have come into a better one," said Mr. Seeley. "When U. P. T. is put across, I am going to retire and go into food distribution, for there is a larger field for me there than in motion pictures." This remark was later reverted to by Sydney Cohen, who remarked that Mr. Seely was late in his determination to enter the work of food distribution.

"It would have meant thousands of dollars to me," said

Mr. Cohen, "if Mr. Seeley had entered food distribution three or four years ago. My own business would have been in better shape and I would have been saved a great deal of money, for Mr. Seeley has certainly made things lively for me during his time with Vitagraph, Pathe and elsewhere in the film game."

Stenographic reports of the various remarks and talks during the discussion would have made "good reading" for the trade. It was not the intention of the speakers that their talks be recorded and printed, and no really good service could be gained by reporting all of the speeches.

The discussion resolved itself into a battle of wits and words, with Mr. Seeley defending himself, his remarks, and his distribution plans, cleverly parrying the verbal thrusts of his tantalizers. Late in the afternoon an effort was made to segregate the exhibitors into a session by themselves. This move gave the various promoters of co-operative plans an uneasy few moments.

Mr. Pettijohn, in the chair, was challenged by Mr. Seeley as to the propriety of Pettijohn remaining.

"I'll go right out with you," said Mr. Pettijohn.

"But I am an exhibitor," said Mr. Blumenthal, of the U. P. T.

"You shall remain," said Chairman Pettijohn. "And furthermore if anybody else wants to remain let them so signify their wishes and I'll put any motion that may be made and seconded."

There was a spirited hubbub; the exhibitors wanted to meet alone, while some of them wanted the Plan Magnates to remain. Pettijohn asked that he might be relieved of his gavel, that he might take the floor and attempt to straighten out the diplomatic tangle that was momentarily increasing in fury and intenseness.

"I move that we adjourn," said one of the exhibitors.

"Adjournment is always in order, and the motion is never debatable," said the chair, as several Plan Magnates began raising their voices in protest. Put to a vote the motion to adjourn was noisily carried.

"There's your meeting," said Pettijohn the instant he was free to speak. "Do what you like with it." And everybody went to dinner.

After dinner the permanent committee went into executive session at the Astor Hotel. The following report is announced to be the result of its deliberations:

"Based on the demand of the exhibitors present at the convention that each of the exhibitor units comprising such a national booking association should control their own funds, and that these funds should remain in trust in each individual territory, the committee succeeded in drafting what is declared a workable, practical plan, which will do away with any of the objections of stock promotion, and at the same time give exhibitors a consistent schedule of releases at material concessions in price.

"The plan is predicated on one of several propositions submitted to the gathering by the promoters of various co-operative booking schemes. It provides for the operation of exhibitors' booking units, bound together for the purpose of the purchase of pictures in a central organization, the offices of which are to be located in New York and Chicago, and the representatives of whom are to be stationed in each of the units for the purpose of co-operating with the exhibitors in the marketing of their films in these territories.

"The selection of film is to be made directly by the exhibitors themselves, etc., to be passed upon by the board of directors of each unit before a franchise is awarded the producer.

"Upon the acceptance by a sufficient number of units to guarantee the cost of the productions, the producer is to be given the right to market his offerings through the new organization by a contract, which provides for a sixty-day cancellation clause. Six independent producers have already made application for membership, and it is understood that consideration is being given to several others. The sponsors of the plan declare, however, that the movement, as they term their undertaking, is too broad in conception, that it may easily embrace a large share elastic in its possibilities of the producing interests.

"The exhibitors are to receive, in addition to a substantial concession in rental prices, a fifty per cent. interest in the excess profits earned by the pictures in their individual territories.

"Already formed and operating are the Exhibitors' Booking Syndicate of Greater New York, the Associated Theaters, Inc., of Minneapolis; the Motion Picture Theater Association of Illinois, the Associated Theaters, Inc., of Illinois; the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania, the Exhibitors' Booking Association of the Inter-Mountain States, the North and South Carolina Exhibitors' Booking Association, the Exhibitors' Booking Association of Michigan, and the Tri-State Exhibitors' Circuit of Pittsburg and Exhibitors' Booking Association of Indiana.

"With these as a nucleus, work will be started immediately upon the organization of other units in territories not covered, and the hope is that the organization will be ready for the release of pictures within thirty days."

Among those present at convention were: Harry Dull, of Detroit; Ira H. Simmons, New York; William McGee, of Detroit; Harry M. Crandall, of Washington, D. C.; I. N. Wids, W. C. Hunt, Wildwood, N. J.; Fred G. Nixon-Nirdlinger, Philadelphia; M. Spiers, Philadelphia; M. E. Felt, Philadelphia; J. M. Schine, Gloversville, N. Y.; William L. Sherrill, Frohman Amusement Corporation; H. A. Palmer, New York; Moe Streimer, New York; Joseph S. Klotz, New York; John T. Collins, Rutherford, N. J.; Kind Perry, Detroit; C. R. Seeyle, United Pictures Theaters, Inc.; Milton M. Goldsmith, New York; Tarleton Winchester, Pathe, New York; M. R. Nutting, Toronto, Canada; Sydney S. Cohen, New York; Samuel Berman, Brooklyn; Sam Spedon, Motion Picture World; Jesse Goldburg, New York; W. F. Rodgers, New York; Harry Rapfl, Oscar I. Lamberger, Ivan Film Production; Chandos Brennon, representing Herbert Brenon Productions; H. A. Brink, Grand Rapids, Mich.; Edward N. Brink, W. W. Hodkinson Corporation; I. Sanders, Brooklyn; Joseph A. Golden, president Triumph Film Corporation; A. Silverstein, New York; Alfred S. Black, Rockland, Me.; Raymond Pawley, treasurer W. W. Hodkinson Corporation; C. S. Nordlie and C. E. Shurtleff, W. W. Hodkinson Corporation; J W. McKay, Paralta Players; Lester Park, Lillian Walker Productions; F. J. Herrington, Pittsburgh; Frank Rembusch, Indianapolis; Byron Park, Salt Lake City; John Manheimer, New York; E. Lanning Masters, New York; Louis Frank, Chicago.

Subsequently delegates from other sections, particularly Chicago, arrived so that the gathering was considerably enlarged on Tuesday.

Convention Afterthoughts

By Sam Spedon.

THESE notations, and those made in our report of the Hotel Astor meeting, are the high spots of the discussion touching upon and appertaining to the subject of co-operative booking, from producer to exhibitor. From them we are led to believe that the exhibitors are determined to formulate and work out some plan to eliminate the high cost of pictures and secure some equitable basis of rental prices and do away with excessive salaries of stars and executives, which add to the cost and complicate methods of distribution. Merritt Nutting, of Montreal, Can., for instance, said: "In Northwestern Canada we have twenty-two theaters and eleven exchanges."

Secondly, from the opinions expressed by some of those present, the exhibitors fear domination by large distributing companies.

Thirdly, we are led to believe that the exhibitors and producers are greatly absorbed, we might say all absorbed, in this question of co-operative booking. If the plan is put in operation it is probable that there will be several groups of exhibitors scattered over the country ministered to at minimum cost by a central distributing exchange, and whatever plan is eventually found most practical will be general. Necessarily these groups would comprise all the smaller theaters, which are in the majority, as well as most of the larger, provided pictures of quality were secured to insure the patronage of the public. It will largely depend upon the exhibitors of each group holding together and co-operating.

We must not overlook one thing, even if the co-operative plan becomes general. There is always going to be a field for special features, such as "Hearts of the World" and similar productions. The creators of such pictures are going to make them a special attraction, if they can, and they will exploit them as special attractions as long as they can, even if they have to run them in specially rented theaters or have to establish a chain of theaters throughout the country in which to show them. There is nothing that can stop any organization of producers doing this, and this they will do, regardless of the exhibitors, who cannot afford to pay them their price. If such a thing should come to pass, it would in no way interfere with the exhibitors' co-operative plans. It would simply create two separate and distinct classes of exhibitors in every large and prosperous center.

Tennessee League Holds Session

First Annual Meeting of State Exhibitors in Nashville April 9—List of Members.

THE first annual meeting of the Motion Picture Exhibitors' League of Tennessee convened Tuesday morning, April 9, at the Hermitage Hotel in Nashville. The morning session, called for 10 o'clock, was postponed on account of late arrivals from over the state, and the first business taken up at the afternoon meeting.

The Tennessee league was organized on June 17, 1917, at Memphis, with Charles A. McElravy, of the Majestic Amusement Company in that city, as temporary president. J. F. Duthrie, of the same company, was appointed temporary secretary to serve until the annual meeting. These two officials took charge of the meeting upon their arrival at Nashville.

Organization of the league took place at the instance of the Motion Picture Exhibitors' League of America, with which the Tennessee division is affiliated. The complete membership of the association is as follows:

M. J. Vosse, American theater, Memphis; C. M. Blackburn, Bell, Springfield; Milton Starr, Bijou, Nashville; A. R. Richards, Beauty, Memphis; Coppenbarger & Jackett, Palace, Covington; Crescent Amusement Company, Fifth Avenue, Rex, Alhambra, Elite, and Crescent, Nashville; William Wassman, Knickerbocker and Crystal, Nashville, and Rex and Majestic, Knoxville; W. G. Carter, Princess, Greeneville; W. L. Lawrence, Dixie, Paris, and Dixie, Humboldt; C. S. DeSeays, Gaiety, Kingsport; Carson Bradford, Strand, Nashville; Frances Theater Company, Vaudette and Frances, Dyersburg; J. Gutman, Columbia, Bristol; Joseph Mascari, Daisy, Memphis; C. W. Glass, Star, Trenton; Sam Zirilla, Grand, Memphis; W. B. Henderson, Dixie, Ripley; Hendley Brothers, Vogue, Columbia; R. T. Hill, Dixie, Tullahoma; W. H. Horner, Bohemia, Cleveland; Joe Goldberg, Lillian, Clarksville; Majestic Amusement Company, Majestic and Edisonia, Johnson City; J. F. Marshall, Colonial, Nashville; Majestic Amusement Company, three Majestic and two Empire theaters, Memphis; G. Barasso, Metropolitan, Memphis; Cowan Oldham, Dixie, McMinnville; C. B. Patterson, Best, Pulaski; J. C. Tune, Dixie, Shelbyville; J. N. Fisher, Princess, Morristown; E. A. Schiller, southern manager for the Marcus Loew enterprises, Lyceum and Princess, Memphis; M. J. Vossi, Rex and American, Memphis; W. Y. Silvertooth, Princess, Fayetteville; Strand Theater Company, Strand, Chattanooga; Frank Dowler, Jr., general manager Signal Amusement Company, Alcazar, Fine Arts, Superba, Rialto, Royal, and New Lyric, Chattanooga, and the Strand, Knoxville; D. L. Williamson, Lyric, Jackson; G. T. Williams, Dixie, Mt. Pleasant; Marlowe Amusement Company, Marlowe, Jackson.

One of the first steps taken by the league was to pass resolutions pledging the support of the moving picture men of Tennessee to the government in the promotion of the Liberty Loans, sale of thrift stamps and war savings certificates through the use of slides and in tendering the various picture houses to the Four-Minute men.

At the afternoon meeting preliminary matters incident to the business session were brought up, but no matters of importance were entered into. Most of the time was spent in getting acquainted with one another, and in a general discussion of business topics. The meeting adjourned, following which the delegates attended the Princess and other shows in the city through the courtesy of Nashville exhibitors.

At the Tuesday session the number of new arrivals supplemented the members of the league on hand. A lively discussion of topics of the day was taken up, occupying the principal part of the meeting. The president pro tem in delivering his address at the Tuesday session declared that the organization was yet too young to attempt any radical legislative measures, but that the interest aroused among exhibitors over the state was gratifying in the extreme.

The chairman declared that there were many things which needed correction in Tennessee, including a regulation of censorship conditions, new legislation on the question of taxes, a more intimate relationship with state legislators, and other matters of a general nature. He declared that moving pictures in this state suffered a serious handicap following America's entry into the war, but that conditions are rapidly assuming normal proportions, and that through the added prosperity coming to the South by reason of the great munitions plants and war orders of this section, the business in general was growing rapidly.

Mr. McElravy's talk on "The Motion Picture Business and Its Place in the Industrial World," in which he traced the business from its infancy to the present time, showed an intimate acquaintance with the country's film activities.

Following an all-day discussion of business conditions it was decided to hold the next annual meeting in Chattanooga on May 5 and 6, 1919.

Charles A. McElravy was re-elected president for the ensuing term and J. F. Duthie secretary. The address of both these officers is 49 South Main street, Memphis. Dues have been fixed at $12 annually for each house.

The following additional officers and committees were appointed: Tony Sudekum, Nashville, first vice president; Carson Bradford, Nashville, treasurer; F. H. Dowler, Jr., Chattanooga, second vice president.

Executive committee: Geo. W. Keyes, Johnson City; T. F. Cleveland, Lebanon; Milton Starr, Nashville.

Legislative committee: Tony Sudekum, Nashville; E. A. Schiller, Memphis; George W. Shorey, Knoxville.

Northwest Exhibitors to Meet

Will Hold Convention in Minneapolis on May 6 and 7—Much Business to Transact.

IT HAS been decided to hold a convention of the exhibitor-members of the Motion Picture Exhibitors' Corporation of the Northwest at Minneapolis, May 6 and 7. At a meeting held last week Dan Eselin, owner of the University theater, Minneapolis, was elected chairman of the committees in charge and he has appointed the following committeemen. All are of Minneapolis except where otherwise specified:

Executive—Ed. Flynn, manager Fox Film Corporation; Charles Stombaugh, manager Standard Film Company; Sid Lewis, manager Rialto Theater Supply Company.

Entertainment—W. A. Steffes, Northern theater; Dan Eselin, University; P. E. Hayes, Nokomis.

Publicity—W. A. Steffes, Northern; O. Rowe, Bluemouse, St. Paul; Charles G. Branham, Strand.

Reception—B. B. Watson, New Garden; Ed Hinz, Cozy; Al Hill, Grand View; George Garrish, Third Ward theater.

Badges—P. E. Hayes, Nokomis; W. G. True, Princess.

Program—D. W. Chamberlin, Empress; Fred Upham, Rialto; Mr. Martin, Lyndale.

The entertainment committee has announced a big cabaret for the last day of the convention at the West Hotel. The chief object of the meeting of exhibitors is that of business, however. All members are urged by the officers and committees in charge not to fail to attend, as a number of important questions are to be disposed of.

FLORIDA EXHIBITORS TO MEET MAY 7 AND 8.

Secretary A. H Labelle, of the Florida branch of the Exhibitors' League, announces that Florida exhibitors will hold their state convention at Daytona on Tuesday and Wednesday, May 7 and 8. Every exhibitor in the state of Florida is urged to be present and take part in the discussion. It is expected that matters of importance to the exhibitor will be discussed.

KANSAS EXHIBITORS' MEETING CALLED.

The Kansas branch of the Exhibitors' League will hold a convention at McPherson, Kan., on April 22 and 23 There is much important business to be considered at this meeting and exhibitors are, therefore, urged to be present. Further information can be obtained from Secretary Charles H. Barron, Augusta, Kan.

GERARD PICTURE SHOWN TO MINISTERS.

"My Four Years in Germany," founded on Ambassador Gerard's experiences in the German Empire, was shown at the annual conference of the Methodist ministers of New York State in Grace Church, Newburgh, on Friday, April 5. Five hundred ministers were present, following a banquet in the church.

At the showing of the picture at the church in the evening the Rev. Christian F. Reisner, of Grace Methodist Episcopal Church, New York City, addressed a few remarks to his colleagues on the value of motion pictures in religious work. The picture was projected by a Simplex.

KEYSTONE SUES NEW APOLLO FEATURE FILM.

The Keystone Film Company filed an action in the United States District Court on April 11 against the New Apollo Feature Film Company and Hugo Maienthau, charging that the defendants are guilty of infringement of the company's rights to the exclusive release of the Mack Sennett production entitled "Dough and Dynamite," featuring Charles Chaplin.

The plaintiff demands injunctive relief, an accounting, and asks that the alleged infringing films be impounded by the court.

Motion Picture Option Bill Dead

Stiff Fight Made in Senate to Pass Measure, But Those Behind It Could not Overcome Opposition.

Albany, April 13.

WITH a final gasp during the morning session of the Senate, when Senator Thompson, introducer of the bill, made a final effort to bring it forth from "General Orders," the Motion Picture Option Bill died in the concluding session of the 1918 Legislature here today. Many other bills suffered a like fate in the "graveyard of bills," officially known as "General Orders." The fight made by the motion picture interests in behalf of legalizing motion picture shows on Sunday throughout the State was admittedly a good one, started rather late in the session perhaps, but well handled when once on its way. Worded a trifle differently and the bill would have had the support of Senator Elon R. Brown and in all probability been more successful. Senators and Assemblymen, discussing the bill following the close of the session, admitted that there was the strongest kind of an argument in these days of high cost of living for Sunday attractions for men and women of moderate means and that nothing in the world approached the motion picture for inexpensive, clean and educational amusement on Sundays and the six other days as well.

From a most authoritative source it was learned today that Governor Charles S. Whitman considered the Motion Picture Option Bill entirely unnecessary for the reason that nearly every large city in the State now enjoys Sunday motion picture shows and few cities have any ordinance forbidding them. Apparently Governor Whitman gained the impression that the present was "well enough" and that it was wisdom to leave well enough alone.

It also came to light today that Governor Whitman had received a letter this week from Frederick H. Elliott asking him point blank as to his attitude on the Sunday motion picture proposition. So far as can be learned Governor Whitman made no reply to the communication.

No stone was left unturned during the week to secure a victory for the Sunday Motion Picture bill. If ever a man was on the job it was Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry. Night and day Mr. Elliott appeared in the lobby of the Senate, seeking aid in the furtherance of the measure. At times the outlook appeared bright, particularly on Thursday, when Mr. Elliott went so far in a conversation with a correspondent of the Moving Picture World as to offer the wager of a suit of clothes that the bill would be reported out.

As outlined in the Moving Picture World, the bill managed to squeeze through the Assembly, where it was introduced by Assemblyman Clarence Welsh, by a narrow margin largely due to the presence of Assemblyman Kenyon, brother of the film star. From there it went to the Senates Codes Committee to take its place along with the Senate bill introduced by Senator George Thompson in the upper house and which was identical in every respect with the one introduced in the Assembly.

For some unknown reason, an odd mix-up occurred this week in bringing out the bill from the Codes committee. Senator Thompson had his bill reported out by mistake. The Welsh bill, according to the usual course of procedure, should have been reported out of the Senate Codes committee and then gone directly to the Senate itself, but by reason of the mix-up the identical bill which had been introduced in the Senate by Mr. Thompson and sent to the Senate Codes, was brought back into the Senate and nothing was accomplished.

Politics were played on Wednesday and Thursday in a strong attempt to get the bill advanced to a third reading and a vote in the Senate. Senators Gilchrist and Slater, chief objectors to the bill, were adroitly gotten out of the Senate chamber for the time being with the idea of quickly pushing the bill to a vote, it being known that there was sufficient strength at that time to shove the bill across.

Senator Elon R. Brown, who has been most aptly termed "the watch dog of the Senate," was on the job. At the time that the attempt was made to get a vote on the bill, Senator Brown was seated with a number of newspaper correspondents in a semi-circle in front of the platform on which Lieutenant-Governor Schoenck holds sway. For an hour bills had been moved without a single objection from Senator Brown, who sat apparently nodding in his seat, his mind a thousand miles away. But no sooner did Senator Thompson attempt to get the Sunday Motion Picture bill to a vote, than Senator Brown became the most wideawake man in the house, offering objections so forcible that it was deemed best to let the attempt pass for the time being.

It is generally known that Senator Brown is not in favor of the bill in its present form, which, if passed, would permit every motion picture house in this state to immediately open its doors on Sundays, except in such places as local ordinances now forbid. To stop these houses from a further showing of pictures on Sunday, it would be necessary for each community to take individual action, and this part Senator Brown does not favor, saying that the bill places the wagon in front of the horse.

Mr. Elliott during the week expressed himself as dissatisfied with the little support given the measure by Albany exhibitors. It is said that a majority of the aldermen of this city are openly in favor of Sunday movies, and that if once the bill was passed and became a law the houses of this city would enjoy the popularity which is now necessarily transferred with the accompanying hundreds of dollars to the neighboring city of Troy.

There is also the question as to the embarrassment which would come to Governor Charles S. Whitman should the bill be passed by the Legislature and come to his hands for the final word of approval. Perhaps that very fact was alone responsible for the attitude which the bill assumed on the third floor of the Capitol this week. Governor Whitman was accorded much publicity in his last campaign by the motion picture industry. He realizes that such should not be lightly cast aside, but with that realization comes also the fact that the church interests, which to a large extent have stubbornly fought the advancement of the bill stage by stage, must be considered, even more so than ever before, now that the women have the vote. Naturally enough Governor Whitman does not fancy being forced into a corner from which he would have to extricate himself at a loss or one or the other of two powerful factions, and so on Friday afternoon, with the Legislature slated to finish its yearly labors on the morrow, there is every indication that another year must pass before further attempts can be made to legalize Sunday movies in this state and provide the poor man with an innocent amusement for his one day on which he is free from toil.

C. L. GRANT.

Pop Rock's Fortune Was $1,436,677

Appraisal of Estate of Picture Pioneer Shows Most of Fortune Invested Outside of Pictures—Principal Beneficiary Is Son.

WILLIAM T. ROCK, motion picture pioneer, left a net estate of $1,436,677, according to the appraisal filed recently in the Surrogate's Court. His interest in the Vitagraph Company of America, of which he was president, amounts to $89,582 in shares of preferred and common stock. The greater portion of the estate is represented by investments in various railroads and in realty holdings.

The appraisal of the chief holdings are 6,666 shares of Vitagraph preferred $66,666; 9,166 shares of Vitagraph common, $22,916; real estate holdings, exclusive of mortgages, $308,550; holdings in Penn, Union Pacific, Chicago, Milwaukee and St. Paul, Atchison, Topeka and Santa Fe, Southern Pacific Railways, $582,077.

The principal beneficiary under the will, John B. Rock, testator's son, receives as his share $1,308,677; Florence E. Rock, described in the will as Florence Wood, widow, receives $50,000; Mary Louise Willat, daughter, receives $50,000, and Carl A. Willat, her husband, receives $25,000.

Ochs Resigns From Trade Review

Former President of Publication Announces Also That Blumenthal Has Retired From United Picture Theaters.

TO the Motion Picture Industry: I have this day (April 13) resigned as president of the Exhibitors' Trade Review and as director and have disposed of my stockholdings in that publication, severing completely all relations with the company and the publication. The activities I have recently entered upon in behalf of the exhibitors of the United States require my whole time and energy.

I am no longer in a position to devote the amount of attention to the Exhibitors' Trade Review that is required of the president of that enterprise, nor is the Exhibitors' Trade Review as urgently in need of my services as in its early days.

I feel that I am now free to transfer my whole energies to another movement equally important to the exhibitors and that it is for the best interests of the exhibitors that I sever my connecions with the Exhibitors' Trade Review as I have done.

At the same time it is my duty as president of the United Picture Theaters of America to announce that for equally important reasons Louis F. Blumenthal has withdrawn from that concern and has severed his connections with it in every way.

LEE A. OCHS.

British Notes

By J. B. Sutcliffe.

IN THESE days of restrictions and confusing regulations anything that contributes to the comfort or convenience of the moving picture merchant is worthy of special note. Particularly in regard to the much hampered trade in export and import of stock. The Bonded Film Stores promised to the trade a few months ago are now in full working order, and have already materially smoothed the ways of the international film trade in more respects than one. The Stores, situated at 35 Endell street, Long avenue, London, on the eastern fringe of Filmopolis, are under the direct control of the customs and excise, with special facilities for collecting and forwarding films to and from the principal ports and shipping houses in the kingdom. Once in bond the films can remain for any time at a nominal rate for storage before the duty is paid, and if unsuitable, re-exported. An American manufacturer may now consign a batch of subjects for the European market to the Bonded Film Stores to await his arrival. He may then unpack, screen and discuss with prospective purchasers his subjects before paying the import duty on them. Subsidiary facilities offered by the Bonded Stores are: Storage of films until release date; subjects found unsuitable for the United Kingdom can be returned to country of origin; negatives and positives may be cut in bond and duty paid upon only those parts used; films arriving in bulk may be titled, re-packed and shipped abroad by parcel post. In addition the customs manager in charge has power to grant any reasonable special facilities that an agent or manufacturer may require to meet the circumstances of an exceptional case.

* * *

Film Booking Offices, the recent centralization of the distributing organizations of Essanay, Biograph and Kalem in this country, has just made two important additions to its publicity department in the persons of Alec J. Braid, formerly with Gaumonts, and H. Wentworth James, a former sales manager of the Remington Typewriter Co. in London. Braid, in particular, has rendered yeoman service to the industry in the days of half a decade ago, when its outside friends were few and enemies many.

* * *

The latest production of the Hepworth Company's studio at Walton-on-Thames is an adaptation of the stage play of Leon M. Lion in collaboration with the late Tom Gallon, entitled "The Touch of the Child." The cast centers around the Hepworth triangle, Alma Taylor, Stewart Rome and Henry Edwards.

* * *

A project is being launched by a London enthusiast for the reproduction by the moving picture of notable deeds and incidents in the war that have won the Victoria Cross. It is intended where possible to prevail upon the recipients of the supreme decoration to replay their parts before the camera and to weave them into a permanent, coherent record of soldierly heroism in the great struggle.

* * *

The campaign in Mesopotamia in its recent important advances and captures is the latest phase of the war to receive the attention of the War Office camera men. Notwithstanding the difficulties of moving picture camera work in tropical climates, with an army ploughing its way through desert drifts and blinding sandstorms, the results reflect great credit and resources upon the operators. The crossing of the Tigris by Scottish infantry, the pursuit of a Turkish band by Indian native cavalry, and finally street scenes of Bagdad during the occupation savor of the real thing in war pictures.

* * *

Probably as an indirect outcome of the recommendations of the Kinerna Commission, the London County Council intends to attach a clause to moving picture theater licenses in London demanding that the proprietors shall at all times be held responsible for the keeping of the premises in a decent, sober and orderly manner.

* * *

The exchangemen around Manchester and Liverpool, both representatives of London houses and independent traders, have formed together a local union, the Lancashire and Cheshire Renters' Association.

* * *

Sir Arthur Pearson, the well known publisher and equally well known founder and benefactor of St. Dunstan's Hospital for the Blind, has utilized, in pathetic paradox, the aid of the moving picture film in an appeal on behalf of the sightless. The Clarendon Co. have produced a dramatic subject entitled "If Thou Wert Blind," to be exhibited solely for the financial benefit of this institution, which has among its latest admissions American soldiers from France.

* * *

The film of the month to attract the attention of the highbrows is without question the Fox criminological study in contrast, "The Honor System." At the Alhambra trade show eminent psychic specialists were present in surprising numbers and the moral effect of the U. S. A. probationary methods with criminals were keenly criticised.

Indian Notes

By S. B. Banerjea.

THE Presidency theater authorities of Calcutta have established what I hold to be a world's record in film exhibition. They have shown the great trans-Atlantic film, "Greed," in one day, for the modest charge of four annas, or eight cents. The show opened at 11.30 a. m. and was concluded at 10 p. m. Some youthful enthusiasts had come at 10 a. m. to secure the best seats, and by 11.30 a. m. the vast theater was packed. At about 8 p. m. I noticed some disturbance at the gates and, on inquiry, learned that the parents of certain youngsters were asking as to whether their boys were inside or not, as they had left home early without leaving a word as to where they were going. Most of them felt assured that their boys were inside. The Presidency theater authorities first showed the film in two installments and then in one installment. It was J. F. Madan, of the New Cornwallis, who first announced the exhibition of this film in two installments at an enhanced entrance fee. I believe it was as a sort of protest against Madan's action that the Presidency theater authorities exhibited the film in one installment for a low fee, thus clearly proving that "single installmenting" does pay after all. They have now entitled their place the "House of Serials" and have already screened "Liberty" (in one day) and several other serials, and have arranged to show "Jimmy Dale" very shortly.

* * *

At the Elphinstone Picture Palace the serial "The Iron Claw" is slowly dragging its way along—to the disgust of many of us. I should not be surprised if one morning I learned that Mr. Ardeshir had arranged to screen it in one day, at his theater or elsewhere.

At the Palace we have had two Chaplin rights and several Luke and Heine and Louie films. The film "Police" has also been screened, but it has not pleased everybody. Out here the public wants less of Chaplin and more of Max Linder, Luke, Heine and Louie, etc.

At the Albion we have seen the "Pearl of Paradise," "Sold at Auction," "Protea," 4th series, and several British films of no particular merit.

At the Ripon we have seen the "Invader" and the "Penalty of Folly."

At the New Cornwallis old films are nowadays being screened.

I understand Madan is opening two more shows—one at Suwea and the other at Chetla, both of which places are close to Calcutta—shortly.

* * *

The Picture House authorities announce the new 12-reel "Protea" serial. It will be new to Calcutta, no doubt, but not to the Bombayites who have already seen it at the West End Cinema.

They have also screened the "Burglar and the Lady" and several other films, of no particular merit. "The World of Sin" was rather a hazy film and was not appealing.

The Cinema Palace authorities are mostly screening old favorites. They have also shown the "Mill on the Floss" and many American comics.

* * *

At the Bijou we have seen "Betty of Greystone," "End of the Rainbow," "Woman," "Saint and Devil," "The Adopted Son" and "The Stranger from Somewhere." "The Social Buccaneer" and "Buffalo" drew crowded houses.

* * *

At the Empire (Calcutta) we have seen "The Female Swindler," while the Bombay Empire authorities have screened "Blind Man's Luck" and "The Tramp."

* * *

At the Imperial (Bombay) "The Mystery of the Double Cross" is being shown. I saw the same film at Bellami's cinema (Jubbelpen). Bellami's theater is now under reconstruction. The shows are being given in a tent erected on a vacant plot—a part of the theater itself.

* * *

At the Eldorado "The American Girl" has been screened. At the Excelsior "The Shielding Shadow" is being shown.

* * *

The New Alexandra authorities have exhibited "The Country That God Forgot" and the impressive film "A Guilty Mother." They are also running "The Strange Case of Mary Page."

* * *

The Palladium cinema of Jubbulpen, judging from what I saw the other day, is mostly patronized by British soldiers. The films, which I have seen, are not of a high order. The four anna and eight anna seats are very objectionable—from the ocular point of view.

* * *

The Benares Kohinoor is housed in a fine building. It is native-owned. Several excellent American films have been screened here lately.

* * *

Mr. Andeshir, of the Bioscope theater, has of late been screening old favorites. Why doesn't he screen "Perils of Pauline" and "Pearl of the Army," which hundreds would like to see again?

* * *

I learn that a new bioscope theater is being constructed in Mount Road, Madras. It will contain many features lacking in Madras theaters. It will seat 1,700 persons comfortably.

* * *

It is rumored that when the Indian cinema bill becomes a law, the death knell of the super-serials will be rung. To confess, I ha' ma' doots. Several of the leading Anglo-Indian newspapers occasionally break out into tirades against the super-serials, but they represent the views of a small section of the people, and so do not count as a force to reckon with. "The Empress," an anti-Indian journal of note, has just delivered itself on the subject thus:

"One day, all these varied 50,000 feet of celluloid idiocy will be tipped in the dust bin and the intelligible, possible, well-acted and well-produced film story will predominate. That day is slowly approaching and with its advent we see more rational advertising in the dailies and more acceptable stuff on the screen." The paper then praises two Calcutta picture theaters which do not go in for super-serials and adds: "Once film-makers realize more fully than they do now that there is nevertheless a vast public in existence that would cheerfully see the last of myriapedal film monstrosities and have intelligent products screened instead, then farewell to the egregious exploits of penny blood heroes and heroines and farewell to the pages of contract-rate gush announcing their asinine advent in one or other of the local theaters. Until then we accept with a growing equanimity a succession of tolerable films at the several halls in this not-to-be-denied city and now and then are cheered and delighted by the incursion of something really above par at one or the other." The extract is rather long, but it amply repays perusal. If the "Empress" is so very keen to see an end of super-serials, it should refuse to publish the advertisements of Madan, who specializes in the same. Thus it would show a spirit of self-sacrifice, which might be imitated by other newspapers. I, for one, am of opinion that should, as a result of the Indian Cinema Act, we have no more super-serials, our cinema magnates, like Madan, will suffer heavily. Super-serials appeal to Indians very much. They do not mind sitting for twelve hours or more at a time and will gladly put up with any inconvenience to which they may be subjected.

Australian Notes

By Thomas H. Imrie.

Sydney, N. S. W., Australia, March 12, 1918.

THE J. C. Williamson Films, Ltd., will inaugurate the Sydney season of Goldwyn productions with Rex Beach's "The Auction Block," which is to be presented at the Theater Royal on Saturday, 9th March.

In view of the motion picture development, J. C. Williamson Films, following the example of the large photoplay theaters in New York and London, which include in their entertainment a short program of vocal, instrumental and orchestral music, have decided to present a similar form of entertainment at the Theater Royal, and having secured the exclusive rights for Australia of the Goldwyn productions they feel assured of a supply of attractions of the quality necessary to the success of the entertainment.

Gustave Slappofski has been entrusted with the formation of a large symphony orchestra. The best vocalists and instrumentalists procurable will be engaged and the show will consist of a combination of high-class photoplays and a short concert program.

* * *

The ownership of the lease of the Sydney Lyceum Theater was again discussed in court this month when Union Theaters, Ltd., endeavored to get a permanent injunction against Cosens Spencer securing the lease of the theater, alleging that by so doing he was breaking a contract made with Union Theaters, Ltd., some years ago. The court found that Spencer was acting within his rights, and dismissed the petition.

In the meantime the theater has been closed, and although it was understood that Hoyts Proprietary, Ltd., were reopening the house, nothing definite has been announced as yet.

* * *

The annual meeting of the shareholders of the Greater J. D. Williams Amusement Company, Ltd., was held this week. This firm, which controls the Crystal Palace, Empress and Lyric theaters in Sydney, and the Melba and Britannia theaters in Melbourne, has had a most satisfactory year. The chairman of directors, H. Y. Russell, explained that the profits showed an improvement of over £3,000 compared with last year's and, taking into consideration the exceptional circumstances prevailing owing to the war, etc., these figures are very good indeed.

* * *

The Australian Famous Feature Company's latest production, "His Convict Bride," is drawing big business in suburban and country theaters, and John F. Gavin is confident that it will prove his biggest success.

He has received a good number of inquiries for territorial rights in the U. S. A. and Canada, and will complete arrangements for distribution on his arrival in San Francisco during April.

* * *

Australian Feature Films, Ltd., distributors of Paramount and Artcraft productions, has now three releasing houses in Sydney, and is doing big business.

The current attraction is Mary Pickford in "The Little American," and the crowds flocking to see this picture are reminiscent of "Little Mary's" earlier successes.

The new Sennett-Paramount comedies were released this month and are eagerly sought by exhibitors.

* * *

J. A. Lipman, who was associated with the introduction to Australia of the Goldwyn and Mutual features, is now releasing films, his business being known as "Quality Features." He is at present handling with great success the Henry W. Savage film "Robinson Crusoe." He is also inviting bookings on "The Tigress," featuring Olga Petrova. Besides the features he is importing Mr. Lipman will from time to time market Australian features, which are to be turned out under his own supervision.

* * *

Australian Films, Ltd., has secured the Australian rights to a number of big superfeatures, to be released here very soon. Current releases by this firm include the Brenon productions "The Lone Wolf" and "Empty Pockets," while next

month will be presented "The Garden of Allah" (Selig), "The Light Invisible" (Edgar Lewis), "Womanhood" (Vitagraph), "Daughter of Destiny" (Petrova), and the Selznick features "Panthea," "The Silent Master" and "The Law of Compensation."

* * *

A notice issued by the Customs authorities this week makes it a punishable offense for any person to change or interfere with the title of any film after it has been censored and passed by the Customs Department. It was formerly quite a common occurrence, in country shows especially, for pictures to be given quite different titles, and thus advertised.

* * *

"The Enemy Within," an eight-part local production, directed by Roland Staveley, serves to introduce to the picture-going public Reg. L. (Snowy) Baker, noted boxer and all-round athlete. The film, which is to be released during March, is an expose of the work of the I. W. W. in Australia, Baker taking the role of a detective trying to smash the association. He is said to do some marvellous stunts, and his past experience should help him in this direction.

* * *

"The Hayseeds Melbourne Cup," the fourth of the "Hayseeds" series of feature comedy-dramas produced by Beaumont Smith, is the best to date, and the "family" is increasing in popularity, more especially in suburban and country houses, where a good comedy feature is welcomed. The latest subject is taken in Melbourne during the recent "Cup" week—the leading horse-racing event of the year in Australia—and the "real thing" is interwoven with the plot of the picture.

* * *

The Antipodes Film Company has completed "Yachts and Hearts," a five-part comedy-drama, and although a trade screening has been given, no announcement has been made as to date of release.

Soldiers at Camp Sherman Get Good Shows

Admission is Ten Cents; Seating Capacity 2,500—All Profits Are Turned Back to Various Units.

IN order that he might see for himself whether or not the boys at Camp Sherman, near Chillicothe, Ohio, were satisfied with the amusement given them, your correspondent visted this great cantonment, and came away convinced that they were. Camp Sherman at one time housed over forty thousand selects. Many have been moved since that time, however, and there are now only about ten thousand in the camp. On the evening of my departure several thousand new men came. These were those included in the second draft.

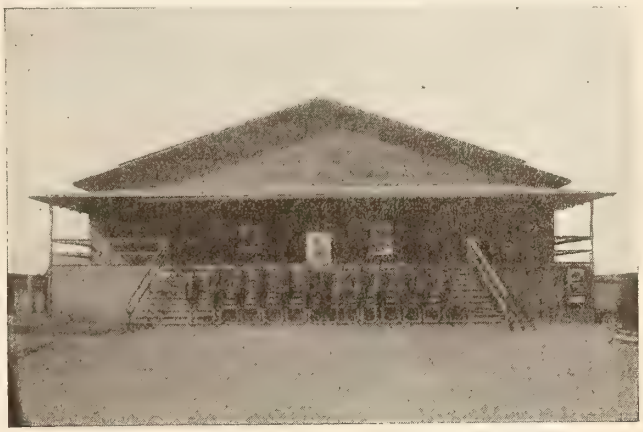
Colonel H. B. Myers.

Most of the boys at Camp Sherman are from Ohio, and many are from Dayton. The writer paid extra attention to matters theatrical while on this visit, and incidentally noted several new features in the presentation of photoplays. The theater, a picture of which is here reproduced, is operated as a unit of the exchange system, which includes all the stores, concessions, etc., on the ground. The commanding genius of the exchange system is Colonel H. B. Myers, an old army man, who started in life as a lawyer, but soon changed for a military career. The colonel is very proud of the exchange theater, as it was he who conceived the idea. Colonel Myers is also responsible for its operation.

The active manager of the theater is Lieutenant Kasson, who formerly lived in Cincinnati. The lieutenant informed me that the theater at present is enjoying a large patronage, and not without competition, for the different Y. M. C. A. buildings have picture machines, and the boys can watch films there free of charge. The admission to the Government theater is 10 cents, and many nights the house plays to 2,500 men. All profits above operating expenses go back to the different companies of soldiers, and in the end the boys get double value for their money—or "smileage books."

The writer next inspected the theater in company with an army photographer, whom Colonel Myers placed at his disposal. Lieutenant Walter Clark temporarily manages the theater. There are two prominent features of the exchange theater worthy of mention—the projection and the musical programs. Both of these departments are handled in big style. The music is furnished by a three-piece orchestra, consisting of a drum, a piano and a violin, with a clarinet soon to be added. These boys furnish excellent music, and far better than heard in many "regular" fiim houses.

The projection is in the hands of Edward Sloan, formerly



Exterior of Soldiers' Theater at Camp Sherman.

a member of Local 110, Chicago. He has two Power's 6B machines. Ed makes his headquarters at the theater, and is also chief operator of the entire cantonment, having under

Interior of Soldiers' Theater, Camp Sherman.

him about ten operators. When asked if there were any other picture men at the camp Ed located John Clinton Scott, who was formerly assistant director with John Emerson in several of the Fairbanks pictures.

Scott is now associate editor of the camp newspaper, and spends most of his time with that work. After spending two days at the camp the "World" correspondent came away satisfied that Uncle Sam's boys here were treated to only the best in the amusement line. And are they pleased with it? You should see them pack the exchange theater every night in the week.

RICHMOND JOINS THE ARMY.

H. E. Richmond, an employee in the department of W. M. Gulick, auditor of General Film Company, has resigned to enlist in the aviation service of the army at Fort Slocum. He expects to be transferred to a Texas aviation training station within a short time.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is—Fertilizer

NEVER since Isabelia hocked her wrist watch to buy old Chris Columbus a first cabin passage to the western world has there been such a he-genius as Horace Typhoid Fertilizer, indisputably the greatest camera man who ever put his cap on backwards. Why do we interview such giants as have appeared on this page during the past few weeks? We do not know, and for that reason we feel that the public will want to learn more of the men who are the pillars, girders and crossbeams of the industry.

Having satisfied Mr. Fertilizer's secretary that we desired to usurp but six hours and thirty-three minutes of his time we were permitted to visit the Simpkins Sodaville Studio.

After pushing our way through a huge mob of actors, extra men and assistant directors we reached his side. There, indeed, he stood discussing a vital point with the director. The rich, resonant voice of Horace Fertilizer rose above the tumult of babbling tongues. The first words we heard him utter were: "I don't let no director tell me nothin' about lights. I been shootin' stuff too long for any guy what just came out of the scenario department to try to learn me nothin'."

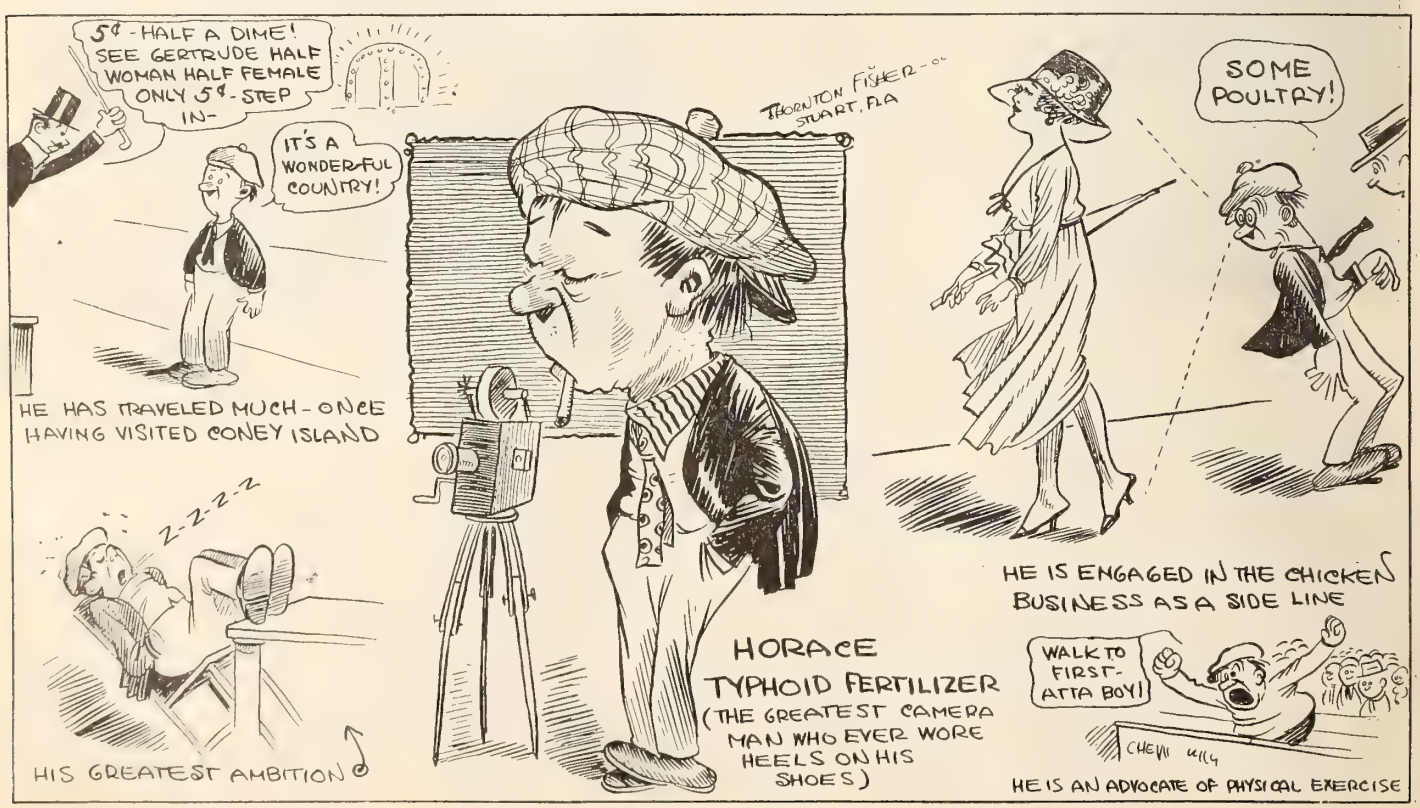
We inquired of a bystander the reason for Mr. Fertilizer's indignation, and were informed that the director had threatened to "knock his block off" or some such picturesque term if Mr. Fertilizer did not do as he was told. It it the privilege of few interviewers to receive the story of his life from Mr. Fertilizer's own lips. All his life he has been interested in marine subjects, he said, so that one is not surprised when one finds him entering the motion picture business several years ago. For a long time prior to his present business, he says he went through the daily grind working for an old crank, so one might if one were so disposed, trace the origin and growth of the germ that has chucked him on top of the heap among camera engineers. His success is due largely to attention to details. Nothing escapes him. One day while filming the great Simpkins production entitled "Home Ain't the Same Since Sister's Pivot Tooth Came Loose," the director and actors were suddenly startled by Mr. Fertilizer ceasing to turn the crank. He had become so absorbed in the progress of a sand-fly creeping over the director's collar that he stopped the entire scene. Little things like sand-flies interest him. "It's the little things that count," said he, when asked the secret of his success. His domestic life is one sweet dream of bliss. He's never home. He is a native of Battle Creek, Mich., Peoria, Ill., and Tucson, Arizona, so you see he is a man of many parts. Mr. Fertilizer has seen much of the world hence his broad experience in dealing with men and things. Five years ago he visited the Eden Musee and Coney Island and probably is one of the best posted men in the poultry business, which he operates as a side line or diversion. As a chicken fancier he has spent many years after business hours studying the various breeds. Ofter he stops in the middle of a conversation and turns suddenly exclaiming, "Some chicken!" Many famous actors have lost their poise under the scrutinizing eye of Mr. Fertilizer, as he has turned the lens of the camera on them and unsparingly ground the crank. They cannot stand his face. Horace Fertilizer has worked for many good directors, in all instances, however, only for a brief time. That's why the director's pictures are good. He knows his camera and its possibilities like the boy in the primary grade knows his "Iliad."

Everybody in the picture business knows Horace. Money means nothing to him, i. e., the other guy's money. He is fond of athletics, believing that all busy men should devote some time to the improvement of their physical welfare, hence he can be seen sitting in the bleachers at the ball park any hot day. Such are some of the interesting features of the career of this celebrated man of the films, who is giving the best of his life and talents to putting the eight ball in the corner pocket in two shots. I asked him what his ambitions for the future were and he replied, "I've forgot." The entire industry is looking with keen expectancy to this man and the results of his cogitation and inventive genius to raise the business to an even higher level than it is at present. That is why we print the story of Horace Typhoid Fertilizer. He is the kind of fellow we need these days. The man who does things—no matter what he does. The kind of man who can drop two bucks of your money and never miss it. We left Mr. Fertilizer at the studio and the last thing we saw him do was characteristic of him. He was scratching his elbow with the fence post.

GENERAL FILM MOVES EXCHANGES.

The General Film Exchange at Seattle has removed to larger and more convenient quarters at 2023 Third avenue, which have been provided with modern facilities for the transaction of business.

Another General Film move reported during the week was that of the Philadelphia exchange, which is now settled in its attractive new home at 1223 Vine street.


5¢ - HALF A DIME! SEE GERTRUDE HALF WOMAN HALF FEMALE ONLY 5¢ - STEP IN-
IT'S A WONDERFUL COUNTRY!
HE HAS TRAVELED MUCH - ONCE HAVING VISITED CONEY ISLAND
Z-Z-Z-Z
HIS GREATEST AMBITION
THORNTON FISHER - STUART, FLA
HORACE TYPHOID FERTILIZER (THE GREATEST CAMERA MAN WHO EVER WORE HEELS ON HIS SHOES)
SOME POULTRY!
HE IS ENGAGED IN THE CHICKEN BUSINESS AS A SIDE LINE
WALK TO FIRST - ATTA BOY!
HE IS AN ADVOCATE OF PHYSICAL EXERCISE

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Topical Subject, One Nature Subject, One Industrial, and Three Travel Subjects.

Reviewed by Margaret I. MacDonald.

"The Whispering Wires of War" (Pathe).

THIS reel, besides being full of actual scenes at the front, pictures the way in which great battles are conducted by telephone. Most of the actual work has been done by American men, under direction of officials of the Bell Telephone company. There is an ever-present element of danger in this important work, the lines being maintained much of the time under fire, and thousands of lives depending upon proper connections. The subject gives a great deal of valuable information and is well worth seeing.

"Microscopic Revelations" (Paramount-Bray).

The 115th issue of the Pictograph includes among its subjects a number of microscopic studies on the circulation of the blood arranged by Dr. R. A. Spaeth, Professor of Biology at Yale University. These studies are illustrated by means of the heart of a frog and of an unborn chick. We learn through the picture that the heart will continue to beat when placed in a salt solution, a fact which is illustrated in the picture. The heart beat of a chick in the egg forms an interesting study, as does also the circulation of the blood seen through the skin of a frog.

"Wild Bird Pets" (Universal-Finley).

A pleasing nature study in which a little boy and girl figure to quite a large extent. The first bird to appear in the picture is the snow bird, which is followed in the early spring by the robin. We are told that by leaving some apples on the old apple tree we can attract multitudes of young robins and an illustration of this is given. Then come the children, one of whom tries to put one over on the other by pretending that she believes in the catching of birds by placing salt on their tails. Little brother thinks that she has actually caught one which she carries to him, in this way, while she has in reality caught it by giving it something nice to eat. The fly catcher, a bird which darts about and catches insects on the wing, is also shown with its cup-shaped nest among the ferns. The avocet, a bird that lives by probing in the mud for water insects, also with its nest of eggs, and a group of magpies close the picture.

"The Great Chicken Drive" (Universal).

In the 68th release of the Screen Magazine the agricultural section contains some interesting views of the Model Government Poultry Farm at Beltsville, Md. The picture shows just how to care for poultry from the day the egg enters the incubator to be hatched to the day the chicks are full grown and ready for the market. It also contains useful hints for the amateur chicken farmer, and is especially interesting at a time when the raising of live stock is of such vast importance to the public.

"Yosemite Valley" (Lincoln and Parker).

The views of the Yosemite Valley, which the Lincoln & Parker Company offer in one of their geographical courses, are quite worth while. The opening subtitle explains that this wonderful beauty spot owes its unique loveliness to a glacier. We are then shown the several beauty spots for which the park is famous, such as Bridal Veil Falls, Cathedral Rock, the forest beauties, Sentinel Rock which stands guard at the western gate of the park, and Sentinel Dome, a plateau high above the valley. Then there is Glacier Point, North Dome, Royal Arches, and the bridge over the Merced River in the Valley. The village of Yosemite, Yosemite Falls, the highest in the world, and the queer looking hills named Twin Brothers, the Beautiful Nevada Falls, Vernal Falls and the wonderful big trees are other features of interest.

"Hawaii the Beautiful" (Paramount-Bray).

Some attractive views photographed on the Waikiki Beach and also in the cocoanut groves of Hawaii are contained in the 115th issue of Pictograph. These include some exciting races between natives in outrigger sailing canoes, and surf-boat riding.

"From Lima to the Top of the Andes" (Lincoln & Parker).

Part 2 of "The Land of the Incas" of the South American series which the Lincoln & Parker Company has succeeded in obtaining is of great interest to the average theater goer. Market scenes in Lima are among the first in the picture, and attention is drawn to the fact that every bundle is weighed twice. Other scenes following this show the "down-and-outers" receiving their daily stew from the monks and brothers. The cemetery in Lima is also of more than ordinary interest, for here the bodies are interred in holes in the deep stone wall. The doors of some of these tombs are elaborately decorated with sculpture and carved designs. A monument to the heroes of the Chilean wars is another point of interest shown.

From Lima we commence the ascent into the mountains via a zigzag railroad passing by terraced gardens which have been cared for for over a thousand years by the Indians. At a height of 15,000 feet above sea level we pass through a tunnel and finally arrive at Cerro de Pasco, the highest mining town in the world. The copper mines here are worked by the Indians, and the smelter where the copper ore is smelted is also shown. The Llama, which is used here as a beast of burden, is an unusual sight to us, and also the market scenes of this city in the mountain peaks. Open sewers which appear in the middle of the streets are illustrative of the healthfulness of this altitude.

Capturing Wild Animals

The Wilds of Montana Scene of Remarkable Feats of Adventure Which the Screen Will Present.

WHAT will, without doubt, prove to be one of the most interesting wild animal pictures yet produced has just been completed by Major O. J. Allenbaugh, of 729 Seventh avenue, New York, and will shortly be put on the market, although definite arrangements for releasing are yet to be made. There are five subjects, each one thousand feet long, or a total of five thousand feet. Major Allenbaugh left New York, October, 1917, and secured the pictures with the assistance of Bob Bakker, a noted Montana lion hunter, The pictures were taken in the Rocky Mountains in the neighborhood of Libby, Montana, bordering on British Columbia. This country is perhaps the wildest to be found anywhere in the United States, therefore securing the material was hazardous. To photograph the material obtained required constant effort for five months, and not until Bob Bakker had caught a two hundred and fifty-pound lion, tied him and brought him in alive, were the makers satisfied that they had done all that could be done to make this series one of the best ever photographed. The pictures show the natural haunts of the Rocky Mountain goats, and illustrate the capture of a Canadian lynx with the assistance of tree climbing dogs. There are also shown some adventures of a hunter's wife, a single handed capture of a bear, and the feat of taking a mountain lion alive. There have been several pictures in the past demonstrating the fact that wild animals could be photographed in their natural haunts, but seldom has it been possible to approach animals such as lions and bears, and while capturing them have a cameraman brave enough to stand by and photograph the scene.

Italian War Pictures

Fighting in the Front Line Trenches Seen in Third Installment of Series at Rivoli Theater.

THE third installment of the Official Italian War Pictures contains a number of interesting spectacles, some of which show phases of warfare which have not previously been photographed. It opens with the ascent of a huge dirigible, mounted on the top of which can be plainly seen a machine gun and its operator. A picture taken from

the dirigible as it passes over its own hangar is interesting and also the scenes taken from above showing a busy group of Italians hauling the balloon down at the end of its return trip. A well-photographed view of the balloon on its way out to make observations over the enemy's lines shows the releasing of bags of its sand ballast to allow it to soar higher. The Italian fliers acting as range finders for the artillery introduce some scenes in the clouds that are not only attractive, but remarkable. Some of these taken from an aeroplane speeding at the same rate as the machine on which the camera is focused gives the latter the appearance of having suspended motion. Many of these scenes evidently taken at a high altitude have as a background nothing but clouds. Other scenes show the Italian fliers hovering over the enemy lines like a multitude of sea gulls.

As a change from the aerial field we descend to the position of one of the great guns which is being served and operated with the utmost rapidity during a bombardment. Following this comes the hurling of smoke bombs and the infantry going into action under scrapnel fire, but protected by smoke clouds. The hauling of a huge searchlight into position and the placing of its carbons is an unusual sight. The method of procedure with the aid of the searchlight, as shown in the picture, places the reflector in a cavern on a hillside, and in another cavern on an opposite hill the cannon which shell the enemy lines in the darkness of night under artificial light. The charge over the top showing the men taking advantage of every available protection in the way of underbrush to escape the enemy fire is also shown with the final victorious return to the rear with hundreds of Austrian prisoners.

Mawson Antarctic Pictures Still Hold

Dr. N. B. Thompson Gives Thrilling Lecture at Jersey City Athletic Club.

IT IS three years since Sir Douglas Mawson introduced his wonderful moving pictures of Antarctic regions at Weber's theater, New York City; but even that lapse of time is powerless to destroy the fascinating quality, the realism of these pictured scenes from a land of mystery. Perhaps it is the unusual spectacle presented by the great ice walls rising hundreds of feet above the surface of the water, its crystal plateaus and promontories; or it may be the thrilling quality of the Antarctic blizzard or the comedy element of its animal life that attracts. But the story of the courageous men who braved the pain of those frozen regions—starvation and death—as told by Dr. N. B. Thompson, and the awful tragedies interwoven, is a tale so fascinating, so heartrending and at the same time so inspiring that the spectator listens enthralled.

An exhibition of these pictures was given on Thursday evening, April 4, at the Jersey City Athletic Club, Clinton and Crescent avenues, Jersey City, at which W. C. Glass, president of the club, graciously presided. Dr. N. B. Thompson, of 90 Greene avenue, Brooklyn, N. Y., gave his interesting lecture on the subject, interspersing the six reels of pictures with slides. One of the features of this entertainment was the recital by Dr. Thompson, interpolated between the fifth and sixth reels, of the story of the tragedy of the expedition covering the loss of Minnis through a crevasse in the ice with dogs, supplies and sled, after his comrades had traversed the same ground unharmed, and the death of Dr. Mertz, who died of starvation because he could no longer subsist on the flesh of starving dogs.

It is unnecessary to go into detail on the composition of the Mawson pictures at this late date. Suffice it to say that audiences still look and listen with renewed interest. Many of the colleges and universities throughout the country have been visited by Dr. Thompson with these pictures.

Two Attractive Reels

Educational Films Corporation of America Presents Beauty Spots of Ireland, Colorado, Southern California and New Mexico, With a Few Hundred Feet of Zoology.

A RECENT program at the Rialto theater, New York City, contained some unusually attractive scenes in Ireland. Glendalough, a lovely town in County Wicklow, introduces us to a number of relics of the past, including the ruins of a cathedral destroyed in the early centuries by the Danes, a baptismal fount used in 536 A. D., the most perfect tower in Ireland, and the Deerstone, used also in 536 A. D. for grinding corn.

Baltinglass, another town in the same county, is also of interest with its market place, its quaint people and peasant scenes, many of an entertaining nature. On the same reel with these scenes is a bit of natural history in the shape of intimate studies of sea lions.

"Silent Wonderlands of the West" exhibited at the Rivoli during the week of March 31 presents beautiful spots in Southern California and New Mexico photographed by Ralph Earle. These scenes open in the north west corner of New Mexico, showing the Shiprock on the desert, a desolate elevated shaft of rock near which is found a peculiar lava formation of which illustration is given. A gathering storm gives an opportunity to the cameraman for a little color which is also pleasing. Thirty miles from the Shiprock is shown an immense herd of goats on the San Juan river.

From here we jump to the mountains of Colorado, where we take the route of the mountain stage, ambling along the way of Bear Creek and Box Canyon, which latter is thirty feet wide and six hundred feet deep. Box Canyon is the most unique in the mountains, and contains underground streams which are visible only at intervals. One of the final scenes introduces Sneffles Range, with its snow-capped peaks.

These pictures can be obtained from the Educational Films Corporation of America, 729 Seventh avenue, New York City.

Items of Interest.

In the course of the last month or two the stars on the map of the Affiliated Committees for Better Pictures have materially increased in number. The total is now 121. One state, Missouri, has thirteen to its credit. It is the banner state. Its position at the top of the column is due in a large measure to Miss Sara Elizabeth Edwards, of St. Louis, who has organized a number of committees. Those next in order, having five or more committees, are California, New York, Ohio and South Dakota, which are tied for third place; and Massachusetts, Kentucky, Illinois and Michigan, all of which have a claim on fourth place.

* * *

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:

Artcraft—"Amarilly of Clothesline Alley," "Headin' South," "Blue Blazes Rawden"; Goldwyn—"Our Little Wife," "The Beloved Traitor"; K-E-S-E (Select)—"Brown of Harvard"; Fox—"The Heart of Romance," "Six Shooter Andy"; Metro—"Broadway Bill," "Her Boy," "The Weaver of Dreams"; Mutual—"Jilted Janet"; Paralta—"The Turn of a Card"; Paramount—"Spirit of '17"; Pathe—"Loaded Dice"; Select—"The Marionettes"; Triangle—"Keith of the Border," "From Two Six," "Real Folks"; Universal—"Wild Women."

FOREIGN TRADE CONVENTION.

One of the interesting facts in connection with the organization of the Fifth National Foreign Trade Convention, which will be held at the Gibson Hotel, Cincinnati, Ohio, April 18, 19 and 20, will be the further organization this year of the group sessions idea, with a view to having as many subjects handled by the case method as possible. By this group session method it is planned to make further use of the practical and personal experience of participants in foreign trade, and also to interest a larger number of the smaller manufacturers in the opportunity for foreign trade.

Another special feature in connection with the convention this year will be the greater use of the volunteer trade advisers and of the Government representatives. There will be a special committee in charge of the work of the Government and volunteer trade advisers, who will be available for consultation during the period of the convention.

The theme of the convention is "The Part of Foreign Trade in Winning the War," and the program as announced gives many speakers of national prominence.

Manufacturers who are desirous of receiving invitations to attend the convention at Cincinnati are requested to send their names and addresses to O. K. Davis, secretary, National Foreign Trade Council, 1 Hanover Square, New York City.

ALL IN THE F. I. L. M. CLUB.

The F. I. L. M. Club of New York announce as new members the Goldwyn Distributing Corporation, First National Film Corporation, Civilization Corporation of Newark, N. J.; Magnet Film Exchange of New York. This completes practically every first class film exchange in this district as members.

The monthly dinner of the F. I. L. M. Club is announced for Wednesday, April 24 at Healy's, to which all exhibitors and people in the trade are invited.

Advertising for Exhibitors

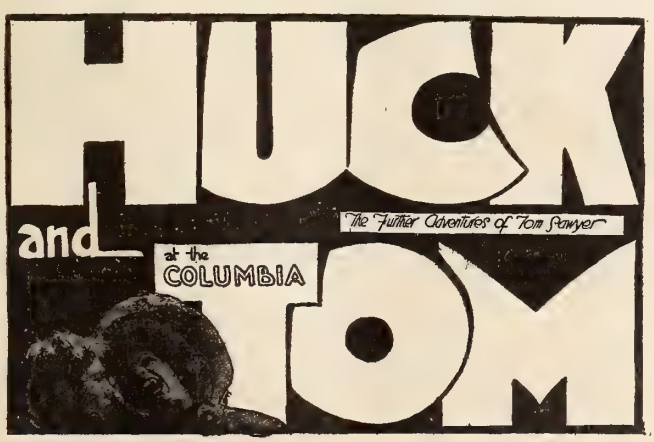
Conducted by EPES WINTHROP SARGENT

Ruffner Remarks.

RALPH RUFFNER seems to have come to life again after getting into the new harness. He is managing the Columbia, Portland, Oregon, and doing the publicity for that house and its sister, the Liberty. His old house in Spokane seems to have gone "on the cheap" in its advertising, but Ruff is full of what he calls "ad-tivities" for the dual job. If we used all the stuff he sends in we should have to eliminate the rest of the paper, but we will show enough to prove that Ruff has not lost his cunning even though he seems to have one very rotten artist with no idea whatever of bringing out the best points of a picture. Take the above example:

LIBERTY Tonight at 11 o'Clock
SOUVENIR MIDNIGHT MATINEE
THE MOST NOVEL ENTERTAINMENT EVER CONCEIVED
STAY UP LATE
And Be A Devil
Join The Live Ones
NOTHING LIKE IT B4
NOTHING YOU'VE EVER SEEN B4
Had they known it, Lewis and Clark would have stuck around and waited for this.
SOUVENIRS TO EVERYBODY!
GENERAL ADMISSION ONLY TWO BITS
A Few Reserved seats still left at 4 Bits
LIBERTY Go!

The one on the left is for Charles Ray in "The Hired Man." Any admirer of Mr. Ray will be attracted by his name, but we do not think that a crude cut like that will attract enough extra business to pay for making the drawing. We know it is not easy to take a new artist and train him in the right way, but also there should be some way of doing murder without getting hanged. The advertisement on the right is worse. We don't know how it is out West, but cover up the text and show just the design and the average Eastern person would suppose it to be Edmond Dantes coming out of the sack and crying that the world is his. That design has been the stock for Monte Cristo for nearly half a century. And there is nothing whatever in the picture to connect with either the title or the top line. Bill Hart in "Wolves of the Rail" is exhibited by a silhouette cut of Bill standing on a hill and looking down on a railroad train just about to make a hole in a tunnel. "Joan the Woman" shows a wooden pose of Miss Farrar. On the other hand, look at this example of Ruff's favorite "Midnight Matinee." It is a favorite with him because it always makes money for him election night, New Year's Eve and similar occasions. You get some of the old Ruff ginger and he even got the artist a little stirred up. On the other hand, Ruff gets some mighty good results now and then even with a green artist. Look, for example, at this advertisement of the Columbia for Huck and Tom. Not much talk is needed here, so little is used, but there are five-eights right against the top of the page and surrounded by pure reading. Pure reading in this case just happens to be the picture department headed by a picture of Jack Pickford in the role. Nothing could be more striking. Ruff knows how, and, as these latter advertisements bear a more recent date, we think that in time he may get the artist to see the light and do he work as he wants. One advertisement does not depend upon the artist at all, and yet we think it is one of the best things Ruff has sent in for some time. It should be remembered that in the Western country there are still "wanted" advertisements, and the advertisement will gain even more ready interest than in the East, but it is good anywhere, and the house name is so well masked in that we are going to give it a rather full reproduction. It drops nine inches across three columns, and it is seldom we have seen twenty-seven inches used to better advantage. Giving Ruff two houses to look after seems to make him just twice as hustling and half as good again. In a week or two we will show you some stuff he got out that is better than he did at his old desk, and that is going some.



$1,000 REWARD
DESCRIPTION
Height, 6 ft. 2 in. Weight, 190 lbs. Eyes, blue and very piercing. Hair, dark brown. Complexion, fair. Muscular built. Age, about 30.
The above Reward is being paid several times daily at the Columbia Theatre for the capture of
JIM STOKES, BANDIT
By the Supervisors of Cochise County.
BUD WALSH, Sheriff
of "THE BARGAIN"

First Poetry and Now——

Last time we reported on H. A. Chenoweth he was just leaving Thompsonville, Conn., to go to another Goldstein Brothers' house at Westfield. It will be recalled that he went out in a burst of poetry. Now he is located at the Westfield Strand and rises to remark that Theda Bara is

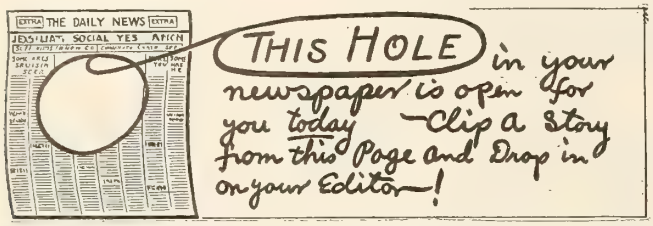
W sztuce bierze udzial znakomita artyst

all of which is respectfully referred to William Fox. There are other things that sound worse than that, but The Rose of Blood should appeal strongly to people who use that sort of language. She was played for two days with another five-reeler one day and a six the next. With films selling for less than a cent a reel it is no wonder

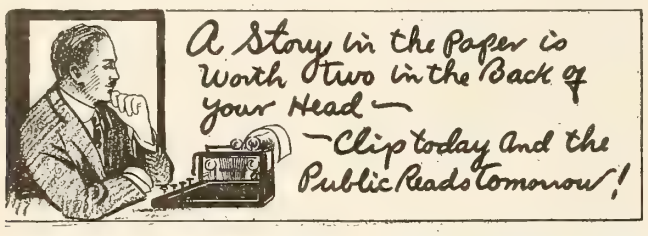
that Carl Laemmle gets pessimistic. Chene sends in some other throw-aways in readable language and a baggage tag apparently used as a D. K. Why is it that we hear so little of the door knobs lately? They are as good as ever and ideal for the winter months.

McCormick Knows How.

S. Barret McCormick sends in a press book he got up for some friends in the state rights business that is worthy the study of some of the program press agents. It is practical from cover to cover. It is written for the manager and not for the boss. Three plays are



covered, and for each there is a running story. Then the pages open four pages wide, each set of four being printed upon one side only, and carrying press stories, real display advertisements from one to four columns wide, with sample of available cuts for press work.



And two of the pages carry the cuts reproduced here. These are good enough to cut out and paste up on your desk. *You* can get stories in your own paper if you go about it right, and real reading stories are the best form of advertising, because they carry the weight of the newspaper's endorsement. Mr. McCormick has gotten out an ideal form of press book. If he had the time to spare he could gain a fresh reputation in this line. It is surprising how comparatively few good press books there are largely because they are prepared by men who know little of the real needs of the exhibitor, and who care even less.

Differing with Mr. Imrie.

Thomas S. Imrie, our Australian correspondent, sends in three advertisements with the opinion that Australia beats the world at picture advertising. We will admit that these examples are better than the material lately reproduced in these columns from the Australian papers, but we cannot agree with the sweeping claims of this letter:

> American advertising has always interested me, and I have always thought it could beat that of any other country, but now I am sure that in one line at least Australia can stand up and beat America at her own game. I am referring to picture advertising—advertising for the public by exhibitors per medium of the press. I have been looking over files of recent American dailies and have come to the conclusion that the majority of exhibitors ads.—even the best ones—would not pull a hundred into any picture theater here.
>
> I enclose herewith a few newspaper advertisements de-

OLIVE THOMAS
INDISCREET CORINNE
CRYSTAL PALACE TO-MORROW & ALL WEEK
An Honest Plea for More Wisdom and Restraint Against Excessive Intemperance.
The Regenerates
CRYSTAL PALACE
Lycoum Picture's Entirely Transferred to the
STRAND THEATRE
"Because of the Woman"
7 Act Triangle Play
Starring Belle Bennett

signed by the publicity manager of Australasian Films, Ltd.—R. J. Dexter—and I want you to look around and see if you can get anything of a similar nature to beat it. These three advertisements are for releases of three consecutive weeks, and are not any better than those usually turned out by Mr. Dexter.

You will see that the Australian style of advertising is very different to the American, and so I would like to find out what American showmen think of our style.

We show the three advertisements. All are three columns wide and about sixteen inches deep. As Mr. Imrie says, the two styles differ. No qualified American showman would dream of loading down a three-sixteens with such masses of six point type as Mr. Dexter employs. No qualified advertiser over here would dream of laying out an advertisement with such a rotten display of the house name as contrasted with the advertisement for the title. It may work in Australia, but it would not be regarded as good over here for the tenth-part of a minute. When a man pays for 48 column inches over here he wants to see his house sort of mentioned and not tucked off in one corner where it will be out of the way of the film display. It looks as though Mr. Dexter put these advertisements in on behalf of Triangle rather than on behalf of the house, so he is entitled to lay the advertisement as he pleases, but even at that, he might have been more courteous to his clients—the houses.

We don't know what recent American dailies Mr. Imrie has been looking over for comparison, but he must have gotten hold of some San Francisco papers. If he got those sheets, we cannot blame him, for the advertising average in San Francisco is very poor. But it is no trouble at all to mention several advertisements that can beat this run. Look at some of the S. Barrett McCormick campaigns, look at Ralph Ruffner, at Hundred Per Cent. Fullerton, at Harold B. Franklin, at George Editor Carpenter, to mention just a few. These would be good from the American point of view were there less small type and were the house name better displayed, but we think that either Mr. Imrie does not look at our department regularly or he is blinded by local pride.

A One Pager of Promise.

One of the first one-page programs we have seen in some time comes from the Dodge theater, Keokuk, Iowa. It is a 8x12 sheet, white paper, printed in blue. The layout can be seen from the two copies reproduced. The days should be dated, even though the sheet does carry a regular head. Days should *always* be dated, and then there can be no mistake made as to the day. A very minor error is made in stating the number at the left and the volume at the right. It is more customary to put the volume number at the left. As can be seen, the top bank is editorial in tone while the text below the program is more general. The three columns to the page of the second issue works better than the two columns of the first issue. From the

improvement made in the second issue we think that the News gives promise of becoming as good as its Georgia predecessor. But it would help a lot to put some real local news into that lower section, even though it might require the reduction in the description paragraphs of the program. Make it into something that people will ask for if they fail to receive their copy promptly.

Bum Dope.

> Here is something to bear in mind: Never use a heavy border unless you can afford to allow lots of white space on both sides of it. In other words, to effectively use such a border you must allow for a certain amount of room between that border and the column rule, and then you must give further white space inside the display.—*One of Us Experts.*

That's a fine lot of rot! No man builds a fence around the center of his lot. He builds it around his edge, for the idea of a fence is to keep undesirables out, and the more undesirable they are the higher and more solid is the fence. Border is used as a fence to keep the other man's advertising out of your advertisement, and you *can* and sometimes *should* push your border right square bang up against the column rules in the kindly effort to kill off the other fellow's effects. Don't care a whoop what is *outside* your advertisement. Attend to the inside. That is your job. Have as much space as you can spare between your border and your type matter, just as a man likes a lawn between his fence and his house, but don't use so much lawn you have no room for your house. An expert is all right when he knows something of subject he is experting on.

We Do Not Like Them.

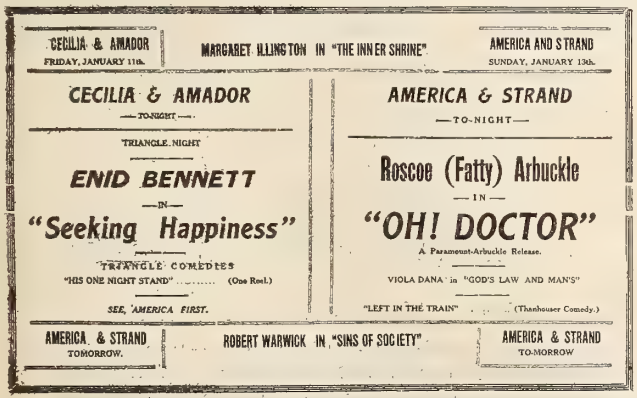
Charles E. Couche writes from Portland that Ralph Ruffner paid him the compliment of saying that the Couche's campaign for "Cleopatra" at the Majestic was about the best advertising he had seen. We don't know whether Ruff was kidding or merely trying to be polite, but it must have been one of the two, for we think that the Majestic did a

big business with Cleo in spite of Mr. Couche's advertising rather than because of it. That's a horrible slam to hand an old friend, but it is none the less true. The stuff is provincial in the extreme—all black

backgrounds and crazy hand lettering. Possibly the original drawings looked great, but by the time they got into the newspaper some of them were as muddy as the Missouri River, and about as gritty. We do not know just how this department will be made up, because a couple of doctors shriek with horror whenever we talk about leaving the house, but if there has not already been shown the S. Barrett McCormick examples for the same picture they will be along presently, and Mr. Couche will notice that Mr. McCormick, while he uses pictures and uses black does not use either to excess. The double reproduction here shows two of the Couche advertisements. Both are overcrowded, and both are vague and indistinct. We think that Mr. Couche trusted too much to his artist and too much to the engraver's proof instead of making due allowance for what happens to a cut that gets on a fast run cylinder press. If you want black surfaces by all means have them, but don't put them where they will kill your advertising arguments.

From R. P.

We are indebted to Pete Schmidt, of Lasky-Famous Players, for this advertisement from a Panama newspaper. There is nothing to show whether the films are bicycled or whether but two houses are advertised. The makeup of the display is odd, but they seem to know the



value of white space, for there is plenty of it in this half-page. The paper is published in English and is evidently intended for the inhabitants of the Canal Zone.

The Queen Resumes.

The Queen theater, Dallas, Texas, has reopened, following its destruction by fire, better if not bigger than ever. The best effort of Herschel Stuart for the opening was the announcement that

FRIDAY WILL BE SEATLESS DAY.
Yesterday was meatless day;
Today is wheatless day;
Friday will be seatless day AT THE QUEEN
Unless you come early.
Observe these days and keep them wholly.

It seems to us, however, that Mr. Stuart overlooks a bet when he announces as an underline Miss Pickford "in Stella Maris, by W. J. Locke." Most persons know Locke, but "from the novel of the same name by William J. Locke" is so much more dignified and means so much more that it is worth the trouble of writing out. Merely to announce the author is to suggest the presentation of an original story, and it is not probable that most persons would connect the novelist with the photoplay writer. It pays to make even the underlines just a little bit "flossy" when you have the floss to do it with; the underlines, perhaps, even more than the straight announcement. And this goes for many thousand more than Mr. Stuart, for the fault is a most common one. If you have something to tell, tell it distinctly and in a loud voice.

"See Small Bills."

Old-time circus agents used to have a convenient line that read, "for particulars see small bills." It is a pity that more exhibitors do not employ the same idea. Here is a cross-page advertisement twelve inches deep, sent in by A. L. Middleton, of the Queen, De Queen, Ark., advertising a Helen Holmes. Probably in a small town like De Queen the people have time to read all of this advertisement, but even at that it would have been better to have used larger type and much less of it, trusting to the large announcement to arouse interest and the details in the program to heighten it. It would have been better, too, to have concentrated upon the serial instead of trying to get in a couple of extra advertisements. Tell one thing—just one—at a time

QUEEN Theatre
Coming, Next Thurs. Feb. 7
15 Chapters 15 Weeks
ADMISSION 5 and 15cts.
Daring, Dashing
HELEN HOLMES
The Dare-Devil Girl of the Iron Rail
"THE RAILROAD RAIDERS"
A Stupendous Detective Story With
Beautiful Helen Holmes
in the role of a Dectective employed by the officials of the K. & W. Railroad to run down and capture a lawless band of raiders who are persistently robbing the road. The story is by Frank Spearman who wrote "The Girl And the Game," and Miss Holmes has the support of Thomas Lingham, Leo D. Maloney, Catherine Goodrich, Florence Holmes, Will Chapman and J. P. McGowan who directs the play, and in fact the entire company who assisted her in her former big serial success "The Girl and the Game" and "A Lass of the Lumberlands."
There are thrills, action and punch in every episode of this, the greatest of all Miss Holmes' wonderful Railroad Serials.
FRIDAY NIGHT, FEB. 1
ROY STEWART
in
"DEAD SHOT ROSS"
Another Western picture that is worth going miles to see. There's action, pep, and punch in every foot of this five-reel Triangle picture. Thrills galore, heart-interest, comedy, and a good one-reel comedy on the side. See it. Roy Stewart is some cowboy and a man with it.
STARTLING, SPECTACULAR AND SENSATIONAL
are the incidents depicted in each chapter, as the dashing heroine takes her life in her own hands, drives the mogul engines and, leaps from lab to automobile at a high rate of speed and stops at nothing. No stunt is too hard for her. Positively the biggest and best thing Helen Holmes has ever done. Don't miss the first episode Thursday, February 7th.
There will also be shown every Thursday night a big two reel Western feature, a good comedy and a Weekly News reel, making all a big six reel show. DON'T MISS IT.
SATURDAY, FEB. 2
A six-reel Special Production
Charles Frohman's Big Play,
"THE UNFORESEEN"
Featuring the Original Star,
"MISS OLIVE TELL"
A romantic comedy-drama teeming with beauty, indiscretion gets many a girl into trouble. Girls, see this picture and profit by its lesson. Be a little bore discreet. Also a Cub Comedy,
"JERRY'S RED HOT TIRE"
A big special seven-reel show. It's worth a quarter, but the regular price will prevail.
EXTRA MUTUAL WEEKLY EXTRA
showing the great Halifax disaster. Estimated 4000 dead and thousands homeless when the big French ammunition ship was blown up in the harbor a short time ago. Also on same reel, "The Battle of the Aisne," official war pictures direct from the front, showing what newspapers and letters can't tell. A new War-News Weekly reel will be on the program along with "The Railroad Raiders" every Thursday night. Don't miss it.

and you are far more apt to realize on your investment. Six twelves is none too little space in which to tell of just one feature that is to run for fifteen weeks. *Space is to be used, not filled.*

Good Idea.

A. L. Middleton, of the Queen, De Queen, Ark., makes a special point in his program announcement of his serial nights, calling attention to the fact that on those nights he makes special effort to have the rest of the program of sufficient strength to give full value to the transient patron. This is a good idea. The man who is not following a serial is apt to stay away on serial nights. The idea is worth putting on a banner in front of the house.

Improved.

The Photogram, issued by the Star theater, Bellingham, Washington, is showing progress. It is now printed on heavier stock and offers a cut of some player in the week's program for the front page. If there is room a little house talk is added. J. Lewis Arnold has made his initial venture into a decidedly attractive offering, and one that will go home with the patron instead of staying on the floor of the theater after the show is out.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

The Market's Fluctuations.

SEVERAL writers lately have complained that all of the stories they see on the screen are adaptations of books or stories from magazines, and demand to know of what use it may be to keep on studying and trying when fancy prices are paid for published stories manifestly unfitted to the screen and their wares are overlooked.

These writers fail to take into consideration one important fact, and that is the rotation of tastes. We had precisely the same wail two or three years ago. Every possible book, play and song had apparently been dramatized. Almost overnight there came a demand for original stories. It was a demand keen and insistent, and prices rose from $200 and $300 to $500 and even $1,000. The men on the ground with scripts all ready to offer made their profit. They sold out, and got from under the market. In a year there were signs of a return to printed works and plays, and the surprised authors who had continued to sell found the market closed again. In the course of time history will again repeat itself. Almost between suns there will come a demand for photoplays written by photoplay writers for the screen instead of stories written by story writers for the magazines. Those who have a stock of good, original stories on hand will profit by the sudden demand. By the time the authors who are now bewailing the fact that there is no market get back into the writing habit the cream will be skimmed from that market again, and they will come off second best. For a time the original story will hold sway, but it will be only a question of time when the accumulation of good fiction and the dropping of good original plays will again tempt producers to the printed page.

It is merely another exhibition of rotation. Look at the dramatic stage and look at the gradual swing from comedy to drama and back to comedy. Look at it in another light, and note that at times adaptations of books are in the ascendant, while at others the original play holds the boards. Melodrama seems to be coming back after years on the shelf.

It is the same with nearly everything. Ideas swing in a circle, and the fashions of ten years ago may be the fashions of to-morrow, and the fashions of today may be the fashions of ten years hence. So long as there is photoplay production we shall have the alternation between the book adaptation and the original play written especially for the screen, and the wise writer will realize this and be prepared. Also he will not try to sell in the off-seasons unless he intimately knows his market.

The next time the original play comes into demand we think that the play written for screen production will remain in demand longer than it did last time. It looks that way from here, and if the right sort of persons are coaxed into the game the original play will do much to regain interest for the pictures.

For Colored Comedians.

Bob Horner, of the Ebony Film Corp., Chicago, writes that his company is in the market for one-reelers. He writes:

> Now that we are to begin releasing on the General Film program April 15 we would be glad to hear from authors who are capable of writing productive comedies. Frankly, Ebony has purchased very few outside scripts; not because we did not want to, but because we have had such difficulty in finding scripts that would come up to Ebony's peculiar style. Our stock company is composed of colored comedians, and they are capable of getting over any up-to-date story. We do not want any crap-shooting or old minstrel show stuff.
>
> We are in the market for one-reel comedies with swift action of the ultra-slapstick variety, but the PLOT must be THERE, together with novel twist and humorous gags. We only want stories that will blend lively action and real PLOT simultaneously. We have let down the bars, and, instead of merely reciting the plot, authors are requested to write in detail most of the funny bits of business. Don't write that the hero pulls off a comical stunt to the chagrin of the villain. We want an idea of the comedy business, as well as comedy idea—so tell us just how he pulls off that stunt.
>
> We are in a position now to purchase the best, and all stories that we will buy in the future must be well over the standard. L. J. Pollard, president and general manager, will assist me in rendering final decisions.
>
> Here is a real market for the scenarioist who can deliver, as I am strong for out-side stuff—it is the only way to get variety in subject and treatment. Kindly submit your material to the undersigned personally, 725-727 Transportation Building, Chicago.

We are giving space to this because we have frequently been asked if there was any outlet for this sort of material. But get the idea that Mr. Horner is trying to convey. Don't get the idea that because the players are negroes you must load your scripts down with allusions to chicken stealing, pork chops, razors, or the like, and disabuse your mind of the idea that anything is good enough for "a lot of coons." They are regular actors, and want clean-cut, characteristic stories. Send only those.

Beware the Wildcats.

So many wildcat companies are starting up right now that the author has to be extra careful to avoid them. One company in Canada seems to change its name about every six weeks, and it has a strange reluctance to part with scripts. Out on the coast there are all sorts of dubs trying to make state rights stuff, and there is reason to believe that more than one "company" merely advertises its wants that the man or men who constitute the alleged production force may find new ideas to submit to other companies for sale as their own. Doubtless a new company should be more liberal in its purchases than one of the older established ones, but first make certain that the company is able to purchase, and then determine its willingness to purchase. Just the other day we read the announcement of a company in the Ohio valley that was going to start from the ground and make and release 37 reels a week, mostly one and two-reel subjects, "since these seem to be most in demand." And this at a time when it is almost impossible to market a two-reel drama and the last of the program companies quit the idea. Doubtless thousands of scripts are pouring in on the company as a result of the local publicity given the enterprise, and probably few of these will ever get home again when the company goes to smash. Have some respect for the high cost of white paper if you have none for the product of your own brains.

Who Called You?

Before you complain because you cannot sell your plays ask yourself who asked you to write them. Remember that today you must come into competition with the dramatists and authors of fiction, practised craftsmen who know well the tricks of their trade. Why, then, expect that having written five plays your work should be in demand in preference to the fiction of Rex Beach or Jack London, or the plays of the leading English and American dramatists?

Did you ever sit down and ask yourself where you get off to consider yourself rivals to the master craftsmen? If you never have, sit down hard some time and talk it over with yourself. Remember that each of these men who are apparently favored above yourself have spent from five to fifteen years, or even more, in preparation for their work. They have planned and studied to gain skill. They have discarded more ideas than they ever put on paper. They have worked and striven for their success, and you, writing half a dozen plays, presume to place yourself in their class, and write angry letters to this department about your ill-treatment.

Don't get sore when you read this. It is meant for your own good. If you get sore then you don't belong, and no one cares about your hurt feelings anyhow.

Taking Pains.

Don't "dash off" your stories and expect to make money with them. The market is small, and only the best and most available are taken. The prices paid are high, and only the best is wanted. Prices run from $400 to $1,000. This is paid for a synopsis of from four to ten sheets of typewriter paper, double spaced. Getting right down to facts, that is pretty good pay, isn't it? How long would you expect to have to work in an office for a thousand dollars? Certainly more than a week or so, and yet we know many writers who still think of an idea today, write it tomorrow, mail it the following day, and wonder why it does not sell. Give to the development of your idea a whole week, or even two. Work on it until it looks like a finished product and not like something you did at school and dug out of your trunk. Be certain it is as good as you can possibly make it before you send it away to seek its fortune. Even then it may not be good enough, but give it all the chance you can.

Technique of the Photoplay
By
EPES WINTHROP SARGENT
A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.
By Mail, Postpaid, Three Dollars
Published and For Sale by
THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Local 497
International Alliance Theatrical Stage Employees and Moving Picture Machine Operators
of United States and Canada

OFFICERS.
Pres.—F. P. METZLER
Vice-President.—A. FLINN
Secretary.—A. A. MACDONALD
Treasurer.—H. J. WARD
Business Agent.—E. HARRINGTON

P. O. BOX 214

HALIFAX, N. S., March 18/1918 191

Mr. F. H. Richardson, Editor Projection Department
Moving Picture World
New York City,
New York.

Dear Sir and Brother: Yours under date March 18, 1918, enclosing U.S. Postal Money Order in the sum of $ 28.00 at hand, making a total of $ 88.00 remitted this local on account of the "Halifax Fund"

Halifax is again coming into her own, but I tell you friend Richardson only those who went through the disaster can realize its awfulness. It seems, though, everything in this world has its redeeming features. It took the calamity we experienced to show us how close we of this far-off land really were to all the time. Why, the wires had scarcely sent forth the tale of our tragedy before a relief train left Boston for Halifax, and from then on, as long as needed, help came by rail and boat in an un-ending stream. And you, Brother Richardson, lost no time in coming to our rescue with the aid of the Moving Picture World.

Words are so inadequate and almost utterly useless when we try to thank you and those who helped us in our trouble. If we could but only bridge the miles and take you each by the hand and thank you man fashion, face to face, we might be able to express some part of our feeling toward you all. As it is we can only say: God grant that it may never be your lot to pass under the rod as we have done.

For myself, for the local and every member thereof I thank you and every man and union who helped us, from the very bottom of my heart.

Sincerely and fraternally yours
Alex A. Macdonald
Secretary

Dr. Orange Replies.

Doctor Orange, Edison Lamp Works, Harrison, N. J., replies to our comments on our visit to the works recently and the experiments viewed there, as follows:

I have read your account of our recent experiments at the Edison Lamp Works with interest. First, I would like to call your attention to the fact that what you describe as a "slight gain with condenser close to film," was, in fact, a gain in the ratio of 9:5, or 80 per cent. Surely this cannot be described as "slight."

Next I would comment on the method of back-testing by utilizing light from a second projection machine, reflected back through the optical system of the one to be tested, from the screen. This is all right for results, but it is nevertheless easier to place a piece of ground glass or typewriter paper in front of the objective, and behind this (behind as relates to the objective lens) a candle or lamp of any sort. Your plan, however, has the merit of being simpler and seemingly more reasonable and dependable to the average man.

And now let me digress for a moment to set forth the argument upon which the back-testing plan is based. It is generally agreed that if a ray of light takes a certain course through an optical appliance, the same course will be followed if the action be reversed. Thus in Figure 1, if a ray of light start from A and follow the course of the dotted line to B, then a ray starting at B would follow precisely the same course to A, the direction being merely reversed. Conceding this to be true, suppose we have a projection machine outfit as per Figure 2, with a diffusing plate of ground glass or white, non-gloss writing paper and a lamp, located as shown. Certainly under this condition we shoot back into the apparatus light rays along

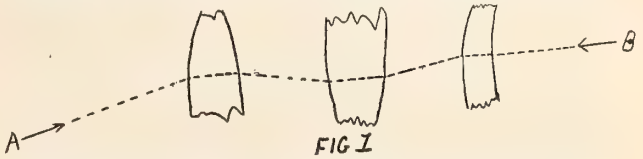


FIG 1

all the possible courses by which light rays can emerge from the apparatus. Hence, when we find with our test paper in the lamphouse that this backward directed light is all contained in a narrow zone, it follows that the only forwardly directed light

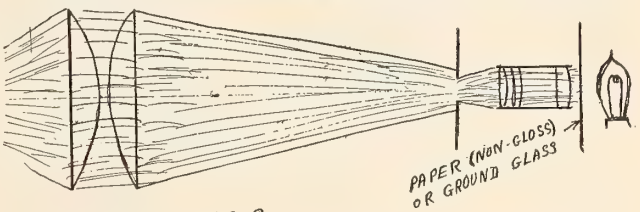


FIG 2

which can get through the optical train must also emanate from this restricted zone.

Your query relative to different amperages is very pertinent. I wish we had more experimental data along this line, but at present we must try to work out the question without. Taking a condenser located 18½ inches from the film, it is true that the "useful light source area" is very small. But with any ordinary electric arc there are two difficulties encountered, viz.: the crater instead of being a flat, vertical wall, presenting a square, full-face view to the condenser, usually is overhanging and curved. A still more serious matter is the tendency of the lower carbon tip to shade off the view of a portion of the crater from the lower portion of the condenser. I have prepared from actual back-focusing a diagram of the zone which the light source ought to cover, in order to secure all the light that type of light source is able to give, and by that same token that is the zone

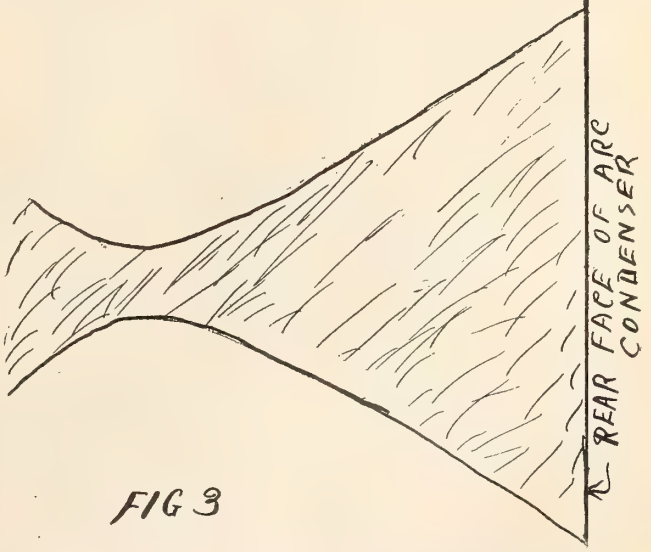


FIG 3

which the lower carbon tip must stay out of in order to avoid the shading effect mentioned.

My contention is that a 35 ampere d. c. crater would, if it could be placed exactly as we would like, and if the negative electrode could be disposed of entirely, give all the light attainable with any amperage and the same optical layout.

The conclusion is that although the 35 ampere d. c. crater is big enough in area for the job, still the unavoidably bad

arrangement of the crater makes it effectively smaller. I believe if tests were made with the same optical layout and d. c. amperage from 35 to 80 it would be found that the best illumination readings at each amperage would not vary greatly. Thus: at 35 amperes start in on a series of illumination readings, varying the carbon feed and adjustments. The crater brilliancy per unit of arc is constant (Is it? That is a question this department has been discussing for some months, the consensus of opinion among projectionists being that it is *not* constant, but for reasons which have been explained in the department several times, varies with current flow.—Ed.), but occasionally the lay of the carbons will be such that the crater is placed just right and the lower carbon is out of the way. When we change to a 50 ampere series of readings the occasional high reading, which was reached only occasionally when 35 amperes was used, may be held most of the time. The only point in going to 60 or 80 amperes is to reduce the juggling of carbons to a minimum. (It is conceded that a longer arc, hence less liability to interference by lower carbon tip, is used with the higher amperage, but I think projectionists will take issue with the statement that the tremendous gain in illumination with 60 amperes as against 35 is entirely due to carbon tip interference.—Ed.)

I hope this discussion will make it clear that with any common form of arc there are factors which render calculations as to its performance wellnigh hopeless. These factors are the uncontrollability of the crater, and the shading effect present with low amperage d. c. and any amperage a. c., and with any short focus condensers of the usual diameter. (Given uniform voltage and carbons of uniform quality and density I cannot see where the lack of ability to control the crater pretty accurately comes in. Seems to me the carbon manufacturers ought to jump in here and help me out. Suppose I come to one of your factories and make tests, will you supply facilities? I grant that with the incompetent "crank-twister, by-rule-of-thumb, hit-or-miss projectionist, results with a given arc and optical layout may be one thing today and something quite different tomorrow, but with the competent projectionist I most emphatically deny the proposition that arc lamp results cannot be calculated with reasonable accuracy, though, of course, not so accurately as with the incandescent. But the incandescent also varies in its results, by reason of a gradually blackening globe, which, I believe might be reduced by enlargement of top of globe of the lamp, and by quite possible failure to adjust the mirror precisely, which latter has disastrous effect in another direction, also. Moreover, light interference with d. c. has been materially diminished by the introduction of small-diameter negative carbons.—Ed.). If the arc crater were a detached, perfectly adjustable sort of thing like, for instance, a silver dime, calculation would become a relatively simple matter, as it is in the case of the incandescent. Please understand I am not dragging the latter in for partisan reasons, but because the point I am making is hard to illustrate in any other way. The d. c. arc crater and the grid filament are similar in one respect and dissimilar in two—neglecting relative brightness, smoothness, etc., which have no bearing on the present argument. Similiarity lies in the fact that we can get craters of almost any area, but all are of one and the same brilliancy per unit of area (Are they?—Ed.), just as we may get filament grids of almost any size (roughly according to what wattage we build the lamp for), which all have practically the same brilliancy per unit of area. Dissimilarity is found in the fact that the crater is only very roughly controllable as to tilt and position relative to condenser, whereas

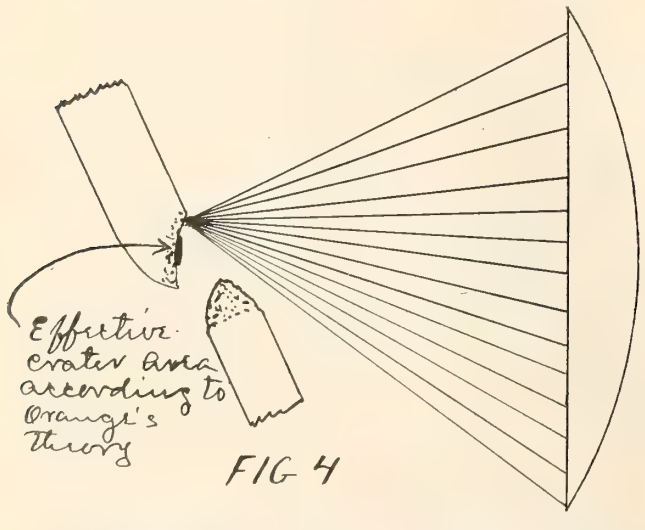


FIG 4

the filament is accurately controllable. Also, there is no parallel in the incandescent for the shading of the crater of the arc by the lower carbon tip. If we add that practice with the arc, as you very properly pointed out to us, hinges on the minimum safe distance between arc and condenser for various amperages, the problem of rational design becomes formidable enough. Here again the engineers who have the handling of the incandescent proposition were able to sidestep, there being no flame and a sufficient reduction in heat to allow of bringing the filament very close to an especially tough condenser we were able to obtain.

But to get back to our question: I still feel assured as to the correctness of my stand in this optical question, and think it would be borne out by thorough tests with the arc. Please do not misunderstand me. I am making no assertion as to what is or may be the *best practice* with the arc; that hinges too much on those elusive questions of crater misbehavior, shading by the negative carbon and risk of cracking condenser lenses, which are factors which experience alone must determine. Very likely your own recommendations are very near perfection under actual working conditions. But when it comes to incandescent lamps, straight optical argument may be fairly used in determining what will be the best practice.

In the foregoing I have tried to make clear reasons why one outfit, the arc, is necessarily designed on an experience basis, whereas the other, being free from complications named, may be designed according to simple optical practices. (Except for one thing there could be no argument as to the latter, and that is that you still have the very great complication of joining one complete optical system, the condenser, to another complete optical system, the objective, with the element of divergence beyond the aperture. You apparently did show me that I am wrong in applying the same importance to this factor, where the incandescent lamp, minimum distance between light source and lens and short focal length condenser is used, though I cannot yet understand why that is so. I did not understand the reading to be 80 per cent. gain, as you say, but if it was, then it was, and that settles that.—Ed). It is a relatively simple matter to make tests with the incandescent lamp, and we still hope to be able to convince you in that way if you still have doubts as to the wisdom of any optical arrangement we advocate.

It would be presumptuous in me to doubt your wisdom in these matters after witnessing the tests already made. It is not that I doubt in the matter of your optical arrangement (though I do very seriously doubt your conclusions with relation to the arc, or some of them at least), but rather that I do not understand how it can be, and I do not like to be compelled to deal with a thing I do not thoroughly understand as to ALL its action. But doubtless that will come in time. One thing is a cinch, though, "I'm going to have conclusive tests as to arc performance before the year is done. And now let me put this up to you: Assuming the blackened area of the profile of the crater to represent your theoretically useful crater area, *where do* rays emanating from other points of crater, as, for instance, point A, and striking the condenser, as they certainly do, go? Are they ALL lost? I don't believe it. Show me!

An Argument.

An unsigned letter from what seems to be an operator in Hamilton, Ontario, says:

> We are having an argument as to current flow. Have been unable to agree, therefore submit the matter for your decision. A claims the amperage is used up, and that only the voltage returns over the negative wire. B claims the voltage is used up and only the amperage returns. Still a third party claims that both are used up. Will you tell us which is correct?

Electrical action is a queer and peculiar thing, also it is a thing not at all well understood. If you are possessed of a copy of the Third Edition of the Handbook I would refer you to the first page of text matter, where it is set forth as follows: "There always has been and still is controversy between eminent theoretical electricians as to the exact nature of the action which takes place between the positive and negative wires." This is entirely true. Some claim there is no current flowing along the wire at all, but that what we call current, or amperage is merely "molcular bombardment." Others claim that an intangible, invisible something, which we call current and measure in amperage, actually flows along the wires, and it is to this latter belief I incline. Its correctness is apparently proven in several ways.

And now to your actual query: If "A" will connect an ammeter into the negative wire of a d. c. projection arc lamp circuit he will find the amperage is very much in evidence, and that its reading will be the same as though it were connected into the positive. So that settles that. As to voltage, why, in theory it is entirely consumed in forcing the current through the resistance, which latter may consist of resistance of rheostat, lines and lamp, or of wires and lamp alone in cases where a special generator built to operate a projection lamp without rheostatic resistance in circuit is used. In this matter you must take the view that voltage is the affinity or electrical attraction one wire of an electric circuit has for another of opposite polarity. This is made more clear when we consider that either wire, taken alone exhibits absolutely no sort of difference from any other wire. Thoroughly and completely insulate either the negative or positive of a dynamo generating 60,000 volts from the ground, and you might with perfect safety stand in a puddle of dirty water and handle the wire of opposite polarity. It would be just exactly as exciting as handling a bale of fence wire. That you do get a shock under the conditions named is due to the fact that is is practically impossible to completely insulate either side of a commercial electric system, large or small.

I think this is about as plain as I can put the matter. It is not one easily understood. Boiled down, the theory, as applied, for instance, to a fifty-five watt, 110 volt incandescant lamp, which used practically .5 of an ampere, is that the entire voltage is used up in forcing the half ampere through the filament resistance. The only tangible proof of this, so far as I know, is that voltage times amperage represents actual power consumed.

A Queer Effect.

Over in Milwaukee there occurred an accident recently, which might have been very serious, but did, as a matter of fact, merely cause a broad smile. Theda Bara was on the screen in Cleopatra. Four or five times the film jumped the sprockets and set the film on fire. Thanks to the excellence of the projector's fire prevention equipment there were merely holes burned in the film. But one the effect was so almost weirdly suggestive that those who saw it have not finished smiling yet. The photoplay had advanced to a stage just barely beyond where Julius Caesar was stabbed, when the body of the murdered man dissolved, as it were, into smoke. Very suggestive. Very suggestive indeed!

The relator of this item remarks that the accidents were laid to the machines instead of the operator, but I think that could hardly be, since the operator is presumed to know that his projectors are in condition to do their duty. That is precisely one of the things he is there for. The only possible valid excuse he could have would be that he had notified the manager of the unsafe condition of the projectors, and the manager had failed or refused to do that which was necessary to enable the operator to put them into proper shape. Even then, under strict construction, the operator could not be excused for operating machines in unsafe condition. Practically, however, he is literally forced to do that very thing. Managers refuse to supply those things necessary to put the machines into proper shape, and if the man refuses to run them he is promptly fired, without redress, nor will his union, except possibly in isolated cases, back him up in such refusal to the extent of forcing his reinstatement.

But the union should back its members up in refusing to run projection machines in any other than first-class condition. I am more than glad to know that Local Union 110, of Chicago, has taken up a line of action well calculated to force theater managers to supply such machine parts as may be necessary to keep the projectors in shape, or else openly assume all responsibility and blame for any accidents which may occur, either to film or from fire. All unions should follow suit.

Recommends Carbon Combination.

Harry Bowman, Jr., Greensboro, N. C., has the following to say concerning carbons for a. c.:

> This is the first time I have knocked at your door. Reason: nothing of more than passing interest. Notice inquiries regarding new Speer "Alterno" carbons and as I have been using them for two months I can supply a little first-hand dope on the subject. At first I used them as per directions, 12" above and 6" below with results superior to those secured by another make of domestic carbon. The light was, however, inclined to have a purple tinge. The Alterno has some quality which enables one to use a long arc and utilize the light from one crater to very much better advantage, but they must be fed often if the light tone is to be kept constant. I am now using a combination which I do not believe can be beaten for a. c., viz.: Speer Alterno below and Reflex Electereon above. With this combination I secure a pure, white light, even as to tone, practically noiseless in operation and needing but little attention. Have been receiving quite some considerable favorable comment since I began using this combination. Light is same tone as d. c., though of course not so brilliant. I hope this will be of benefit to some brother operator using a. c. I anticipate very soon to be projecting other than light rays, as I expect to be in the current draft and have a hankering to project some metal at the Huns. In closing let me bespeak for our department that success which is has earned.

This is the first report I have had of purple tint to the Alterno light. Such operators as may try out the suggested combination will do us all a favor by reporting to this department. Success to you, friend Bowman, when you go "Over there."

It May Depend.

Stanley Good, Forest City, Pa., writes:

> I am writing to let you know what the manager done to my friend. When he had bad pictures (Meaning in bad condition, I take it.—Ed.) he let my friend run them, but now that he is getting new pictures he has hired a new man. Do you think that is right? Don't you think he ought to be wrote up in the Moving Picture World for all the dirt he done to my friend?

In the first place, friend Good, we don't "write up" anybody. We merely set forth facts, or what we have good reason to believe to be facts. In the second place it is not at all certain the manager of the Plaza theater of your city should have employed your friend at all, much less kept him in his employ. As to that, I do not presume to say. Very likely, however, friend manager hired the man in question mainly for the reason that he was to be had cheap because he had little ability (I am not stating this as fact. Merely making a swift guess based on what little you have told me), but later discovered that which he should have known in the first place, viz.: that help which is cheap because it is incompetent is not really cheap at all. The evidence from your remarks is that friend manager is improving his show. Most likely the removal of your friend was a step in that direction. Did your friend serve an apprenticeship? How did he become an operator anyhow Has he a Handbook, a set of Hawkins' or any library of books tending to improve his knowledge of projection at all? Did he strive to learn and to improve his knowledge and his work? If not, then he has no legitimate kick coming and the manager did perfectly right to remove him and put a competent man in his place.

Speed Control Repairs and Other Things.

Sherman, Corpus Christi, Texas, writes:

> With regard to the control of projector speed by means of a rheostat in series with the motor field, I claim this method is not a success. There are several reasons for my conclusion. The local electrical expert is trying to convince me that a voltage fluctuation of as much as 15 volts won't affect the speed of so small a motor, but I tell him he is bughouse * * *. With regard to the National White a. c. carbon, I find that the recommendation of the company that the proper size to use for 40 to 60 amperes is 5/8-inch is not good. Above 50 I find that 11/16 or 3/4-inch gives much better results. They do not burn away so rapidly; also the light is more uniformly brilliant. Summarizing my experience with National White a. c. will say that when the carbons are of right density or hardness they give what I fully believe to be 30 per cent. more light. Barring lack of uniform density and the flying particles I have mentioned they are marvelous in their light-producing powers. And now let me speak of the Pomeroy item (Published quite some time ago.—Ed.), which attracted my attention for two reasons, first, because Pomeroy is near my old home town—Rolfe, Iowa; secondly, because I have gotten the matter of dressing up the friction material in the drive of a projector speed control to a point where I get better results than by using your method as set forth in your reply to Pomeroy and in the handbook. After using the flat file, as you direct, to dress down the friction ring, I use a piece of glass to still further smooth up the job. Then I still further smooth its surface with a strip of fine sandpaper (About No. O, I suppose. —Ed.) attached to a board. I end the job by holding a perfectly smooth hardwood block against the friction ring, while it is running, of course. I find it works very much better in every way. I find that all friction devices reach their maximum of power-transmitting ability when the friction material has a perfect polish. The operator who desires to save his employer money, and at the same time acquire experience, can get some good "Oak" leather, and by using the motor as a lathe, can readily turn up his own friction rings.

I would hardly advise operators in general to try that. It can be done, of course, but the skill required to make a good job would be somewhat more than brother Sherman indicates, I think; also friction rings may be had from the projector manufacturer at moderate price, and the spoiling of just one batch of leather by an amateur experimenter would more than offset the saving effected by turning up two or three sets. Nope! Can't agree with you there, Sherman. Better stick to the manufacturer's product. As to the National White a. c., I have referred your letter to that corporation for attention. As to the mechanical vs. electrical projector control, if you will go back about seven years and search the files of the projection department you will find that I advocated mechanical control and took up considerable space in illustrating the best home-made ones which, at that time, had been devised. I am not quite certain, but as nearly as I am able to tell from printed pictures, the manufacturer of the machine you name has adopted mechanical speed control for his new-model projector, in which I hold him to be wise.

Excellent Machine.

R. J. Wilson, Industrial Secretary Young Men's Christian Association, Duluth, Minnesota, requests information as follows:

> At the suggestion of Mr. Brainard, of the New Grand theater, this city, I am writing to ask your opinion of the De Vry portable projector. I am anxious to secure a good portable machine, which can be used in shops, factories and in assembly rooms, and which can be easily set up and taken down again. I will appreciate your opinion of this machine and any suggestions as to the most suitable machine for the purposes outlined.

The De Vry is an excellent machine of its class. It is what is known as a self-contained "suitcase" projector. It is very compact, quite substantial and entirely practical. It is being sucessfully used for precisely the class of work you name. There are several excellent types of this sort of projector, for instance the Portoscope, a suitcase projector made by the Motion Picturescope Company, Chicago, and the Acme, which may be had from the United Theater Equipment Corporation, see their adv. for address. These are all good machines. You can get literature describing them from the various ones named. You will, however, find the De Vry to serve very well.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Over There.

(Being extracts from a letter from one of the boys turning the crank in France.)

Somewhere-in-France, January 30, 1918.

Dear Frank—I never knew that ten copies of the BULLETIN of PHOTOGRAPHY could give one so much pleasure until last night. I was tired and wet and had draped myself over the blazer, trying to keep warm, when your package containing the copies was brought in to me. It was like bread to the hungry. I devoured them, using up three candles, and after finishing this letter will go over them again.

I note in your "What's Doing in Photgraphy," that you are having very few fires. What's the matter, coal scarce? Fuel is very scarce here, and a bath is the hardest thing to get. Alack, 'tis but a memory, and we can only hope for summer.

I cannot tell you much in reference to my work. Lieutenant Gillette and I are the only field men out, understand that a few arrived and will be with us soon.

For two months I traveled over France, making record pictures, both still and movie. Most of my work is movie, which you will see in the States, I think, or some of them, at least.

Sherman was right; but to photograph it is worse. Light conditions are bad, one clear day in ten, and even that is yellow. The other nine are mixed up with snow, rain and fog.

We are doing the best we can and hope the photographers will not criticise them (our pictures) too much. We are not on a pink tea party and must put up with a lot of hardship, and if we could only get our mail more frequently, it would soften things.

I have tried to drop a line to all my friends and wonder if they received them. Wish you would let them have my address, and perhaps they will write me.

To receive a letter is a great treat.

I thought I had met with all kinds of men, but here you find a bunch of *real ones*—nothing like it ever together before. You can never tell who you are talking to, rich or poor. It is not how much you are worth—it is what can you do. *And they are doing it.* You are singing in the States, "They are going over," we are singing, "Who is going back?" I hope I get back in time to buy my boy's first long pants—he is ten now.

Talking about coming back, it is a chance, and I have every reason to think I will.

It is hard to write a letter and not say any more than personal things when there is so much other news that is barred.

Thanking you for your thoughtfulness, and regards to all my friends, I remain, Cordially yours,

FIRST LT. EDWIN H. COOPER,
Photographic Officer,
26th Division, American Expeditionary Forces, via N. Y.

Send mail to Lt. Cooper to address as above.

Recovering Silver from Waste Solutions.

The main source of silver lies in the exhausted negative fixing solutions and in the hypo baths in which positive film has been fixed. These solutions are certainly worth saving, amounting to $100 or more per month in even a small sized film laboratory. By a novel method of precipitating the silver a plan has been formed that entirely supersedes the use of that very offensive chemical, sulphide of potassium (liver of sulphur). The precipitated silver is brought about by electro-chemical action, every grain contained in the waste hypo fixing solutions being precipitated without either loss or offensive smell, for there are no volumes of liberated sulphuretted hydrogen emitted as is the case always when the potassium sulphide is used, which is not only offensive, but is also injurious to the health of those who have to work within its sphere of action, and causes injury to every kind of sensitive material that may be in near proximity to vessels that contain the waste solutions. Where there are large quantities of waste hypo solution two asphalt lined concrete or brick tanks fitted with stop cocks at intervals from the bottom to run off the exhausted solution after precipitation in the same way as used for the sulphide plan. If smaller quantities are used large barrels will be just the thing. Now for the process. Obtain half a dozen sheets of zinc, any thickness will do; suspend them from the top of the tank or barrel by means of two very stout, long copper wire hooks, these hooks being held in position by as many wooden strips across the top of the tank. The bottom ends of the hooks and the sheets of zinc must be completely submerged in the old fixing solution.

If the bath is alkaline, sulphuric or acetic acid should be added until it is distinctly acid to litmus paper. The acid condition of this mixture will set up an electric current, with the result that the zinc becomes consumed, and the metallic silver is thrown down as a dark gray powder, so much so that if the liquid is left undisturbed for a week the whole of the silver will be thrown down and the liquid above will be clear. The electric action is due to the copper wires and the zinc plates in contact with the acid hypo solution.

As soon as this occurs the exhausted liquid may be drawn off and thrown away. A good plan to adopt is to fill one tank first, then arrange this for precipitation while the second tank is being filled. Of course this will take some time. This will allow complete precipitation in one tank.

This process must be continued until there is a considerable deposit formed at the bottom before removal in the same way as employed when using the sulphide. The difference between the two methods is that in one the precipitate is sulphide of silver, while in the other the precipitate is mainly metallic silver thrown down without waste.

The cost of scrap zinc is about five or six cents per pound, so that the cost eventually of precipitating one pound of silver will not be so much as would be the case with potassium sulphide, the cost of which is 15 cents per pound.

Sixty-five and a half ounces of zinc is capable of precipitating 108 ounces of silver under exact chemical conditions, allowing for small losses during this method of electrolytic precipitating. It can be safely stated that a pound of zinc will throw down a pound of silver.

The following result has been obtained by the method described: About 10½ gallons of spent hypo was used. The dried silver precipitate amounted to fifteen ounces, which sold at fifty cents an ounce. Where it is considered that this quantity has been obtained with but little labor, small cost, and no offensive smell the method should bid fair to supplant the potassium sulphide plan in every photographic establishment. No special skill is necessary; any person who possesses a small amount of common sense can attend to it, insuring, as it does, the depositing of every grain of silver contained in the old fixing baths, thus giving a profitable return in cash that will aid considerably in reducing the cost of production.

The British Journal Photographic Almanac, 1918. Paper, 75 cents; Edited by G. E. Brown, F. I. C. Fifty-seventh issue. London: H. Greenwood & Co., Ltd., 1918.

In reviewing the last volume of this ever welcome annual we expressed the hope that the present volume might show a distinct tendency to reversion to ordinary conditions; unfortunately this has not been the case, and war conditions have necessitated further reductions in the volume owing to still stricter conditions of paper rationing, without, however, seriously affecting the functions so well fulfilled through many years of supplying photographers with information in daily need and showing how the photographic trade has withstood the stress of three and a half years of war

The article on "Miscellanea of Negative Making" by the editor is principally devoted to considerations of temperature of development, tank or time development, tank developers, markings in dish and tank development, fixing, washing, and hypo-destroyers, hypo-eliminators, stain removers, and drying negatives.

The usual "Epitome of Progress" has been somewhat curtailed, but gives a useful summary of improvements in various branches of photographic work.

The frontispiece is a very effective view of a "Grotto in Underground Mendep," from a photograph by J. H. Savory, given as an example of machine printed Vandyck photogravure.

The Wellcome Photographic Exposure Record and Diary, 1918.

No great alteration in the make-up of this useful pocket book is noticeable in the 1918 edition, nor, indeed, was such to be expected at the present time. It is enough that the useful features are retained, and wherever necessary details have been revised and brought up to date. The principal article on manipulation has been rewritten under the title of "Photography Simplified," and in minor matters its value has been increased. The pages for exposure records and for diary purposes are arranged in the same manner as heretofore, and the list of plate and film speeds, which embraces only these goods made at home or in allied countries, is as useful as ever. In all ways the book will be as popular as ever, more than which cannot well be said.

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Cue Sheets Again.

MR. PRODUCER.—Music has become a matter of vital importance, which you fully realize. It can no longer be overlooked nor judged lightly as a powerful force in the presentation of pictures. For the benefit of the exhibitor you are providing musical cue sheets as an aid to his leader in preparing proper music to fit your feature.

We believe in your sincerity. We know that you are spending money for this service. We appreciate the fact that notwithstanding the tremendous volume of routine matter passing through your office you have voluntarily added to it cue sheet distribution. Are you getting the results expected? Are you receiving value for your money invested? Is the music leader being properly served? Are you keeping in close touch with this phase of your business?

The complaints from the leaders throughout the country have been numerous, and upon thorough investigation we found that in the main they were justified. It is not our intention to disqualify the musicians who are arranging your cue sheets. That part of the discontentment lies without our province, but we feel that you will be interested to know the facts relative to the actual distribution of the musical suggestions.

One thing seems plain. You are not printing sufficient cue sheets to go around. Accurate data shows that leaders have requested cue sheets two weeks after release date, and found the supply exhausted. Few, if any of you, provide this service three months after release date. Why?

The general method of distribution seems to be one of "passing the buck." You print the cue sheets, and send them in quantities to each of your exchanges. Sometimes they are attached to the press sheets or other publicity matter. The exchange delivers them to their exhibitor by mail, reel boy, or hand—if they don't forget it. The exhibitor tries to get them into the hands of his leader. Of course we all know how much idle time hangs heavily upon the exhibitor, and, amid the tons of publicity matter that is dumped on his desk daily, he gaily seeks first, the elusive cue sheet.

Without insulting your intelligence by going further into the many possibilities of miscarriage you can readily understand that by the time the cue sheet has passed through three offices and thirty hands there is every likelihood of the leader NOT getting it. If he does it will be probably a week after he has played the picture.

This seems to lie without your jurisdiction, and in a sense does, but fundamentally you are responsible for the service. If it is non-productive, as the facts would seem to indicate, the duty is yours to adopt a more efficient system of distribution. Drop a couple of links in the chain and put yourself in direct contact with the leader. He will appreciate the courtesy, and you insure your picture perfect presentation musically.

MR. EXCHANGE MANAGER.—What would your exhibitor say if he could not secure lobby display, posters, heralds, throw-aways and other accessories that go to make a picture show? Could you hold his business for your firm? Hardly.

Musical cue sheets are needed by the orchestral leaders, organists, and pianists throughout your district. Are you making sure that they get them with ease and despatch?

The following example may not fit your office, but the facts are true:

A certain leader went to a certain exchange to obtain a cue sheet for a super feature production which was booked for his house. No one in the exchange could tell him anything about a musical suggestion sheet, and he was forced to go back without it. The exhibitor, as it happened, was progressive, and took great pride in his music. He went to the exchange, and, after being shunted about from one employee to the other with no satisfactory results, he gained audience with the president of the company and got his cue sheet. But he had to sign a receipt for it, after wasting two hours of his time in futile search.

This seems preposterous and ridiculous, but we can vouch for its truth. Your office may be a bit negligent in promptly passing out cue sheets as they arrive. Get in touch with the situation. Eliminate the exhibitor as a medium of distribution of the cue sheets by requesting the name of his leader and placing him on your mailing list. It is good business on your part, and your exhibitor will appreciate it.

MR. EXHIBITOR.—Good music in your theater means added box office receipts. Your music leader, organist, or pianist cannot fit a picture (which he has not seen) from the air. He needs cue sheets. To the average musician, system is distasteful, but if he has some way of procuring his cue sheets regularly, and systematically he will overcome his natural tendency for slip-shod methods and keep a proper file for musical suggestions.

When cue sheets arrive, whether separately or attached to publicity, see to it that he gets them promptly. You will be doing yourself a service by installing a letter box for matter that pertains to your orchestra and giving your leader ready access thereto.

MR. LEADER.—Through these columns of the Moving Picture World we are trying to help you. From practical experience we know the work you are called upon to do. We appreciate the position you occupy, and all our resources are placed at your disposal. We recognize you as a big component part of the picture industry, using your art to further its interests, and equally as important as any other branch of the business.

In our campaign for better distribution of cue sheets we want to hear from every musician in the country using this service. Tell us your troubles in a short and concise manner, and, though we may not be able to reply to all, you can rest assured that you have done your "bit" in furthering a proper system of cue sheet service.

Don't hesitate to tell your house manager what you are up against. He will lend a willing ear and helping hand, for he appreciates your value in his scheme of showmanship. Cue sheet suggestions are provided for your use, and you are entitled to them, not two weeks after playing the picture, but sufficiently in advance of the booking to give you time to prepare a musical setting. Let us hear from you on this subject at once. Let us strike together while the iron is hot and get the prompt service originally intended.

Music for "Hearts of the World."

We attended the opening of "Hearts of the World" at the 44th Street theater knowing full well that anything emanating from that master of film craft, D. W. Griffith, would be worth seeing and hearing. In spite of our mental preparedness we were completely overwhelmed by the beautiful presentation. We cannot eulogize the picture as we would like to, because it would be usurping the privilege of another, but we take pleasure in stating that it was a musical treat of the highest order. No picture within our ken has been so well set to music, not only melodiously, but thoughtfully.

The score for "Hearts of the World" properly refutes the misguided musical cynics who claim there can be no accurate synchrony. It is a definite denunciation of those cavilling and alleged artists who believe that music is prostituted by its association with pictures. It is a triumph of lights and shadows, a masterpiece of orchestral coloring, and a glowing example of theme treatment. Let every producer who heretofore has taken little stock in musical scores hear this one, and his lack of interest will become real enthusiasm.

Mr. Griffith attends to every detail of his picture presentation, and to him must be given the credit for the music also. His able assistant, Mr. Carl Elinor, synchronized the score, using the themes suggested by him. The entire setting is arranged on the thematic system, that is, a theme is given to each important character, and repeated whenever that character is in the foreground. Under ordinary conditions and without careful thought this system would produce a monotonous melange, but when each repetition is differently treated it becomes characteristically operatic. These themes are almost made to speak; they tell the action so graphically. The instrumentation of each arrangement is changed according to the mood depicted, and one does not need to watch the scene to tell who is acting or what they are doing. Many of these role calls only last a few seconds, but are neatly interwoven and in perfect key sequence.

We fully realize and appreciate the colossal task undertaken by Mr. Griffith and his musical associate in putting together such a score, but we do not understand why no music was provided for the prologue nor for the parliamentary scenes, both English and French. The use of the agitato portion of the overture from "La Forza Del Destino"—Verdi—was a bit weak for the battle scene, and became a valley amid the mountains of sound.

The paraphrasing of the Marseillaise was very weird and distinctly bad from the theoretical standpoint of music. In fact the paraphrasing part of the score seems to have fallen into poor hands. The dramatic situations received a grandioso treatment that we usually associate with the emotion called triumphant. However, that is a matter of opinion, and does not in any way detract from the real worth of the score.

Wonderful as the picture undoubtedly is, it is enhanced materially by its musical accompaniment. The music portrays minutely every emotion depicted. There are no breaks, nor irritating clashes of keys. It is well balanced instrumentally, and cheap "hurrys" find no place in the galaxy of the works of the old masters. With the exception of the paraphrasing the arranging has been done by one who thoroughly understands the needs of the scene, and the possibilities of his instruments.

The blending of "Connais-tu le Pays," the theme for the Girl and the Boy, with "Peek-a-Boo," signifying the little Brother, was unique, and fitted the situation. "Ciribiribim" suited Monsieur Cuckoo in nationality

and temperament. "Just a Little Love, a Little Kiss" also plays an important part in depicting that emotion. Taking the score by and large we can safely say that it excels even that criterion of scores, "The Birth of a Nation," and its runners up, "Ramona" and "Eyes of the World."

Music at the Rivoli.

These certainly are the halcyon days for picture music. During the week of March 31 we visited the Rivoli to hear Maeterlinck's "Blue Bird" as presented by Mr. S. L. Rothapfel.

The overture, "Selections from La Boheme," by Puccini, has little real depth, and only takes in the more popular arias from the opera. Mr. Reisenfeld made much of it. His command of his orchestra is superb, his little artistic touches lend grace, while his attacks and finishes are most exacting. After hearing this number so frequently misplayed it was delightful to listen to a thoughtful rendition. The climax came at the end with a tumult of sound and an abrupt finish that brought a spontaneous round of applause from the audience.

Jeanne Gordon, the contralto, sang an excerpt from "The Masked Ball," by Verdi, assisted by a tableau of young women. This number was done in costume, with very effective lighting, and Miss Gordon proved to have a splendid voice, well trained, but a little short in range for this big number. Mr. Rubenstein directed the orchestra in a most capable manner.

Then came the real treat. Opening with a characteristic prelude that told of the mysteries of the unknown the curtain rose. Two veil garbed damsels slowly came into view, with raised hands and uplifted faces, emblematic of desire of knowledge. A back drop showed a rugged mountain with the sun just peeping over the top. The red and blue lighting was wonderfully realistic. The screen dropped, and "The Blue Bird" was projected.

The musical setting to this picture was the best that we have heard. Much thought and weeks of preparation must have been given to this feature by the musical staff of the Rivoli, for it showed in every detail. At the place showing the party at the rich girl's home part of the orchestra played behind the scenes most effectively. The special themes used for the cat, sugar, bread, etc., were well chosen, and fitted most appropriately. As the two children accompanied by their retinue swung into the air the glissando strings portrayed the action beautifully. The graveyard and the banquet situations were admirably handled, and the chorus work back stage for the scene showing the expectant mothers was an innovation duly appreciated. The music alone was well worth the price of admission, and was favorably commented upon by the patrons.

Musical Suggestion Synopsis.

BOSS OF THE LAZY "Y" (Triangle—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Chanson Sans Parole"—Tschaikowsky, "In a Garden"—Sudds, or "La Colombe"—Gounod.

Opens up dramatically, note the shot, and use agitato stuff. Many misteriosos and hurrys are needed in this picture. Drama predominates, and the Western atmosphere must be maintained as far as possible. Cue sheets can be obtained from the Triangle Exchange.

* * *

BREAKERS AHEAD (Metro—Five Reels)—Theme for the Heroine—Moderato or Andantino. Suggest "Serenade D'Amour"—Blon, "Wild Rosebud"—Tobani, or "Asthore"—Trotere.

This picture shows the simple life of a fishing village on the New England coast, and is pathetic throughout. The selection from the "Pearl Fishers" opera will fit in nicely. Note the need of the Wedding March, and catch the big storm scene, using "Scotch Poem," by MacDowell, if possible. Cut the Moderato portion of sixteen bars, as it will break your effect. Cue sheets can be obtained from the Metro Exchange.

* * *

LIFE MASK, THE (Petrova—Five Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Heart Wounds"—Grieg, "Lost Happiness"—Eilenberg, or "Dawn of Hope"—Cassella.

The character of the picture is dramatic in the extreme. Note the change of atmosphere from America to Spain. For the Spanish touch we would suggest using—

"Camen Overture".....Bizet
"Cordova" .....Luscomb
"Bim-bims" .....Adam
"La Fete de Seville.....Marchetti
"Memories of Spain".....Silverberg
"Spanish Dances".....Moskowski
"Spanish Serenade".....Friml

* * *

HOUSE OF SILENCE (Paramount—Five Reels)—Theme—Allegretto. Suggest "Serenade"—Lange-Miller, "A Little Story"—Lack, or "Serenade"—Drdla.

Try to get "Valse Triste," by Sibelius, and use it as a second theme. Catch the fight scene and the police round-up just before the finish. Cue sheets can be obtained from the Paramount Exchange.

* * *

HEARTS OF THE WORLD (Griffith Superfeature). See detailed account in another column of this department.

* * *

MAGIC EYE, THE (Universal—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Idilio"—Lack, "Serenade"—Frommel, or "A Spring Morn"—Morris.

Another fishers' village picture. Marine numbers such as "Out on the Deep," by Petri; "When the Bell in the Light House," "Rocked in the Crade of the Deep," "Davy Jones' Locker," and other similar ballads will fit into this setting splendidly. Cue sheets can be obtained from the Universal Exchange.

MILE-A-MINUTE KENDALL (Paramount—Five Reels)—Theme—Valse Lente. Suggest "Sympathy"—Friml, "Destiny"—Baynes, or "Auf Wiedersehn"—Romberg.

Light operatice selections well chosen and pieced together will make a superb setting for this picture. Get the explosion in the first reel, the smashups in the third, and the auto motor effects in the last. Cue sheets can be obtained from the Paramount Exchange.

* * *

PLAYING THE GAME (Paramount—Five Reels)—Theme—Tempo di Valse. Suggest "Les Idoles"—Allier, "Heartstrings"—Vecsey, or "Bonds of Love"—Roth.

The story is Western in atmosphere and bright in the main. Allegretto music will predominate. Cue sheets can be obtained from the Paramount Exchange.

* * *

RISKY ROAD, THE (Universal—Five Reels)—Theme for the Heroine—Andante. Suggest "Arioso"—Frey, "In Roseland"—Eugene, or "Melody of Peace"—Martin.

Pathetic and plaintive melodies should play the important parts of this picture. There are a couple of agitatos needed. The dramatic phase is light, and a few allegrettos, serenades and serenatas will add contrast to the general tone. Cue sheets can be obtained from the Universal Exchange.

* * *

ROUGH AND READY (Fox—Six Reels)—Theme for the Hero—Andante. Suggest "In Lover's Lane"—Pryor, "Melodie"—Tschaikowsky, or "Nocturnal Piece"—Schumann.

To open this picture use a Medley of Christmas Carols or "Blessing, Glory, and Wisdom," by Tours. Note the fox-trot in the first reel, the two-step in the second, the agitato followed by a hurry in the fourth. A few dramatic numbers will be required, and for contrast many allegrettos. Cue sheets can be obtained from the Fox Exchange.

* * *

TWENTY-ONE (Pathe—Five Reels)—Theme for the Hero—Caprice or Gavotte. Suggest "Cupid's Pranks"—Stahl, "Menuet"—Paderewski, or "Captivating"—Tobani.

Comedy music of a good order is needed. One-steps, two-steps, fox-trots, and waltz intermezzos will fit the picture. One good, light operatic selection would add materially to the worth of the setting. Note the prizefight, and use an agitato. Cue sheets can be obtained from the Pathe Exchange.

* * *

WITCH WOMAN, THE (World—Five Reels)—Theme for the Heroine—Andante. Suggest "Adoration"—Barnard, "Causerie"—Macmillen-Borch, or "Serenade"—Tosti.

The character of the picture is dramatic. Located in the Alsatian Mountain, period of the present day. Note the Bohemian scenes in Paris, and use Apache stuff. Catch the clock chimes at "D—Marie is laid on couch," and shot effect at "T—You're both fools." A few agitatos are necessary towards the finish of the picture. Cue sheets can be obtained from the World Film Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Are mandolins, banjos, ukeleles, guitars, etc., classed as 'string' instruments in the sense we speak of 'strings,' 'wood-wind,' 'brass,' etc., and have they any place in a 'movie' orchestra?"

A. "These are not generally classed as 'strings,' but fall under the heading of the plectum instruments, meaning strings which are plucked. Owing to their short range and similar color they are not as useful in any orchestra as instruments which are played by the bow. They would hardly do for pictures."

Q. "I've lost a great many of my men musicians through the 'Draft' and expect more vacancies soon. What do you think about using a ladies' orchestra? Can they do the same work?"

A. "A ladies' orchestra would be a good innovation providing you were able to get instrumentalists who were artists. We would suggest that you use a predominancy of wood-wind and strings, which are more easily obtained, and little of the brass, which is usually poor."

Q. "I have trouble with my 'brass' drowning out my 'strings.' If cornet uses mute he cannot be heard on the back seats—if he leaves it off you can hear nothing else but cornet. How can I remedy the trouble?"

A. "You might add more strings and get better artists in the brass section. No doubt your orchestra lacks balance. It may be the placing of your instruments that is at fault, or the acoustics of your house may not permit the use of brass. Tell me about the results after experimentation."

Q. "What are 'enharmonics'? Are they the same as 'harmonics'?"

A. "The word 'enharmonics' is incorrectly used as a noun. As an adjective—enharmonic—it means that a note, chord or key, though differently written, sounds the same to the ear. For example G flat is the enharmonic note of F sharp, the triad G flat, B flat, and D flat is the enharmonic triad of F sharp, A sharp, and C sharp, and the key of G flat (six flats) is the enharmonic of F sharp (six sharps). Harmonics are those so-called partial tones obtained on any string instrument (violin, zither, cello, etc.) by lightly touching a nodal point of a string."

Q. "What size orchestra would you suggest for a theater seating five hundred in a town of fifteen thousand population? In answering this please be governed by the fact that only about five per cent. of this population attend picture shows. My own competitor is using piano and drums."

A. "We would suggest a three piece orchestra composed of piano, violin and cello for your theater. Drums would be too noisy for such a small house, and for playing features are negligible. This will be a better combination than that of your opposition, and bring you more refined atmosphere."

State Rights Men Discuss Trade Conditions

Editorial in Moving Picture World Gives Them Text, and Varying Opinions Are Expressed—Majority Say the World Is Right

IN the issue of the MOVING PICTURE WORLD of March 30 a brief editorial discussion of the condition of the state right market was printed in which occasion was taken to express the opinion that the methods of advertising state right productions were, in a measure, the cause of much of the complaint made by buyers of state right territory. A number of state right men have taken up the question and written their views on the subject. Some give unqualified approval to all that was said in the WORLD editorial; others give what they believe to be the solution, but all contain food for thought and will be worth the time spent in reading. The letters follow:

Netter Indorses World's View.

Cleveland, April 1, 1918.

Editor Moving Picture World, New York City:

Dear Sir:—I have carefully reviewed the article you refer to on Page 1791 of the Moving Picture World and it so aptly and accurately describes deficiencies in the state right system that all a concern in the state right business can do is heartily to indorse and approve the article. There are of course exceptions to all rules, but taking the situation as a whole the state right producers should commence to realize and in fact they must realize in order to exist that after selling a distributor their work is not at an end. They must keep their goods before the exhibitors' eyes, and particularly with all the film which the exhibitor has to choose from nowadays.

In disposing of films on a territorial basis they could even arrange a co-operative campaign with the different buyers to be paid for in proportion to the amount of territories taken over by each buyer, in conjunction with the producers.

Your further endeavors toward the betterment of this condition will greatly benefit the independent factors in the field, and we can say, as a buyer, we greatly appreciate your efforts. MASTERPIECE FILM ATTRACTIONS,

By Leon D. Netter.

Rosenthal Says Programs Are Too Cheap.

Seattle, Wash., April 3, 1918.

Editor Moving Picture World, New York:

Dear Sir:—In answer to your state right article on page 1791 I can only repeat what has often been repeated "When conditions fail to meet the requirements we then want to know the reason why."

The state right market is in bad shape today because there is an overproduction of good program pictures, and the exhibitor can buy them at his own price. Another thing is we have not got the competition that we used to have among the exhibitors. You will find combination in the large cities and you will find the same combination in the small towns. Therefore, the state rights man is unable to purchase, because he cannot secure anywhere near the price the exhibitor should pay.

I recently made a trip in order to get in touch with the situation and in every town and city I found that the exhibitor had bought the program at his own price and he was satisfied with that. In the large cities I found that they were booked months ahead, leaving no consideration or open time for the state rights man.

In discussing prices I found that they secure their pictures at a price that would be unbelievable, but I saw their contracts and therefore was convinced.

I am giving you my views and express myself as I found conditions. I for one am thoroughly disgusted with the state right conditions. I cannot see any money in it. We have always overpaid for pictures and have never yet been able to secure our money back, because the state right conditions change overnight.

I feel sure that you will find conditions with others as I have expressed them. I. A. ROSENTHAL.

Absolutely Right Says Teitle.

Editor Moving Picture World, New York City:

Dear Sir:—I would like to express my opinion regarding the state right business. Before doing this I will in a few words give you my past record. I have been in the motion picture business for the last nine years, and have been in every branch of the business.

Your article is absolutely right, the independent field (state right) is near to failure, unless the independent producer and the independent exchange looks at facts as they are and stop rocking themselves in illusions. There is no independent exchangeman that can make success, unless he can back his business with at least $50,000 cash. And how many independent exchanges have you that have started with that capital? Therefore the sooner must the independent manufacturer wake up to the fact that in order to be successful he must not only produce the picture but help finance the marketing of his product and relieve the exchangeman of all advertising.

The manufacturer does not know that there are enough other detail for the exchangeman after he is through advertising his product. In his opinion if he were to do these things he would imagine that all the exchangeman would have to do would be to sit in the office and hold a bag to receive money from the exhibitor.

The independent producers are gradually losing their market, for the above reasons. The producer of a photoplay should not consider his work finished, after the last scene has been photographed, but should start to work with a good advertising man for the successful presentation of his work throughout the country.

They must help the exchangeman and the exhibitor, in order to help themselves remain in business. I can name many defunct manufacturers and exchanges that have gone under for the reasons named in my letter. ALBERT TEITEL,

Phila. Ideal Film Exchange.

Too Many Pikers, Is Kunsky's View.

Detroit, March 30, 1918.

Editor Moving Picture World, New York City:

Dear Sir:—I thoroughly agree with you that the great trouble has been the number of inexperienced buyers who have paid exorbitant prices for state rights on film productions which resulted in bankruptcy. I know in Michigan it has been utterly impossible of recent years to buy a state right production at a figure which would warrant giving the picture proper advertising throughout the state, as the cost quoted has been so high as to make it impossible to realize any profit from the investment.

This has resulted in all the first-class exchangemen getting out of the business and leaving nothing but "fly-by-night" purchasers in each of the territories. I believe that the shortsightedness is not so much on the part of the exchangemen as it has been on the part of the producer to grab all the ready money in sight. Had the producer stuck to the exchanges who were conducting a legitimate business and given them the features at a price which would have enabled them to clear a profit by so doing they would have established state right exchanges in each of the distributing centers of the United States of sufficient magnitude to enable any state right producer with a fair picture to find a ready market for it without any trouble.

I believe that if the producer or manufacturer would eliminate some of the useless distribution of literature and advertising matter and take that amount off the cost of his production when making a sale it would enable the state right buyer to concentrate his advertising on his particular territory in the way best suited to his needs and enable him to spend a little more money for that purpose by saving that much in the cost of the production.

Let me repeat that just as soon as the producers find it to their advantage to distribute their productions through one legitimate outlet in each territory at a reasonable price and enable the purchaser to build up a business through handling more than one or two features they will eventually establish

a distributing center which will be a ready market for the productions of their manufacture. JOHN H. KUNSKY.

Sawyer Is Pessimist.

New York, April 2, 1918.

Editor Moving Picture World, New York:

Dear Sir:—There is no doubt it has been generally accepted by state rights producers that the sole purpose of trade paper advertising was to induce the local state rights purchaser to buy the goods advertised.

My contention has always been that trade paper advertising in connection with state rights features, also with every other class of picture, is most valuable for its capacity to place before the exhibitors the merits of the particular production advertised and not solely for the purpose of selling territorial rights.

The gentleman from Tennessee whom you quote expresses my views. He realizes that the former procedure in trade paper advertising was to encourage the buyer up to the point of buying the territory.

I claim that the real value of trade paper publicity is in creating a demand from the exhibitor, and some such plan as suggested by the gentleman from Tennessee would undoubtedly be a big boon for everybody concerned. All the above insofar as conditions were up to a month or six weeks ago.

I have just returned from an extended trip through the Middle West preceded by a trip through the south, and Mr. Lubin, my associate in General Enterprises, has covered other sections of the country and is now on a tour that will take in most of the principal cities of the United States. Our deductions as a result of a very thorough canvass of exhibitors, buyers, program distributors, etc., leads us to believe that the state rights market as a profitable proposition for the producer is at present nil. This condition has been brought about to a great extent by the exorbitant prices charged and received by some independent producers of state rights features and by their failure to live up to the many promises they have made to buyers.

However, to revert to the high prices, we have found a great many territories that have paid such high prices for their subjects, coupled with the terrible winter and the high cost of exploitation, that the owners of most of such state rights features will get their money back.

Another condition has arisen that is going to discourage independent producers from making additional features—nearly every big state rights distributing organization throughout the country has a good-sized fortune tied up in feature films, office equipment, etc. These concerns, as a rule, are affiliated with different distributing or buying organizations so that they are not in the market for many additional features. The result is that while nearly everyone of them will take on for their territory pictures that appeal to them they must do it on their own terms, that is, a percentage arrangement. Percentage arrangements, except when handled through a few well-known distributing organizations, have never been satisfactory to the producer. With this condition in view, many of the smaller state rights buyers are trying to make the same arrangements, and I am sorry to say that in some cases they have been able to do this.

In my opinion the state rights business has been killed by the state rights producers. A number of inferior productions have been "slipped over" on new buyers and in some cases on old buyers. Promises have been made to buyers that continued advertising would be carried on extensively and that a great many helps would be given the individual buyer in his territory. Except in isolated cases this has not been done, with the result that there is a dearth of state rights buyers today in the country, and the majority of those in business who are depending on picking up bargains here and there are pretty nearly at the end of their career.

The only solution for the state rights buyer that I can see is for a national amalgamation of buyers with sufficient capital to protect the producer, such investment to be large enough to handle a specified number of not less than eight big special features a year.

With a program such as this assured and with the assurance of a certain return to the producer of at least his actual cash investment in the negative, I can see possibilities, but the producer must co-operate with the buyer even after the picture has been sold. A. H. SAWYER,
General Enterprises, Inc.

State Right Market Not "Shot to Pieces."

Chicago, March 25, 1918.

Editor Moving Picture World, New York City:

Dear Sir:—I wish to say that I have read your article in a late issue on the value of advertising to the state rights distributor. Although the arguments should probably be answered by a producer rather than a distributor, there are some points on the side of the producer which every fair-minded state rights distributor can easily see.

Without going into the matter of the value of advertising, which is admitted, there are many problems which present themselves to the producer which evidently have not been taken into consideration by the writer of the article.

It is probably true that a great many state rights producers have been short-sighted in their advertising, but they have also had their troubles in advertising, which are as follows:

For instance: Two of the best pictures which I am now handling have not been sold for the adjoining states of Iowa, Nebraska, Kansas and Missouri. Any advertising directed to the exhibitors of these states is therefore practically wasted until such time as a buyer for the pictures can be found. It is probably true of course that a demand among the exhibitors could be created which would produce a buyer, but then the buyer has a rather difficult proposition presented to him, if he does take the pictures, in that the exhibitors will say: "This picture was advertised several months ago; I do not care for old pictures in my house." This is evidently not good logic, but nevertheless it is one of the problems presented to a distributor.

If there were a ready market for an entire territory for the state rights picture, national advertising of great extent would undoubtedly pay.

But when the experience has been with state rights pictures that no matter what their value, there will be many territories which cannot be closed oftentimes in several months, it will be seen that the advertising campaign could not possibly or practically be carried on during such a length of time.

The suggestion that the buyers and the producer co-operate in advertising is not practicable because it is in very rare instances that there are enough buyers who release the picture at the same time to carry on this campaign.

The only solution I can see to this problem is that the producer be required by the buyers to advertise nationally for a reasonable length of time and then to assist buyers who come in afterward on advertising locally.

It is my opinion that the zone-system of advertising as already carried on by several competing papers is the only solution for the state rights distributor. Some arrangements could then be made by the zone-system of advertising, with the producer, so that the advertising could be cast into the territory effectively at the time the picture is ready to be released.

Permit me to say, also, that the gentleman who said that the state rights market was all "shot to pieces" was talking through his hat.

There has never yet been a state rights production of real merit which has failed to sell both to the distributor and the exhibitor. The ones who are crying about the state rights market being shot to pieces are those who have produced inferior pictures for which they ask exorbitant prices and have therefore failed in selling. There is no room on the state rights market for mediocre pictures. The only productions which stand a chance of sale to experienced distributors are those that impel an exhibitor to set aside a regular program booking to play them.

The state rights market is one which can exist only with pictures which are real features—better than (or at least as good as) the best of program pictures.

There are too many producers who have made a picture which is obviously inferior to many program pictures and then cried because they were unable to find an immediate sale.

There always has been and always will be a ready market in the state rights field for productions which really have merit and which are sold at a price that the distributor can make some money on.

DOLL-VAN FILM CORPORATION,
D. M. Vandawalker, Jr., Vice President.

Greenfield Says It Strikes Home.

Shreveport, La., March 26, 1918.

Editor Moving Picture World, New York:

Dear Sir:—Your article in the March 30 issue pertaining to the marketing of state right pictures strikes home good and hard.

The sooner the maker or seller of these state right features wakes up to the realization that co-operation between him and the purchaser through the medium of publicity is a very essential problem to the success of both parties, the sooner Mr. State Right Buyer will enter the market and take over his subjects.

The gentleman from Tennessee has our hearty indorse-

ment in his idea of state right publicity and we are willing to go on record as being willing and ANXIOUS to bear our share of the advertising on any subject we might buy.

The lack of advertising state right releases in the recognized journals after a picture has been bought is a drawback our salesman must overcome before he can secure the exhibitor's signature to a contract, and this would be overcome if the salesman could turn to the page in the Moving Picture World and be able to show the publicity this picture rightfully deserves.

It would expedite selling, create confidence in the production, besides creating a desire to book it, provided, of course, it has the merits.

We would like to see such a course adopted by the independent film companies and we would like to see the Moving Picture World help bring about this remedy.

The sooner the better, for we are in the market for more state right releases.

LIBERTY FEATURE FILM COMPANY,
Per N. G. Greenfield, Secretary-Treasurer.

Copyrights to Agents Are Not Valid

So Declares Justice Hough in Suit Over Photoplay Right of "Arsene Lupin."

AN important decision to the film industry recently handed down by the United States Circuit Court of Appeals contains a ruling to the effect that copyrights obtained by agents are not valid.

"No power exists in an 'agent' to copyright anything," declared Judge Hough, who wrote the opinion which was concurred in by Judge Ward and Judge Learned Hand. "That privilege is reserved to authors or proprietors."

The decision was rendered in the case of the Societe Des Films Menchen against the Vitagraph Company of America in which the plaintiff sought to enjoin the defendant company from producing or exhibiting the photoplay entitled "Arsene Lupin." The suit had been dismissed in the lower court and was carried to the Appellate Court.

Maurice Leblanc, author of the Arsene Lupin stores, assigned the cinematograph rights to all his stories to Menchen in 1913. Menchen sold the rights to the London Film Company exclusive of the United States and an agent of the latter company was the only representative of either the plaintiff or the London company to procure a copyright in this country. The photoplay produced by the London company was adapted by one Tucker and the Vitagraph production was adapted by Paul Poter.

"To be sure it is plain enough that both of these writers derived their ideas from the stage play (referring to the dramatic production of 'Arsene Lupin'), but it is not even alleged that Potter infringed (i. e., substantially copied) Tucker. Much less is it stated that defendants have obtained or pretend to have any rights derived by assignment or otherwise from Leblanc, Menchen, the London company or their agents," asserted Judge Hough.

J. Stuart Blackton and Albert E. Smith were named as co-defendants in the suit.

BIG DRIVE ON FOR RED CROSS PICTURE.

Jesse L. Lasky, chairman of the Red Cross Motion Picture Committee, last week announced that a big drive is now in preparation in connection with the exploitation of the film, "The Spirit of the Red Cross," to be shown in advance and during the forthcoming campaign.

"The trade papers have already contributed space for advertising, and this material is now being prepared by the Famous Players-Lasky advertising department in conjunction with the Red Cross officials," said Mr. Lasky. "One sheets, painted by James Montgomery Flagg, will be furnished free to exhibitors, twenty of these lithos being furnished with each print. Special newspaper publicity will be sent out from the Famous Players-Lasky publicity department to all dramatic editors, and exhibitors who show 'The Spirit of the Red Cross' can be assured of newspaper support."

WORLD TO ADOPT COOKE NOVEL.

Grace MacGowan Cooke, one of the noted women writers, has just sold the picture rights to her novel, "The Power and the Glory," to World Pictures. More than ordinary interest attaches to the purchase of the screen rights to this novel by World Pictures because of the fact that it was the intention of the late Henry B. Harris to produce a play made from this novel with Elsie Ferguson as the star. Mr. Harris' untimely death on the Titanic prevented this.

Fairbanks Is Called Into Court

Trustee of Richard Harding Davis Estate Claims Triangle Production of "Americano" Is an Infringement of Copyright.

DOUGLAS FAIRBANKS is booked for an engagement in the United States District Court, but whether the learned jurists will permit "Doug" to perform any of his acrobatic stunts in that dignified tribunal is regarded as decidedly doubtful.

The appearance of the popular film star in court will be in answer to a suit filed against the Triangle Film Company and the Majestic Motion Picture Company, producers of "The Americano"; the Triangle Distributing Corporation; Anita Loos, author of the photoplay; John Emerson, director of the film production, and Fairbanks.

The action was instituted by Henry Staton, representing the Franklin Trust Company, as executor and trustee of the estate of Richard Harding Davis, and Charles Scribner's Sons, publishers of "The White Mice," a novel written by the late author in 1909, which was published in serial form and subsequently in book form.

The plaintiffs allege that the photoplay is an adaptation of the novel and that the defendants infringed on the copyright owned by the author and publishers in producing a screen version without the consent of owners of the copyright.

If the plaintiffs are successful in establishing their claim of infringement the defendants are likely to be required to pay heavy damages, as the statutes provide, in such cases, that those guilty of infringement be assessed $100 for the first performance of the infringing production and $50 for each subsequent exhibition, and, as "The Americano" has been extensively produced, in the event damages are eventually awarded the amount is certain to be very large.

In addition to an accounting and the payment of suitable damages the plaintiffs demand a permanent injunction restraining the defendants from exhibiting the photoplay and the surrender of the alleged infringing films.

An application for a preliminary injunction will be made immediately.

MILK BOTTLES GET PENNIES FOR BABIES.

For several weeks milk bottles have been placed in the lobbies of leading downtown San Francisco moving picture houses by the Belgian Relief Committee, and collections the last week in March from twelve of these exceeded $140. One of the members of this committee called upon Howard J. Sheehan, of the Rialto theater, a few weeks ago and asked permission to place a milk bottle somewhere near the ticket booth to get some of the pennies given in change. He suggested that a stand be made, and a traffic sign was transformed into a holder for the bottle. The venture proved such a success that a very attractive wooden stand was designed to hold two bottles and as much as $20 has been collected at one house within a week's time. Mr. Sheehan has since suggested that the idea be adopted nationally and steps toward this end are being made.

LOUIS MAYER GETS RIGHTS TO PLAYS.

Under the terms of a deal just completed, Louis B. Mayer, the well known Boston motion picture man, has secured from Oliver Morosco the exclusive motion picture rights to "Peg o' My Heart," by J. Hartley Manners, in which Laurette Taylor appeared for two full seasons in New York and which since has been successfully presented all over the United States with from one to eight road companies.

Mr. Mayer has also secured similar rights to "The Brat," written by Maud Fulton, and in which she also starred, and "Upstairs and Down," by Frederick and Fanny Hatton. Both of these plays enjoyed New York runs and are still being successfully presented by road companies throughout the country.

"MOTHER" MARY MAURICE ILL IN HOSPITAL.

"Mother" Mary Maurice, Vitagraph's beloved player, is in St. John's Hospital, Brooklyn, recovering from the effects of an operation. She was stricken a few days after she had completed her work in "Over the Top," in which she plays the role of Sergeant Empey's nurse.

Although she is in her seventy-fourth year, this is the first time since she became a screen actress that "Mother" Maurice has been forced to stay away from her work for more than three days.

World Crew Sees "A Dog's Life"

Takes an Hour Off and Goes Over to Joe Miles' to See Chaplin in His First Initial National.

THE writing end of the Moving Picture World office was vacant between 2 and 3 o'clock on the afternoon of April 12. The whole "push" had declared a vacation for an hour while it adjourned to the projection room of Joe Miles to be present at a trade showing of Chaplin's "A Dog's Life," the initial subject to be released by the comedian through the First National Exhibitors' Circuit. There would seem to be a remarkable unanimity of opinion as to the merits of the picture. Here are the views:

While the writer confesses not to have seen all of the productions made by Charlie Chaplin and is not, by reason of that remissness, able to judge by comparison as to the relative merits of that clever comedian's latest production "A Dog's Life," yet, and for all that, it is his pleasure to say that, though his education in this particular respect has been so sadly neglected, there is in "A Dog's Life" sufficient to enable him to accept without question all that he has been told about the cleverness and versatility of Chaplin and, further, to say without reservation and upon his own knowledge that Charles Chaplin is, in his own right, the most original and able character actor appearing upon the motion picture screen today.—J. L. H.

In "A Dog's Life" we see not a new Chaplin. We see one ripened and broadened. His long holiday has brightened a wit always on keen edge, as illustrated by the new-fangled chase around and under the fence. The picture will rank with Chaplin's best, with "The Bank," for one example. Most laughable is the comedy, and consequently all the greater is the reaction in the periods where pathos dominates. It was in "The Bank" we were given to know that Chaplin is a master in the portrayal of pathos; and there are moments in "A Dog's Life" when a house will be very still. The subject might have been entitled "A Dog's Tail," for one of the funniest things ever shown on the screen is the tail of the dog wagging through the hole created by another dog's teeth in the seat of the Trousers. Small wonder the drummer could not understand who or what was beating his drum. There is only one Chaplin.—G. B.

There are as many laughs in "A Dog's Life" as the pup in the picture has fleas. The dog's part is next to Chaplin's in importance and the business which Charlie C. has invented for the mutt is as original as it is natural and side-splitting. There is just enough of the right kind of plot, the opening and the finish are uniquely funny, and the three reels are filled with irresistible invitations to pack all your troubles in your old kit bag and smile, then laugh, then roar. The comic genius of Charles Chaplin is at its best in "A Dog's Life."—E. W.

Chaplin has had no better vehicle in a long time than "A Dog's Life," in three reels. In many of its most comic situations there is a touch of sympathy under the laughter, and the picture aims at this note rather than the broader appeal given by street chase and general scramble.—H. C. J.

The two points in "A Dog's Life" which most appealed to me were the practical possibilities established by Chaplin for getting past a subway guard with livestock and his prompt and efficacious method of obtaining a family by proxy, without interfering with the Red Cross work of his better half.—E. T. K.

Charlie Chaplin's latest, "A Dog's Life," is without a doubt one of his best efforts. What it lacks in refinement it makes up in comedy stunts which are perfectly in keeping with the saloon-dance hall atmosphere of the picture. The inimitable Chaplin artistry is paramount throughout, and the production is from beginning to end one long, loud laugh. What could be funnier than the opening chase between the central figure and the policeman back and forth under the dilapidated board fence, or the original manner in which he recovers the stolen wallet from a pair of sleuths in the saloon. "A Dog's Life," summed up in a few words, is original, artistic, funny, and a box-office winner.—M. I. MacD.

Admirers of Charlie Chaplin will find in "A Dog's Life," the first of his million-dollar series of comedies, a wealth of entertainment. The initial subject is three reels in length, and ranks as his best work. Originality is evidenced in his every trick, and all of his pranks are excruciatingly funny. The action of the piece revolves around Charlie's attempt to obtain food, and the manner in which he secures it with the aid of his dog will make the most irascible person laugh. There are so many humorous moments in the story that it is most dfficult to single out any one as the best from the point of creating a big laugh, but many will agree that the subterfuge resorted to by Charlie—that of shoving his dog inside of his baggy trousers—in order to gain admission into the Green Inn dancehall will appeal mostly. The dog's tail protrudes through a hole in Charlie's "pants," and threw the habitues of the cafe into a furore. "A Dog's Life" will go well all over, and will fill the house at every show.—J. A. A.

Is Charlie Chaplin funny because he does the expected in an unexpected manner, or because he does the unexpected in an expected manner? This is a grave problem, Mah Sweetie! The old puzzle as to which came first, the hen or the egg, has nothing on this.

You see, it is this way, we all went over to see Mr. Chaplin in "A Dog's Life." We expected him to be funny, and he was funny. But he was funny in the most unexpected ways. Consequently, it was not long until everybody began looking for the unusual—in other words, expecting the unexpected, and we were getting it, too, in good measure.

So you see how difficult it is to explain one's emotions in a case like this. The best way to get an understanding of such a picture as Chaplin's new offering is to go and see the picture yourself. It gives you the funny side of the seamy side, and is altogether Mr. Chaplin at his best.—R. C. McE.

The Office Boy's Observations.

Champlin has sum dawg. He's tale trained and evrythin'. My dog can do stunts with his mouth and paws, but Champlin's dawg does things tale and all. He's the best dawg I ever sawr, and that's a lot caws I sea my dawg Bluch all the time I'm home. Charley can move his dawg around by the tale. I've tried it with Bluch—but then's when he does tricks with his mouth.

They all called Champlin's dawg Mut around where I was sneakin' a look at the picter. And he's sum mut, all righty. He eats his meal off his tale, and evrythin'. Funny? I screeched when his tale was stickin' out'uv Charley's pants and the dawg beat the drumm with his tale. And the dawg dug a long pocketbook out of the dirt where sum bums had hid it after liftin' it from a swell guy that was boozed.

I tried my dawg at diggin' in our back yard to see if he could dig a pocketbook some bum might have burried and all he dug up was a krotin bugg. But I like my dawg as well as Champlin's if I could tale train him and jaw break him from snappin' at me and gittin' me sumtimes.

When I wasn't watchin' the dawg I watched Champlin. Now I gotta go agin somewhere and watch Charley. He can poke his dawg into his pants and when I tried it with Bluch he used his trained end and I quit. Guess Champlin trained his dawg one end at the time. Now I've got the jaw end trained on Bluch I gota start his tail trainin'.

Anny feller what won't like Champlin's dawg aint. I've always wanted the dawg at the injun house that does tricks for the firemen but now I'll want Champlin's dawg until I get Bluch trained. I learnt a lot wachin' Champlin. He's just as nice and kind to his dawg as Maw is to the baby—only he feeds him different. I'm goin' to start on Bluch's end that needs trainin' and be kind like Champlin.

You bet I'll git all the kids to see the dawg and then we'll all go to the Bijoe again and see Champlin. No feller can see 'em both to oncet.—W. K. H.

FOX PLAYERS ENTERTAIN SAILORS.

The company of Fox players in the South making "Peg of the Pirates," whose return was announced for last week, were delayed and have just come back to the New Jersey studios. The picture is now almost completed and will be released as a Fox Special Feature. O. A. C. Lund is the director. While they were in Charleston, S. C., the members of the cast put on an entertainment in the gymnasium of the big Navy Yard for the amusement of the sailors.

NEW FOX EXCHANGE MANAGERS.

Several changes, already in effect, among the branch managers of Fox Film Corporation are noted in an announcement from the Fox offices. William Jenner has assumed the managership of the Chicago exchange, while Lester Sturm is now in charge of the branch at Cincinnati, succeeding George Beihoff. M. A. Walsh has been appointed manager of the Los Angeles exchange.

Fox Pushing Foreign Business

Under the Leadership of A. Carlos Manufacturer Institutes a Drive for More Clients.

WILLIAM FOX shows his confidence in the world appeal of motion pictures in wartime by the announcement that Fox Film Corporation has just put into operation plans for an extensive drive in the foreign field to build up still more the already vast interest that the organization has abroad. It has required many weeks to formulate the plans now rapidly becoming effective. The campaign is being carried on under the direction of A. Carlos and confidence is expressed that the results will prove most satisfactory.

"Although it is, of course, far too early to give any definite accomplishments due to the present campaign," the statement continues, "or to venture predictions because they may seem rash, it is nevertheless true that important developments will occur within the immediate future.

"The drive is to consist, in general outlines, of a vigorous advertising and publicity programme, of short and long trips by each branch manager which will cover practically all of his territory, of thorough circularization of the cinemas, and of intensive salesmanship.

"Mr. Fox has always been a firm believer in the wonderful prospects for expansion abroad, and is of the opinion that the present is precisely the time for a concentrated effort. The exchanges which will be the central points from which the campaign will be directed on orders from the home office will be six in Canada, nine in the United Kingdom, one covering Spain and Portugal, two for Scandinavia and Russia, four in Australia, one for New Zealand, six for South America, and the agencies in Rome, Moscow and Paris.

"The foreign business of Fox Film has already proved a potent factor in the growth of the organization. Mr. Fox was the first American producer to enter the foreign field on his own account, preferring such action to the prevalent practice of selling his product abroad. The first office established by Fox Films outside the United States was in Rio de Janeiro; and it is undoubtedly due to this fact that the Rio branch is one of the busiest in the entire chain, both at home and overseas.

"Translators at the home office put the titles into French, Spanish, Dutch, Portuguese, Greek and even Chinese and Japanese."

Metro Transplanting Its Directors

Men of the Megaphone Are Being Shifted from East to West and Vice Versa.

METRO'S staff of directors is undergoing a sort of spring transplanting, calling for a general change of program. Eastern directors are going West, and Western directors are being transferred to the eastern studio. Directors who have long been identified with one star are being transferred to the company of another, all in the general policy of loosening up the roots and allowing a new crop of ideas to sprout, making for the greater happiness of all concerned.

The directors themselves are jubilant over the change, saying it has given them a new lease of life, and a great stimulus to the work of all the companies is expected in consequence. This is distinctly in line with Metro's policy of giving greater scope to the talents of its staff, as evidenced already in the occasional change from screen work to the speaking stage of such luminaries as Mme. Nazimova, Ethel Barrymore, Emily Stevens and Mr. and Mrs. Sidney Drew.

John H Collins, one of Metro's representative directors, has returned from the West after a seven months' sojourn in California; William S. Davis has gone West, after directing several pictures in the New York studio; Charles J. Brabin has changed his directing base from California to New York, and George D. Baker, long a star director in the East, has gone West to become production manager of the Hollywood, Cal., studio. Edwin Carewe has just returned from the West, after directing Bert Lytell in his initial Metro picture, and George Irving has been transferred from the Metro-Yorke branch of the corporation to the parent stock. Fred J. Balshofer, president of the Yorke Film Corporation, who has been in the East for several months with Harold Lockwood, has gone West with that star to direct his pictures personally. Albert Capellani and Harry Franklin will remain for the present in the Metro studio in New York and Frank Reicher in the firm's Hollywood, Cal., studio.

World Pictures Rewards Operators

Names Three Winners for March Among Those Who Have Taken Best Care of Its Film.

BETTER service in the way of cleaner films, intact titles and leaders, etc., has been secured and an intense interest among operators has been aroused by the "better service" contest inaugurated by World Pictures some time ago and continued with ever increasing success from month to month.

In this contest a close record is kept of the condition in which operators return World film to World branches, and to those operators whose record for the month shows the most care in the handling of the film a prize of valuable merchandise is awarded.

Although the contest involves a great amount of bookkeeping on the part of the World branches, it is felt that the results attained far more than compensate for the time, trouble and expense involved. Winners in the World Pictures "Better Service" contest for March are: John J. Bowler, Opera House, Rockland, Mass.; J. S. Danie, 224 Berkshire street, Bridgeport, Conn.; W. C. Marcuson, Lyric theater, Raymond, Wash.

Edward Jose Making "Gismonda"

EDWARD JOSE, who is at present in charge of the production of "Gismonda," the Paramount spectacle starring Lina Cavalieri, is a splendid example of the modern type of director which has been in a large measure responsible for the artistic strides made in moving pictures.

"Gismonda" is said to be the biggest production ever undertaken by the Famous Players-Lasky Corporation in the east. The exterior settings built at the Fort Lee studios now cover several acres of ground, and hundreds of people are being used every day. Regardless of the situation Mr. Jose always displays an even temperament and goes about his work with assured confidence that he knows exactly what he is doing.

Edward Jose.

He is a man of culture and education, and fluently speaks a number of languages, and his travels throughout the world have given him an intimate knowledge of the habits and customs of the various people which has come in good stead in the staging of motion pictures with scenes and characters from foreign countries.

Mr. Jose was an actor of note on the speaking stage before he became a producer, and when he entered the motion picture field he won prominence as a player while he studied methods of construction and direction, which he later put in practice as a producer.

Edward Pennell, Mr. Jose's assistant, who has been with him for a long time and is a great admirer of the director's methods, says: "Mr. Jose's ideas are to engage the proper people for the various parts, which overcomes many difficulties in the way of making pictures. He also believes that art cannot be hammered into an actor, and that rough methods never accomplished anything. He is sure of his material before he starts a production, which saves considerable time and makes it pleasant for all concerned."

FIRST NATIONAL ADDS TO EXCHANGE SPACE.

During the past week the sound of the hammer and the saw has punctuated the selling talks of Carey Wilson and his associates in the First National Exchange, Inc., at 509 Fifth avenue, where extensive additions are being made to the quarters occupied by New York's newest film exchange.

The remarkable demand for "Tarzan of the Apes" and the first of the Chaplin comedies has so increased the business of the First National throughout the metropolitan district that more space has become urgent necessity to take care of the bookings and the distribution of film.

Industry Still Has Large Task Before It

By John R. Freuler

Mutual's President Says It Must Not Cease Reiterating It Is an Instrument of Public Service

A NUMBER of recent decisions from courts, a number of legislative enactments and several other important utterances indicating the trend and condition of public opinion and official attitudes convince me that we, the exponents of the motion picture as an industry and an institution, have yet a large task before us. It is unfortunately true that the motion picture is still largely viewed as merely an amusement, a luxury—almost as a public vice in some quarters.

We must insist continually, and never cease reiterating that the motion picture is an instrument of public service as much available to the common good as the press, the pulpit and the lecture platform. We must keep on insisting until the picture is completely recognized in every quarter. When the picture gets that recognition it will automatically free itself of many parasites of graft and persecution.

It must be fully understood and admitted that anything which a newspaper or magazine may print we can present in pictures. It must be understood and admitted that the greatest public good demands that we be given the same consideration, privilege and license as the press.

Indirectly a vast official recognition has been given the screen in the calling of three great stars to aid in the selling of the Third Liberty Loan.

Another important recognition is in the large service we are rendering the government in screen publicity for food conservation, for the Red Cross, for the war loans, for the savings stamps and in kindred lines.

We need some more recognition on the other side of the ledger where legislators gather, to draft tax laws and restrictive legislation. We need similar recognition when censorship advocates come forth with their job-building propaganda. We need to be recognized not only when we can help, but when we should be helped.

No one who has breadth of vision or will take the time to think will deny the tremendous influence of the motion picture in the improvement of social conditions. The screen has been an unmeasured and infinite means of binding the American family more closely together. Admittedly the motion picture has been a very vital and positive factor in the gradual elimination of the saloon, not as an antagonist, but by presenting a constructive substitute in the social order of things. The screen has taken the drama to the great multitude of people who before its coming were unable to enjoy it or profit from it except in its worst form. The motion picture has not only taken to the smallest hamlet the pleasures and enlightenment of travel, but it has portrayed to those who live under varied conditions how other people live. It has socialized, educated, broadened as well as entertained.

The motion picture industry is paying vast sums each week into the war chest, glad to do its share to win the war. The amusement park was exempted as the poor man's amusement. I am not able to understand quite, having been a patron at different times of various amusement parks, exactly how the amusement park can be classified as a poor man's amusement. It would take, at least calculation, the average laborer's week's pay envelope to take the average laborer's family to an amusement park for an evening's entertainment. Motion pictures are available to him and his entire family every night in the week for less money than one evening's trip to the average amusement park.

Perhaps the most signal recognition which has been bestowed on the motion picture came in the recent fuel conservation order. The fuel administration was quick to realize that, with millions of workers idle on Mondays, the motion picture theater was essential. There is no doubt but that the opening of picture theaters on heatless Mondays contributed in large measure to the public's good natured acceptance of the government decree. The people were kept entertained on their day of enforced idleness. It was an evidence of excellent judgment, a sign of keen understanding of the psychology of the masses, and an unconscious tribute to the motion picture.

Governments have found pictures second only to the daily newspaper as a means of spreading propaganda. The screen drives home its story with greater force than the editorial. The picture is more easily comprehended and more quickly assimilated than the printed page.

Everybody knows now the efforts made by the German empire to spread propaganda in America by means of the motion picture screen. The German realized the value of the motion picture in reaching the masses of the people long before the war began. Today the allied governments are using the screen in neutral countries to build good will toward the entente, and one of the first efforts to combat the Bolsheviki surrender of Russia to the Hun was by the use of motion pictures. It was possible to tell the story of American democracy with greater force to the hordes of ignorant peasants than by any other possible means. The motion picture is truly an international language, and certainly once it is turned systematically in that direction, will be a tremendous medium of international understanding. I predict the moving picture will do great service in the ultimate consummation of a world brotherhood.

Despite the latitude permitted the public press, magazines, and periodicals as well as newspapers, none whatever is permitted the motion picture which bigoted officialdom is allowed to hamper and suppress without compunction. I could cite scores of incidents of ridiculous, unfair and unjust acts against the motion picture which, had they occurred in the other field of publication, the public press, would have brought a storm of disapproval and immediate demands of rectification and justice.

The motion picture industry is, in a sense, at fault itself. It has submitted to the indignities which have been cast upon it, until it has become perfectly safe to abuse. The newspaper has been quick to resent attack and criticism. It has fought, with the great power it yields, every effort to shackle it. The motion picture has seldom given evidence of the tremendous power it has developed.

The motion picture asks only fair play. It makes no claim to perfection. It is not above criticism, it deserves and asks constructive, sane criticism, but there is no reason why its development and its progress should be harassed at every turn. It has an important mission, it fills a vital place in the life of the people, it is growing more useful and of greater service every day despite obstacles. It asks no subsidy. It does not want to shirk. It wants to do its share to help win the war, and is. It's a healthy infant despite its turbulent childhood. Let pictures alone for a while.

MISS BARA SUMMONED AS VAMPIRE EXPERT.

For the first time in the history of criminal jurisprudence a screen actress who has become famous for her portrayal of the so-called "vampire" role had her knowledge of that part recognized officially by judicial authorities. The occasion was that upon which Theda Bara, the William Fox star, was summoned to appear in the Superior Court of California before Judge Craig, of Los Angeles, to give expert testimony on the psychology of vampires and of "vampiring."

Miss Bara was served at the studios with a summons ordering her to appear as an "expert witness" in the murder trial of G. Martinez, accused of having slain Roas Aguilar, known as the "Vampire of Sonoratown."

The subpoena was obtained by the attorney for the defense as a measure that might save his client's life. It was his contention that the woman, a thwarted vampire, had committed suicide because of the failure of her efforts to win the heart of Martinez.

SING SING SEES "GHOSTS OF YESTERDAY."

"Ghosts of Yesterday," Norma Talmadge's Select Picture, was recently projected on the screen of the theater maintained by the Mutual Welfare League, the honor association of the prisoners at Sing Sing. This showing was one of a regular series of programs furnished by Select Pictures Corporation to the men at this institution.

"The Star of Hope," the monthly magazine issued by the League, devoted a page of its Easter number to an enthusiastic review of the picture.

Motion Picture Engineers Meet in Rochester

Good Attendance Present at Two-Day Session—Many Interesting Papers Read

THE Society of Motion Picture Engineers held its semi-annual meeting in Rochester, N. Y., April 8 and 9 The attendance was, considering conditions, excellent. These firms were represented as follows:

Bosch & Lomb, Dr. Herman Kellner; National Carbon Company, R. A. Crider and W. C. Kunzman; National Lamp Works, Robert T. Burrows; Nicholas Power Company, Will C. Smith; Moving Picture World, F. H. Richardson and Edward Kinsila; Enterprise Optical Company, A. C. Roebuck; Gundlach-Manhattan Optical Company, Harry M. R. Glover; Edison Lamp Works of the General Electric Company, L. C. Porter and W. M. States; Eastman Kodak Company, George A. Blair; Universal Film Company, E. F. Murphy; Prisma Incorporated, William V. D. Kelly; Graphoscope Company, C. Francis Jenkins; Motion Picture News, E. K. Gillette and A. S. Cory; N. J. Wall & Co., Max Mayer; General Film Company, J. C. Moulton; Westinghouse Electric, H A. Campe and H. M. Wibble; Westinghouse Lamp Works, A. R. Dennington; Victor Anamatograph Company, A. F. Victor, and Allison & Hadaway, John W. Allison.

The two-day session was held in the parlor of the Hotel Seneca and was devoted largely to the reading and discussion of papers dealing with various phases of the industry. These papers were in the main highly interesting and instructive. The discussion also was at times animated. The consensus of opinion, as expressed by the members, was that discussion brought about by the papers, as well as the papers themselves, gave to them new and broader views of the various topics dealt with. Regret was freely expressed that the attendance was not even larger, in view of the interest and value of the matters presented.

There was a sharp division of opinion on one point, the advisability of having glass panels in the walls of theater operating rooms and the entire abolition of the operating room where moving picture exhibitions are given, using inflammable films in places other than theaters. Mr. Jenkins, of Washington, insisted that the concealing of the operator from the view of the public not only deprived him of the pleasure of having friend public rubber at his work, but at the same time set up an actual condition of danger because of the fact that he could and would do dangerous things, such as leaving the magazine doors open, leaving film exposed, smoking, etc. Mr. Jenkins' contention was that with the operating room removed the operator would be unable to do these unsafe things.

A very decided issue was taken with this view by Messrs. Smith, Richardson, Roebuck, Victor and others. As illustrating the error in Mr. Jenkins' claim that once the operator was placed on view no dangerous conditions would exist, by reason of the fact that the public would act as "spotter" and watch him, Mr. Victor related an incident which had but recently come under his observation. "I recently entered a hospital in which were between 600 and 700 patients," said Mr. Victor, "and to my amazement saw in operation beside the only available exit one of my own machines, with five or six reels of film lying open and unprotected on the floor beside it."

Mr. Jenkins' claim that glass paneled theater operating-room walls would do away with danger by placing the operator on view was controverted by the fact that while these glass panels would place the projectionist on view, it would at the same time place smoke and flame on view and thus start a panic in the audience should a fire occur. No definite official action was taken by the body, but it fairly may be said the prevailing opinion was contrary to the views of Mr. Jenkins.

Mr. Jenkins was instructed by the body to attend the convention of the fire underwriters in Chicago in May, as was also Mr. Roebuck and Mr. Smith.

Action was taken at the suggestion of Mr. Richardson tending to prevent any hasty action on the adoption of standards by the body. Mr. Richardson was instructed to prepare and present to the proper committee suggestions for standardization in the operating room.

Mr. Jenkins read a paper on the condenser system which was interesting and will be of considerable value to student operators.

On the evening of the first day the society was the guest of the Bosch & Lomb Optical Company at a dinner served at the Rochester Club. The affair was thoroughly enjoyable. On the second day the society was the guest of the Eastman Kodak Company at its film manufacturing plant, when it was tendered an excellent luncheon, followed by an interesting address by J. F. Ancona of the Eastman Company. Mr. Ancona's subject was "The Handling of Storing of Films," dealing particularly with the subject from the studio and film exchange viewpoint. Mr. Ancona has made an exhaustive study of this particular thing and made some very interesting statements during the course of his address. He said, in part:

"Burning film liberates about the same amount of heat as does pinewood or paper, but due to the fact that it burns with extreme rapidity one gets an exaggerated idea of the danger. If you cut off the air supply film will continue to decompose or burn slowly, giving off large volumes of smoke but only of very little heat. Gases liberated by burning film have no definite, fixed composition, the composition depending upon conditions of burning. Under certain conditions, the gas generated by burning film may be explosive, though the probability of explosion is remote."

Mr. Ancona told of the bad condition he had found in the handling of films in exchanges and studios, but said that, due to the recommendation of the Eastman Company, these conditions largely have been remedied. Mr. Ancona recommended a sprinkler system for film vaults, the same to have at least eight heads. He also said that the National Fire Protection Bureau is at this time considering a revision of the rules governing film storage; that it will probably eliminate the present requirement for a safe door, reduce the present wall thickness requirement and do away with the present rule requiring a flue from the vault to the open air in cases where a proper sprinkling system is installed. In response to a question Mr. Ancona said that while water would not extinguish a burning roll of film, it would reduce the blaze, retard the combustion and stop the fire from spreading to other reels.

Two papers were read dealing with the Mazda lamp for projection purposes, both interesting and instructive, being illustrated by stereopticon slides. One was by Mr. Dennington of the Westinghouse Lamp Company, the other by L. C. Porter of the Edison Lamp Works. The point was made that with a spot just barely covering the aperture corners, 36 per cent. of the available illumination is lost. Another astonishing point was brought out that with the condenser one-tenth of an inch out of line sidewise or up and down, 25 per cent. of the light is lost to the screen. This certainly emphasizes the necessity for having the optical system in absolutely perfect line, where a Mazda lamp is used.

The next meeting of the society will be in Cleveland, Ohio, probably in October.

GIRL USHERS AT BROADWAY ORGANIZE.

A new Liberty Loan exploitation organization was formed Sunday, April 7, by girl ushers at the Broadway theater, New York, their patriotism being enlivened during the engagement of "The Kaiser, the Beast of Berlin," the attraction at that house for five weeks, the Girl Ushers Association being the result. The Broadway theater girls have invited the ushers of all theaters to join with them in a national mutual benefit association. The girls have decided to "do their bit" for the present Liberty Loan drive before devoting time to their own interests and the improvement of conditions under which they work.

BERTRAM GRASSBY IS INJURED.

An injury to Bertram Grassby, who has played opposite Gladys Brockwell in more than a half dozen pictures for William Fox, has forced a change in the cast of "The Scarlet Road," Miss Brockwell's new vehicle. Charles Clary has been substituted in Grassby's role, and all of the picture already made in which the latter appeared is now being rephotographed with Clary in the part.

What Most Interests Movie Fans? By Justin Fair

Dramatic Editor of Jersey Newspaper Says Names of Stars Constitute the Best Drawing Card

WHAT interests the regular patrons of the photoplay theatres the most? It is an interesting question, and I suppose that no one is more competent to answer it than the newspaper department editor who receives the letters of the movie fans.

In this office we receive an average of fifty letters a day in the dramatic (and photoplay) department. Of this number, there is an average of forty letters regarding motion pictures; eight regarding vaudeville, and two regarding the legitimate stage.

This percentage, in my opinion, accurately reflects the degree of popular interest in the three different branches of the theatrical world.

Now what do the fans write about?

Newark is a cosmopolitan city. It is a metropolitan city, too, although I believe this is not generally admitted on the other side of the Hudson river.

Nevertheless, we have movie theaters here which exhibit the new releases of the major feature photoplays, day and date, with the much advertised temples of film art on Broadway. In the metropolitan district (Greater Newark), we have about half a million people. I am told on good authority that there is an average of 17,000 paid admissions to the motion picture theaters every day; that on Sundays the admissions mount higher—to 25,000 perhaps.

From my experience, both in Newark and in Los Angeles, where I confess I was a studio press agent for a year (I have since reformed), I am certain that the photoplay public does not like phonographic films.

I am sure they loathe imitative films.

I mean to say that any imitator of Charlie Chaplin, Mary Pickford, William S. Hart, Douglas Fairbanks, Theda Bara and other originators of a style and type of character are regarded by the public just as any other "substitute" for a genuine article is regarded.

The people who go to photoplays, I find, are jealous of their rights.

They resent having an imitation palmed off on them in the movies just as they resent similar tactics in a drug store.

I know, because they tell me so.

Week in and week out I read more than 200 letters from movie fans. I don't relegate this duty to an assistant because I know of no more interesting and entertaining pursuit than reading just what these typical men and women really think about this greatest of all recreative enterprises.

Half the letters that come to me are requests for information regarding the private lives of the popular screen players. I have a file in this office where there are many thousands of such letters filed away. I don't know just why I am filing them, but they may be utilized some way, some day. In looking over the index of this file this morning, I find that by and large there are the most letters asking about these players, in the order named:

Pearl White, Mary Pickford, Theda Bara, Doris Kenyon, Gloria Hope, Charles Chaplin, Douglas Fairbanks, Mr. and Mrs. Drew, Rita Jolivet, Mary Garden.

This is the order of their running, in relative numbers of inquiries in a period since January 5 of this year.

I account for the prominence of Doris Kenyon and Gloria Hope by the fact that both have many friends here. Gloria Hope was a local high school girl.

I account for Rita Jolivet's prominence among the first ten because she appeared in a feature film that played to very big business at one of the local houses a few weeks ago.

As I have said, half the letters from the movie fans are letters expressing admiration for this or that particular player. They desire to know where Miss So-and-So lives; if she answers letters; if she will send a photograph; if she is married. All this is probably familiar enough to readers of this journal.

The other half of the letters have to do with ambitions to engage in picture work, with a sprinkling of letters from readers of our department who desire to express themselves on methods and ethics of the motion picture game.

Here, for instance, is a letter I received this week:

"In reviewing the picture that showed at the Newark yesterday you seemed to applaud the idea of a Japanese marrying a white girl. It seems to me that this is an offensive situation. Do you approve of such kind of stuff in the movies? Young girls, you know, are susceptible to such kind of things. I don't think it is quite right to picture a 'hero' of Japanese nativity being mated with an American girl.

"MOTHER OF TWO."

A great many fans write to point out flaws and defects in the staging of plays. Many write in to give their opinions of what is necessary to make a photodrama interesting.

A great many write in to say they like educational and topical films. They complain that they rarely see them in our local theaters. I have printed these letters hoping the exhibitors might be influenced to put in more educationals. They have failed to take the hint.

As a matter of fact, the opinions of the exhibitors, as privately expressed to me from time to time, never seem to scan with the expressed opinions of the men and women who write to the paper with which I am connected.

One manager in Newark, for instance, believes that industrial educationals are good, but not so good as slapstick comedy or a news pictorial. He has on his program (it is a vaudeville theater) a session of one hour for movies. This session starts when the house opens at 7 in the evening and runs through to 8 or 8.10. The industrial or travel educational is shown first when there are probably only a handful of people in the house. Then the comedy (usually two reels) is shown, and the news pictorial ends the movie program.

Possibly this manager has the right dope on public taste, but considering the many letters I receive from patrons of this very theater (it is the only big time vaudeville house in Newark) it seems to me that the class of people who patronize this particular house would a whole lot rather the order run like this: 1, the comedy; 2, the educational or travel; 3, the news pictorial.

I know that names of stars are the best drawing card. I know that a established favorite can draw more people to a poor photoplay AND GET AWAY WITH IT, or rather, make 'em like it, than a cast of unknowns in a wonderfully good picture. It is too bad that this is so, of course, but it is so.

What establishes a star? Well, judging from the public that writes me here in Newark, the one thing that draws attention is DISTINCTIVE TYPES in appropriate plays.

For instance, Dorothy Dalton is well liked here. Her dance hall pictures went big. Everybody seemed to like her. I received many requests to publish her picture and story about how she started and all that sort of thing. A week ago a new Dorothy Dalton picture was shown here. It had to do with high society and soup-and-fish stuff. I have received eleven mailed protests against that picture up to date. They want Dalton in dance hall types and that's all they do want. It is quite futile for the producers to rave that they want to educate the people to higher things. If they ever spent a year in the editorial rooms of a newspaper they would know that the dear people want what they want as they want it.

Some of our associates here would like very much to "can" our comic pictures, but we can't do it. Our readers won't let us. We know that some of the stuff that is printed in our paper, the Advice-to-the-Lovelorn sort of thing may be thought very silly. But it is demanded. And who are we that we should tell the dear public where it shall get its mental nourishment and how?

It is estimated by the psychic sharps, who say they know all about the law of averages, that every letter written to a newspaper represents the opinion and belief of four hundred readers of that paper.

If this estimate is correct, we have here in Greater Newark about 40,000 men and women who are "dying to know"

If Pearl White is a church member;
If Pearl White cooks her own meals;
If Mary Pickford's curls are naturally so;
If Mary Pickford is really Jack's sister;
If Gloria Hope had a pull to get into the movies;
If Charlie Chaplin is going with a girl, steady;
If Doug Fairbanks is really good-natured as he seems;
If Mr. and Mrs. Drew live happily together;
If Rita Jolivet really was on the boat when it sank;
If Mary Garden is a widow.

Pathe Club Holds Semi-Annual Dinner

William Lord Wright, Duly Appointed Scribe, Insists a Good Time Was Had by All.

THE semi-annual dinner, dance and doings of the Pathe Club held Saturday evening, April 6, at the Hotel McAlpin was a five-reel feature in every detail. There wasn't a fade-out in the entire production. The photography was clear as a bell, the close-ups were numerous and the situations were striking, especially when Tom North struck the floor while doing the "Eel Squirm."

There were nearly two hundred in the cast, ably directed by Jack Kyle, late of the Cherry Sisters' stock company.

With the exception that there was perhaps too much footage in the ballroom scenes the story moved rapidly along from start to finish.

The atmosphere was strong and gripping, being furnished by Joe Dunn, who ate Bermuda onions during the intermissions.

Between every Virginia reel (a drammer of the sunny south) the Asthma duo, organized by Colonel P. A. Parsons and Don Ramirez Torres, sang the sweet songs of childhood.

During the evening Mr. Quimby, manager of the sales department, sprung several new and side-splitting jokes, among them being "Why does a chicken cross the street" and "When is is a door not a door?"

There is some argument as to the character of the next function. Some are standing firmly for a quilting bee in the First M. E. church or an apple paring, while others are partial to a barn-raising or carpet-chane contest.

A good time was had by all Saturday evening.

Among the guests of honor were:

Petronious of "Quo Vadis?" fame, who wishes to star in Nero's next state rights feature, "Burning Rome"; Lydia E. Drinkum, Doc Cook, who is strong for snow stuff; Tarleton Winchester, of the Repeating Arms Company; M. Franconi, the mezzo-soprano, whose vocal selections from "Il Trovatore" are too well known to need repetition here, and Captain Werkmeister, the Irene Castle of the club, gamboled extensively and impartially.

Everybody of Patheville was present.

Spokane Picture Men Disagree

Stockholders in Northwest Corporation Start Suit Against the Washington Corporation.

STOCKHOLDERS of the Northwest Pictures Corporation, represented by George N. Barnes, started suit in the Superior Court in Spokane against the Washington Motion Picture corporation to recover $7,495 damages, claiming that the latter corporation put the other out of business.

The damages are claimed on the ground that stock in the Northwest company has been rendered worthless by the rival company. Certain stockholders and trustees of the Washington company, it is alleged, acquired an interest in the other concern, procured the resignation of its trustee and caused stockholders of the Washington Motion Picture corporation to be elected trustees of the Northwest corporation, and in that way all assets of the latter company were converted to the use of the Washington Motion Picture corporation.

"There is no truth in the allegation," said Judge W. W. Zent, a stockholder in the Washington Motion Picture corporation and counsel for the company. "Our company is in no way responsible for the condition of the Northwest corporation. The company is now indebted to us in a considerable amount and is trying to get away from the responsibilities it is unable to carry out."

UNIVERSAL GETS RARE PICTURE OF ROOSEVELT.

One of the most remarkable motion pictures ever made of Colonel Roosevelt in action was contained in Universal Current Events 48. The famous teeth are shown to their best advantage, and the Colonel's world-famous fighting features fill the screen as he thrusts out the noted Rooseveltian jaw and says "Any man who expresses sympathy with Germany should be shot, hanged or imprisoned for life!" The pictures were made as the Colonel addressed a gathering of business men working for the Third Liberty Loan, who recently called on the Colonel at his home, Oyster Bay. It is the first "movie" made of T. R. since he recovered from the recent operation which confined him for a time to Roosevelt Hospital. The former President shows no sign of his late illness. In fact, he appears to be in the best of health, in as full vigor as ever.

Canadian Sabbatarians Active

Three Managers at Sherbrooke, Quebec, Arrested—Montreal Exhibitors Making Ready for Concerted Action.

THE lines around the places in Canada where exhibitors are able to stage shows on Sunday are drawing closer and tighter. Following the prosecution of moving picture theater managers in the City of Quebec because of Sunday performances the second definite move on the part of the Lord's Day Alliance to compel the observance of Canada's blue laws was made at Sherbrooke, Quebec, on April 3, when the managers of the Casino, Princess and Premier theaters were charged with violating the rules and regulations of the Lord's Day act. The actions were taken by a local busybody representing the Lord's Day Alliance. The theater men are fighting the interference.

Montreal is one of the very few places in the Dominion where Sunday shows are staged regularly in which the Lord's Day Alliance has not yet actually shows its hand, and the Montreal exhibitors have organized for the probable crisis. Practically all of the fifty-three picture theaters in Montreal are now members of the Montreal Moving Picture Association, and a number of important meetings have been held recently. At a recent executive session several new directors were chosen to replace inactive exhibitors, among those selected being Harry Pulos of the Midway theater, S. S. Freed of the Tivoli theater, H. Desjardin of the Alexandra, and N. Lawand of the Dominion theater. Secretary Albert H. Beaulin has been conducting an energetic campaign for more members and is urging upon the local exhibitors the necessity for stern action.

NEW THEATER CHECK PROPOSED.

Collector of Internal Revenue Justus S. Wardell has presented a plan to officials at Washington whereby an absolutely accurate check may be made on the paid admissions to moving picture houses, and it is understood that the adoption of this is under consideration. Under the proposed system the theaters would be required to purchase their tickets from the local internal revenue collector and at the end of the month be compelled to return the canceled tickets. These tickets would bear a government stamp and would be sold at actual cost, plus the tax. Collector Wardell states that his recommendations were actuated only by what appeared to him to be an improved business method and should not be construed as a criticism of the management of moving picture houses. The figures for the first three months of the present system of theater ticket taxation indicate that during November moving picture houses in the San Francisco district paid $98,000, while in December they paid $87,000 and in January $115,000. The returns for February and March have not been segregated.

BUFFALO HAS FIRST NATIONAL EXCHANGE.

The First National Exchange, Inc., of New York, announces the opening of an exchange in Buffalo, to be managed by Dan Savage, who was for several years representative for Paramount throughout western New York.

Mr. Savage's appointment should meet with the approval of exhibitors in Buffalo and adjacent cities, for he is one of the best known and best liked film men in that part of the country, having always been associated with the distribution with highest grade productions on the market.

Offices are now being leased in the lake city, and will be equipped with every convenience for facilitating business.

WHITAKER PLANS CAMPAIGN IN TAR HEEL STATE.

V. P. Whitaker, Select branch manager in Washington, D. C., has been paying a brief visit to Select headquarters in New York City during the week. Mr. Whitaker informs General Manager Kane that he is about to begin an active sales drive in North Carolina, which state is included in the territory of the Washington branch Mr. Whitaker is putting on an extra salesman for this Carolina drive, and also expects personally to push the campaign actively in that state.

TED KARATZ IN NATIONAL ARMY.

Another of Select's best film salesmen has reported for duty in the National Army. Ted Karatz, who figured prominently in Branch Manager H. A. Rathner's successful drive in the Minneapolis territory, has been called in the selective draft listings, and has reported at camp. Karatz enjoys the reputation of being one of the best film salesmen in the Northwest.

Easterners May Build Theaters in Texas

Report in Fort Worth Is That Forty to Fifty Houses Will Be Built at Average Cost of $75,000.

Fort Worth, Texas, April 8.

EASTERN capitalists are to spend more than $4,000,000 in erecting a large chain of theaters in the larger cities of Texas, according to information given out here by two representatives of the newly proposed organization. The representatives would not permit any names to be used, but stated authoritatively that present plans of the organization entailed a very large expenditure. The new theaters will all be of the same plan and each will cost in the neighborhood of $75,000, the visitors said.

It is definitely known, they declared, that theaters will be located in Fort Worth, Houston, Dallas, Beaumont, Wichita Falls, Port Arthur, Waco, San Antonio, Brownwood, San Angelo and Tyler. The purpose of the visit paid this city by the two representatives was to decide finally as to whether the new company would locate one of the chain of theaters here. Many other cities are yet to be chosen, they said.

"The organization will control its own film exchange in the most central Texas city of the group," stated one of the men. "Arrangements already are under way for consuming the entire output of several film companies for the circuit. We plan to build between forty and fifty picture houses in the state, and efforts will be made to have some of the producing companies establish studios in Texas."

It was stated during the interview that no local capital was to be used, the corporation having been formed among men in New York and other large eastern theatrical centers. It developed also that the men who are backing the corporation all are experienced exhibitors and control a number of theaters in the east.

"Within the next few months," said one of the men, "we will be in a position to give a detailed statement as to the plans of the company. You may state, however, that all of the stock has been subscribed, plans for the theaters drawn, estimates for building received and some of the cities we will locate in definitely chosen. The company will absolutely own each theater. In some instances we expect to purchase the ground on which they will be located.

"We are making a tour of Texas now for the purpose of 'feeling out' the business in the larger cities. After all cities have been tentatively decided upon the entire personnel of the company will make a trip to Texas and go over the ground more thoroughly, making all arrangements for the commencement of the building. The same contractor will do all of the work and we expect to have the entire circuit complete and ready for opening by the middle of 1919."

It is thought that the proposed elaborate plans of the new company have been decided upon due to the increasing colonization of cut-over timber lands in Texas. During the past three years the population of the state has greatly increased, as has the production of forage and vegetable crops. A number of large corporations have located manufacturing plants in Texas during the past four years and there seems to be little doubt that this state is to become the greatest after-the-war shipbuilding center in the world, due to the immense amount of available lumber and shipping facilities.

The gulf-coast port cities are at present utterly taxed to the utmost in caring for the ever steady flow of inhabitants from the east. The sawmill centers are so thickly populated that large crews of men are kept constantly busy in constructing living quarters for the incoming hosts of home-seekers. From Beaumont and Orange comes the report that hundreds of families are living in tents.

Little surprise was evinced by local real estate men when apprised of the contemplated action of the eastern capitalists. It has been generally conceded here that "the guys from the east are going to get the grapes, because they have the initiative to grab hold of a good proposition."

From every section of the state reports as to the excellent financial condition of Texas are available. The training of more than 250,000 soldiers in Texas has no doubt helped conditions, but the shipbuilding and farming industries are more largely responsible for the period of prosperity that is now being enjoyed.

In some sections of the state a number of smaller theaters have been compelled to close due to a lack of patronage. In each case of closing the location of the theater can be traced to a farming country, where people are too busy to attend theaters. It can be concluded, therefore, that the proposition of the New York firm is a sound business deal in that the financial condition of Texas will be better after the war than ever before in history. Present wages are so high that well-to-do men will have been made of laborers by the time the chain of theaters is completed. There can be very little doubt but that the American Sammies will have "the Kaiser" lassoed and tied by that time. K. W.

Screen Classics Takes Over Metro Specials

Company Announces It Will Go Into Market for Independent Productions.

SCREEN CLASSICS, INC., entered into new and greater activities during the present week by acquiring all the big Metro specials already in release and announcing an enlarged field of activity which is calculated to bring it to a dominating point in the field of larger productions. As previously announced, Screen Classics, Inc., was organized with the best production brains to present the bigger, finer pictures that raise standards and bring rich rewards to the exhibitors.

It is now announced that this company will not only handle productions of its own manufacture, but will acquire other productions, made independently, provided they pass the tests required in the mater of bigness of theme, beauty of photography and power of story and action. Screen Classics, Inc.'s first production "Revelation," with Nazimova, met with instant success, and its second, "Lest We Forget," with Rita Jolivet, is being booked throughout the country for long runs. Its third production, "My Own United States," was acquired from William L. Sherrill, president of the Frohman Amusement Corporation, and this has broken all the house records at the Rivoli Theater with twenty-eight consecutive capacity performances. It was used to open the Liberty Loan Drive at the theater. The fourth Screen Classics, Inc., will be the Dolly Sisters in "The Million Dollar Dollies," acquired from the Emerald Pictures Company and featuring the famous New York stage favorites.

Under its enlarged policy Screen Classics, Inc., has taken over "Blue Jeans," with Viola Dana; "The Slacker," with Emily Stevens; "Draft 258," with Mabel Taliaferro, and "The Legion of Death," with Edith Storey. These latter, which are Metro productions, will in the future be exclusively controlled by Screen Classics, Inc., and will be distributed through an arrangement effected between Screen Classics, Inc., and Richard A. Rowland, president of the Metro Pictures Corporation, through the Metro Exchanges throughout the United States.

Screen Classics, Inc., will restrict its activities to big first-run productions only, and will have entire control of the new Nazimova series, the first of which will be "Toys of Fate." Screen Classics, Inc., has also secured "The House of Mirth," an all-star feature production now nearing completion at Metro's Sixty-first street studios, and it has eight other big specials which will be anounced within the next thirty days.

President Rowland, of Metro, in speaking of the Screen Classics, Inc., contract, said: "Metro will continue program activities with the idea that every picture produced is fit to be called a special feature production, and Metro's consistency will not be departed from."

It was announced at the Screen Classics, Inc., offices, 1476 Broadway, that several more surprises are in store for the motion picture public, and that these will be given out in detail at an early date.

SPECIAL REPRESENTATIVES HIT HARD.

Through a decision of Judge William C. Wilson, of the Appellate Division of the New York Supreme Court, in case of Gustave McCue against Henry E. Dixey for $300, which McCue claimed Dixey owes him for securing him a position with the Universal Company, it is illegal to ask a commission from an actor unless the claimant first secures an employment agency license through the New York City License Department. The legal commission allowed to an agent is five per cent.

NEW GLASS STUDIO FOR WESTERN VITAGRAPH.

Plans are under preparation for the building of a glass-inclosed studio for Vitagraph's West Coast Studios. The floor space will be 300 by 300 feet, and the structure will incorporate the most modern of stage equipment. Already work has commenced on dressing rooms and additional buildings have been added to the property and carpenter departments. With these improvements adequate accommodation will be provided for at least a dozen working companies.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

MUCH credit is due the Moving Picture World for its effective campaign in connection with the Third Liberty Loan. Theaters throughout the country have rallied around the flag in connection with the new loan with greater results than ever before and that the campaign waged by this publication has done much to create enthusiasm among exhibitors in behalf of Uncle Sam's latest drive for war funds is readily apparent.

The Strand was probably the first theater in the country to answer the call of the World, which has devoted considerable space and effort in lining up managers everywhere throughout the land. The drive at the Strand started a week before the beginning of the Liberty Loan campaign and will continue throughout the entire course of this big appeal to the American people. Starting on Easter Sunday, we presented a specially made cartoon. This showed a rabbit rolling an Easter egg which broke open, releasing a little cherub labeled "The Strand," who stooped down and threw into the air a sign which read: "We must make the Third Liberty Loan a success. Its failure would be worse for America than a disaster upon the field of battle. It should be the first duty of every citizen to invest gladly his available means in Liberty Bonds." In addition to this our entire bill presented strong patriotic appeal wherever it was possible to bring it into the general entertainment.

With the official opening of the Liberty Loan, the Strand unveiled a gigantic electric light sign built under the marquee reading: "Buy a Liberty Bond." This sign was done in red, white and blue with powerful lights blazing forth the message of the minute. The sign was built so that it could be seen by people both from the north and south of the Strand on Broadway. When the sign first flashed its message to Broadway the Strand Orchestra appeared in front of the theater and played "The Star Spangled Banner," bringing to attention a big throng in front of the theater.

The splendid Liberty Loan Trailer prepared by the National Association of the Motion Picture Industry Committee in conjunction with the Treasury Department is also being presented at the Strand, giving W. G. McAdoo's powerful appeal for subscriptions.

The Strand Topical Review during the first week of the drive proved another stirring patriotic number, presenting on the whole another effective reminder for buying bonds. After opening with the Screen Telegram views showing San Francisco art pupils in the Liberty Loan poster contest came the McAdoo appeal, followed by pictures of marines at Chicago. For variety there came next scenes of Easter at Atlantic City, Pathe's views of timber transportation in Sweden and Paramount-Bray pictures of the heart in action. After a few other views we brought the audience back to the war with pictures of U-boats and the capture of a German raider. Hearst-Pathe scenes along the French battle front and a British tank returning to the lines with a captured German gun drew heavy applause. Then came a Hearst-Pathe cartoon showing the effect of the united command of the Allies, followed by pictures of General Foch. Next we presented 48 views of soldiers of the various nations under General Foch, ending with scenes of the American boys marching to the accompaniment of "Over There" by the Strand Orchestra. This brought down the house. Roosevelt and his appeal for "America first, last and all the time" brought cheers from orchestra to gallery, the Topical coming to a close with a girl as Liberty draped in the American flag and making another appeal for the new Liberty Loan.

In addition to the above the Strand turns its audiences over to the addresses of the Four Minute Men three times a week. All special music for the entertainment is selected for its patriotic possibilities.

Special preparations are being made for new Liberty Loan appeals for every week throughout the big drive, patriotism being the chief theme of every bill. If any manager has neglected doing his bit at this time, it would be well to get started immediately, for this matter of assisting the government is not only a display of patriotism, but it is also showmanship. Audiences expect the motion picture theaters to do their bit, and one sure way of losing a patriotic patron is to neglect this duty to our country. The exhibitor who falls down on his job as an American can hardly expect the support of any American patrons he may cater to.

Canada Watching Use of Light

Exhibitor in Toronto Fined $100 for Employing Light Considered Necessary for Safety.

THE Canadian authorities are taking further drastic action with regard to the use of light for special illuminating or advertising purposes. Last January Canadian Power Controller H. L. Drayton decided to forbid the use of electric current for exterior, lobby or window illumination and for sign illumination in Ontario. Many moving picture exhibitors thereupon had extensive gas lighting systems installed so that the fronts of their houses would not be totally dark. After going to this expense, the power controller ruled that gas lamps of all kinds also will come under the ban. The use of gas for these purposes is now prohibited by an order-in-council by the governor-general by a recommendation from the power controller through the minister of trade and customs, Ottawa. The penalty is a fine not exceeding $500, or imprisonment for a term not exceeding six months, or both.

The Toronto police department has been actively prosecuting those whom they think have been guilty of a breach of the order. One case which has attracted a lot of attention arose when Mrs. Ella Woolson, an exhibitor with a small theater at 1184 Queen street west, Toronto, was fined $100 and costs by Magistrate Kingsford for allowing electric lights to burn which she deemed necessary for the safety of the public. The stiffness of the penalty in view of the alleged offence has been a matter of general comment.

Essanay Men in State Service

Volunteer Company Has Use of Studio for Drill Purposes—George K. Spoor Equipping Unit.

ON the anniversary of the United States entering the war, the Essanay volunteer company, which has been drilling in the Essanay studios in Chicago for several months, was mustered into the service of the state as Unit 380, Illinois Volunteer Training Corps.

Major Lathrop Collins, commanding the Cook County District I. V. T. C., officiated. The major was met at the entrance of the studios by a military guard and escorted to the drill hall, where, after inspection of the records and company drill, he administered the oath of allegiance to Captain Richard N. Woodman, First Lieutenant F. Lee Powers, and Second Lieutenant Lee Metford. The seventy-seven enlisted men then were sworn in in a body.

Major Collins presented Captain Woodman with a soldiers' wrist watch, the gift of the company. The colors and the Essanay service flag for twenty-five of its members who have gone to the front were then saluted.

George K. Spoor, president of Essanay, has turned one of the studios over to the organization for drill purposes two nights in the week and has furnished the company with guns and signal flags.

World Pictures Trying Script Novelty

Seven Members of Scenario Department Collaborating on Five-Reel Story.

ONE of the most unusual stunts to be pulled off by a scenario department since the inception of such departments is now being done by the scenario staff of World Pictures. The seven members of the staff are now engaged in writing a film story, in which one member of the staff will be responsible for the story and continuity contained in one reel.

This experience is being watched with interest because of the fact that in novel writing and in serial story writing such a combination of authors has never proved a success. There will be only five reels to the feature and here's the point: Charles S. Sarver, scenario editor, is acting as general supervisor of the work, while another member of the staff is acting as a sort of free lance, able to jump in wherever needed to help out story and continuity and he will also write the titles for the production.

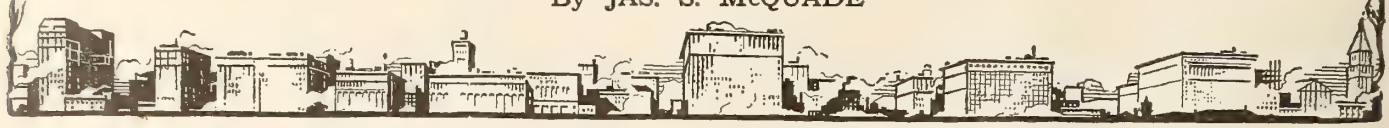
Bi-weekly conferences are now being held at which the story is being rounded into shape, all discrepancies removed and continuity and sequence assured.

NEW THEATER AT CULVER CITY.

A theater is being built at the Triangle Culver City studios. This will make the fourth projection room at the plant. The new showroom is 30 feet by 60 feet. It will be handsomely furnished and will probably be used to show the latest Triangle productions to visiting exhibitors. The seats will be arranged so that they can be removed. The theater will also serve for a banquet hall when such occasions arise.

Chicago News Letter

By JAS. S. McQUADE



Pathes New President Visits Chicago

Paul Brunet Presides at Meeting of Branch Managers of the Middle West in Hotel La Salle, Chicago.

PAUL BRUNET, president and general manager of Pathe Exchange, Inc., and F. C. Quimby, general sales manager, came on from New York to take charge of a meeting of branch managers of the organization in the Middle West, held in the Hotel La Salle Monday and Tuesday, April 8 and 9.

Pathe has just formed a new plan of distribution for the United States, according to which the entire country has been divided into four department districts. In each of these districts a convention of the branch managers will be held, the middle western being the first on the list and including branch offices in Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis Des Moines and Omaha.

The other three districts are the western, southern and eastern. The western has offices in Denver, Salt Lake City, Los Angeles, San Francisco, Seattle and Spokane; the southern has New Orleans, Dallas, Atlanta, Oklahoma City, Kansas City Mo., and St. Louis, and the eastern includes Cleveland, Cincinnati, Pittsburgh, Buffalo, Washington and Charlotte, W. Va.

New York, Philadelphia, Boston, Albany and Newark will be handled by the home offices in New York.

Ralph O. Proctor, formerly branch manager of Chicago, has been appointed district manager for the middle western district, with headquarters in Chicago; H. H. Buxbaum will have charge of the eastern district, and W. S. Wessling, one of the oldest Pathe employees in point of service, promoted from branch manager of the Cincinnati office, will be in charge of the southern district. The appointment of the western district manager will be announced later.

At the Chicago meeting the future plans for handling distribution in the middle western division were discussed thoroughly, and also the future policy of Pathe, Inc., which has been developed by the new president and general manager. One of the most important features of the new policy is the open booking plan, which will govern the Pathe selective feature service. This will enable every exhibitor to rent Pathe photoplays on their individual merits.

Mr. Brunet announced at the meeting that, immediately after his appointment, he investigated the marketing conditions thoroughly and found it was the unanimous opinion of representative exhibitors throughout the country that they preferred the open booking plan in renting features. He believes that by handling the United States territory in the way outlined by him it will enable the various branch managers to give the best service possible to exhibitors, besides the thorough and extensive sales organization will make it possible to handle the big Pathe output efficiently.

Under the new arrangement there will be one salesman to every 100 theaters in the United States and the territory has been assigned so that each salesman will cover these 100 theaters once every thirty days.

Visiting managers were entertained at a banquet Monday evening in the presidential suite of the Hotel La Salle, after which they formed a theater party as guests of President Brunet.

Mr. Brunet left for New York on Tuesday and Mr. Quimby left for St. Louis Wednesday morning. Thence he will proceed to Cincinnati, returning to St. Louis to preside at the convention of branch managers in the southern district Wednesday and Thursday, April 17 and 18. He will then return to New York.

The following branch managers were present at the Chicago meeting: Ralph O. Proctor, Chicago; William Aschmann, Milwaukee; R. T. Schrader, Indianapolis; F. W. Gebhardt, Detroit; L. A. Sheridan, Des Moines; H. J. Roberts, Minneapolis, and W S. Wessling, Cincinnati.

Stockholders Take Charge of "Birth of a Race."

The latest developments concerning the Birth of a Race Photoplay Corporation reveal that W. H. Burns, general auditor of the C. R. I. & P. Railway, has become president to succeed Edwin L. Barker, deposed. Mr. Burns represents a large number of Chicago railway officials and employees who bought stock in the company, these men representing the working forces of the C. B. & Q. and C. and A., as well as of the company with which Mr. Burns is connected.

Mr Burns has announced that the affairs of the corporation are now being handled by the stockholders, and that the Frohman Amusement Corporation is no longer working on the film; also that the same director remains and that the same players are at work, but that they are now directly responsible to him and the other stockholders. He also states that F. H. Hibbard, Jr., vice-president of the corporation, who has been superintending the production in Florida, has been summoned to Chicago and his place filled by an experienced man. "The outdoor work, or most of it, has been finished," Mr. Burns has announced, "and the picture will be completed in Chicago."

"Belgium—the Kingdom of Grief," at Auditorium.

"Belgium—the Kingdom of Grief" will be shown at the Auditorium for one week, beginning Monday, April 15, under the auspices of the Woman's Committee of the Council of National Defense, Illinois division. This is a seven-reel picture which gives a complete history of Belgium from the War of 1830 to the signing in 1909 of the treaty which guaranteed that country's neutrality by the leading European countries. The coronation of King Albert in the year mentioned was also included in the picture. A copy of the film was given to each of the signatory powers.

The United Film Service, with offices at 19 North Wabash avenue, which has charge of the bookings of this film in Illinois, Indiana, Michigan and southern Wisconsin, has loaned it for the week's showing at the Auditorium. An Ince picture, showing Pershing and the Rainbow division in France, is an added feature of the entertainment.

Tuesday, April 16, will be Belgium night, under the direction of the Belgian consulate and the American Belgian Relief. Friday will be Scottish night and Saturday, April 20, will be French day, when Mlle. Marguerite Lamare will sing the French national anthem at the afternoon and evening presentations.

The proceeds of the entire week will be devoted to the $100,000 fund which is being raised by the Woman's Committee of the Council of National Defense, Illinois division, for the betterment of the conditions of the wives and children of Illinois soldiers and sailors who have gone to the front.

Winning Blow for Sunday Pictures.

At the recent annual election of city officials in Lake Forest, Ill., the voters declared in favor of Sunday moving pictures by a vote of 506 to 226. This is considerably over a two to one victory and should give comfort to every community where the privilege of seeing moving pictures on Sunday is denied citizens. "Keep Fighting" should be the motto.

"Cleopatra" Granted a "White" Permit.

The "Cleopatra" decision by Censor Funkhouser, who refused to issue a permit for the picture in December last, unless more than fifty cutouts were made, has been finally settled. It will be remembered that early in December the representatives from the Chicago office of the Fox Film Corporation refused to permit these cutouts, withdrawing the picture and announcing that they would take it to court where it would be tried strictly on its merits. A mandamus suit was accordingly filed in the Superior Court and was still pending when the recent settlement was made.

Later, in January, Theda Bara brought suit against Censor Funkhouser for $100,000, on the charge of slander, and about the same time suit was also brought by the Fox Film Corporation against Major Funkhouser for $25,000, as damages for certain statements made concerning the "Rose of Blood."

On Wednesday, April 10, these three suits were dismissed against Major Funkhouser and the city upon the issuance of a "white," or general, permit for "Cleopatra." A permit for "Cleopatra" was issued by the corporation counsel after the film had been shown to Chester E. Cleveland, first assistant corporation counsel, and Frank D. Ayers, personal representative of Major Funkhouser.

This is the first time the corporation counsel has undertaken to control the decision of Funkhouser, and he did so on the theory that the matter was in litigation and that, therefore, he had the right to settle the litigation, as he has been charged with the duty of defending the city. This is a new departure, for heretofore the corporation counsel has refused to interfere with the decisions of the censor.

Attorney Charles P. Schwartz, of Friedman & Schwartz, counsel for the Fox company, stated to the writer concerning the outcome: "In my judgment, the fact that the city has been constantly losing in its efforts to defend Censor Funkhouser has prompted the corporation counsel to take a hand in censorship matters brought into court. This action of the corporation counsel marks a very important step in the fight for more intelligent censorship in Chicago."

Marguerite Clark Raises Half Million for Liberty Loan.

Marguerite Clark, whose coming was eagerly awaited by Charles W. Folds, Chicago sales director of the Liberty Loan Committee, and thousands of admiring fans, came in Wednesday morning from New York, and was welcomed by a great throng at the La Salle Street station.

She was the guest of honor at a luncheon given by the Association of Commerce in the big banquet hall on the nineteenth floor of the Hotel La Salle, to which she was conducted from the Congress Hotel by an escort of mounted police and the famous Jackie band. Over 1,000 diners were present to greet her, including members of the Association of Commerce, representatives of the moving picture business and ardent screen followers.

Miss Clark made a pretty little speech on behalf of the Third Liberty Loan and was immediately presented with a check for $50,000 by the Hotel La Salle management. She herself donated $25,000 and this was followed in rapid succession by other large sums, which grew to a total of $215,000 in about 20 minutes' time.

The afternoon was devoted to a round of the big department stores where many thousands vainly strove to reach her, to buy Liberty bonds from her personally. In round numbers Miss Clark secured $500,000 for the Third Liberty Loan during her afternoon's work.

In the evening Miss Clark attended the great gathering at the National Amphitheater, near the stockyards, where Secretary of the Navy Josephus Daniels was the speaker, and shared with him the honors of the occasion.

One of the busiest and most successful days of her life ended, Miss Clark took the night train for Kansas City, Mo., from which point she will proceed to New Orleans, both visits being in the interests of the Third Liberty Loan. It is understood that Miss Clark's total purchase of bonds will be $150,000, and that $125,000 of this amount will be divided between Kansas City and St. Louis.

League and Operators May Get Together.

The meeting of Chicago Local, M. P. E. L. of A., held Friday afternoon, April 5, was just a regular meeting and was chiefly confined to routine business.

President Hopp has informed me that, somehow or other, the impression has gone abroad locally that the Allied Amusement Association would, in the course of time, absorb the Chicago Local, M. P. E. L. of A., and the M. P. T. O. Association. Of course, this is altogether without foundation, as both these organizations of exhibitors will continue along their own lines, unless they finally get together and form one organization—a consummation devoutly to be wished.

Thursday afternoon, April 11, a meeting of the defense committee of the Allied Amusement Association was held at the Hotel Morrison, when the general situation was carefully discussed.

On Saturday, April 13, the arbitration committee of the Allied Amusement Association will hold its first meeting, when matters pertaining to arbitration and conciliation will be fully discussed with a view of a near conference with the properly accredited committee of Local 110, I. A. T. S. E.

Serbian War Pictures to Be Shown Soon.

Merl La Voy, who will be remembered in connection with "Heroic France," moving pictures taken on the western front, in France, in the interests of the American Red Cross and shown in this city for the first time last year, has returned from a trip through Serbia where he has been since last fall. Mr. La Voy was cameraman in the taking of many pictures in "Heroic France" and while in Serbia he has also taken a series of war pictures, while attached to the American Red Cross division in that country. He was accompanied to Serbia by Howard and Spencer Logan, of Chicago, who were also attached to the American Red Cross division in Serbia.

Three months were spent with the Serbian and British armies and the pictures brought back by Mr. La Voy show trench scenes around Monastir, where the trenches are cut out of solid rock, and also scenes showing the British on the Lake Dorian front. It is said that the pictures show general conditions as they prevail along the whole Balkan front and also the relief work carried on among the refugees by the American Red Cross. In a flight, in a British aeroplane, over the top of Mount Olympus ("House of the Gods") the machine is shown looping the loop right over the top of the mountain and also in the act of making a spiral dive.

The films will be released through the Bureau of Motion Pictures, of the American Red Cross, at an early date, under the title "Heroic Serbia—A New Army Risen from the Dead."

$1,000 Liberty Bond for Baby Schaefer.

Perhaps the youngest owner in the country of a Third Liberty Bond, with a face value of $1,000, is the son of Mr. and Mrs. Walter F. Schaefer, this city. The youngster is just three weeks old and was presented with the bond by his granduncle, Peter J. Schaefer, of the well known firm of Jones, Linick & Schaefer. The father, Walter F. Schaefer, is manager of the Victoria theater.

"A Dog's Life" Arrives in Chicago.

Sydney Chaplin came into town from Los Angeles Monday, April 8, with "A Dog's Life," the first of the eight comedies to be made by Charles Chaplin for the First National Exhibitors' Circuit. The three-reel comedy is being released by the Central Film Company in this section, and it will be shown at the Rialto and McVicker's theaters for the week beginning Monday, April 15.

Foreign Shipments of American Film.

R. R. Nehls, manager of the American Film Company, returned last week from a trip to New York where he was engaged in making arrangements for foreign business for his company. A large shipment of American films, starring Mary Miles Minter, William Russell and Margarita Fisher, has been sent out to meet the demand in China, Japan and South America.

SOLDIERS TO SEE GERARD PICTURE.

Hollis Cooley, chief of the United States Military Service Department, which handles the film contracts for all Government Cantonment theaters, has made a formal request to the First National Exhibitors' Circuit, through Fred Falkner, sales manager of the New Jersey exchange, for prints of Ambassador Gerard's "My Four Years in Germany," to be shown at all army encampments throughout the country."

According to Mr. Cooley, the government desires every man in the service to see the picture that tells so graphically the reasons why we must fight the German military autocracy. Special admission prices have been set by the authorities in charge of the cantonment houses, and the income derived therefrom will be utilized in furthering the work of the department which Mr. Cooley heads.

EDITH WHARTON TO DO WAR WORK SOLELY.

Edith Wharton, author of a dozen brilliant novels of American society life, one of the more celebrated of which, "The House of Mirth," is being picturized by Metro with an all-star cast, is to abandon writing for the duration of the war and devote all her time to her hospital in France, according to a letter just received in this country from Mrs. Wharton. The immediate need of a larger hospital for her work is the principal reason for the noted authoress' decision. She will, however, write articles that bear directly on the war and which will aid her in raising funds for a new hospital or an entirely new building.

LIEUT. HARRY KING TOOTLE MARRIED.

Lieutenant Harry King Tootle, 351st Field Artillery, was married to Miss Jessica Campbell Nave, in Wheeling, W. Va., on Thursday, April 4. Lieut. Tootle is well known in the motion picture industry as former publicity representative of the Gaumont Company. He won his commission at Plattsburg last fall.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

First National Contracts Christie Comedies.

C. H. Christie, the business manager of the Christie Film Company, has completed arrangements with the First National Exchange of New York to release Christie Comedies in New York City and State and Northern New Jersey. This arrangement is to remain in effect for a period of two years. April 15 marked the National's first release of a Christie Comedy. "Red Crossed" is the one-reel scheduled for public showing on that date.

This arrangement will give the Christie company representation at the National Exchange office at 509 Fifth avenue, New York. Harry Nowland, of Denver, and H. S. Schwalbe, of Philadelphia, both representatives of the exchange, have distributed Christie comedies independently and in their respective theaters for some time. They urged the distribution of them through the First National Exchange.

The Exchange will receive only the new Christie Comedies. One comedy a week will be shipped from the Christie studios in Hollywood to New York.

The Christie Company has made many improvements in its plant during the past several months and others are in the course of making. Altogether it looks as though this company is preparing to develop its production along big and extensive lines.

War Films to Supply No Profit.

The official war pictures showing the work, play, fighting and bravery of United States soldiers will hereafter be released under a plan whereby there will be no profit for the exhibitor. Uncle Sam has arranged an equitable scheme, and Governor Stephens has appointed Sol Lesser of San Francisco chairman of the film division of the National Council of Defense for California.

Mr. Lesser said that the exchangemen of the north met and selected him for this, one of the Government's $1 a year jobs, and that he was especially pleased with the response made by the exchangemen of Southern California. "They have all written me and pledged their moral and physical support in whatever is necessary to make this plan a success," he added.

It is Mr. Lesser's understanding that all official war pictures now incorporated in weekly news films will be shown separately. It costs the Government ten cents a foot to make these films. The expenses of handling will be added, and releases will be provided at the actual cost basis.

George Larkin Elopes with Olive Kirby.

George Larkin, who is now playing the lead in the Pathe serial "The Wolf-Faced Man," surprised his friends in Los Angeles by eloping to Santa Ana, the Gretna Green of this vicinity, with Olive Kirby, the former Kalem leading woman. Miss Kirby and Larkin first met when they were both playing leads with the old Kalem Company in Los Angeles. Some time ago both of them were in the East doing film work, where it is supposed the romance was continued. Miss Kirby just recently arrived in Los Angeles.

Rousseau a Visitor at Diando.

Arthur Rousseau, secretary of Pathe Exchange and a member of the board of directors of the Pathe organization, has been an interested visitor at the Diando studios the past week, looking over the production end of the business on the Pacific Coast.

Hawkins Goes to Visit Exhibitors.

Francis J. Kawkins, vice president and general manager of the Haworth Pictures Corporation, is preparing to leave Los Angeles shortly for a trip around the country in the interest of Sessue Hayakawa, whose future independent productions are to be released through the Haworth organization.

Mr. Hawkins is personally acquainted with leading exhibitors. C. L. Cole, New York representative of the Haworth Pictures Corporation, will leave Gotham simultaneously and will visit a large number of the theater men on the eastern coast, joining Mr. Hawkins later on his tour, which will cover a period of about six weeks.

Commerce Chamber Increases License Fees.

The Finance Commitee of the Los Angeles Chamber of Commerce is considering increasing the licenses of the film exchanges that at present are from $10 to $50 a quarter to a flat rate of $50 a quarter. The film studios' fee has been increased also, and is $100 for a quarter.

Williams to Make Chinese Picture.

Harry Williams, the song writer and picture director, left Saturday, March 30, for San Francisco, with China as his ultimate destination. He has been engaged by the Chinese motion play magnate, Brodsky, to put on a Chinese patriotic film. Mrs. Williams accompanied her husband.

Brolaski Arrested and Elected.

Harry Brolaski, trustee and acting mayor of Redondo Beach, was taken into custody here this week as a fugitive from New York, where, according to telegraphic advices, he was alleged to have embezzled $300,000 from a motion picture company.

It was stated by the accused official that the arrest was the culmination of a "vicious political fight waged against me by political enemies."

Brolaski added he understood that the indictment voted against him in New York was in connection with the sale of stock of the Standard Film Industries, located at 69-71 West Ninetieth street, New York.

Justice Palmer released Brolaski on his own recognizance and set the hearing for April 10, two days after the Redondo election. Brolaski was elected mayor, by the way.

Mary Pickford Subscribes to Loan.

To Mary Pickford goes the honor of purchasing the first Liberty Loan of the third loan here, the film star having given to Chairman George G. Greenwood a check for $100,000 just previous to leaving for the East.

Pathe Would Enjoin Duncan.

To prevent William Duncan, motion picture director and actor, portraying western drama, from accepting employment with the Vitagraph Company of America, the Pathe Exchange, Inc., has filed suit for an injunction in the superior court in Los Angeles.

According to the complaint, the plaintiff entered into a contract for the exclusive services of Duncan as soon as he should complete a serial picture for the Vitagraph Company. Duncan refused to go to work for the Pathe Company, but entered into another contract with the Vitagraph Company, the complaint recited.

Parrott Succeeds Gillstrom.

Nat H. Spitzer, vice president and sales manager of the King-Bee Film Corporation, arrived this week from the East to confer with President Louis Burstein.

Charles Parrott, formerly of the Keystone and Fox companies, has been made director-general of that organization, succeeding Arvid Gillstrom.

Chandlee Arrives on Coast.

Harry Chandlee has arrived in Los Angeles and assumed his duties as head of the Paralta scenario department. He is transferring duties from the Eastern to the Western coast, having been in charge of this company's New York script department.

Horsley Held in $3,000 Bail.

Arthur Horsley, a film man, was ordered held to answer in the Superior Court in $3,000 bail at his preliminary examination before Justice Palmer of Los Angeles, on the charge of having received stolen property.

The complaint against Horsley stipulates that on November 3, 1917, he received a film valued at $480 alleged to have

been stolen by Alfred Davies from the Fox Film Corporation.

Christie Leading Loan Committee.

C. H. Christie, of the Hollywood Christie studios, is spending the greater part of his time these days in the interest of the Third Liberty Loan drive, and as captain of the film sub-committee is, with Thomas H. Ince, C. B. De Mille and other representatives, responsible for the success of this Liberty Loan Drive in the film colony. Mr. Christie is an energetic and forceful worker and has succeeded in arousing much interest among the various companies in his district.

Sol Lesser Reports Business Good.

Sol L. Lesser, President and General Manager of the All Star Features Distributers, Inc., is in town on a visit from San Francisco, in the interest of business and likewise personal matters. He expects to be here for about five days and will visit the various studios.

Mr. Lesser reports business conditions in Northern California gratifying and makes special mention of the warm reception the Government War Films are receiving at the hands of the exhibitors who are running them. Mr. Lesser addressed a body of exhibitors at luncheon recently in the matter of these films.

Harvey Feels "The Lion's Claws."

A serious accident, in the course of which Director Harry Harvey of Universal City was manhandled and "chewed up" by a lion belonging to the Universal zoo, occurred at the film center Monday afternoon, of this week, when he attempted to rescue Marie Walcamp. As the result, Mr. Harvey was confined to his home during Tuesday, but yesterday returned to the studio and went on with his making of the serial 'The Lion's Claw." The animal was shot.

Composers Go After Exhibitors.

Actions have been begun in the United States District Court by M. Witmark & Sons, New York, against Henry Riddle of the Royal Theater, at Eighteenth and Main streets, asking $3,000 damages for the alleged unauthorized rendition of the "Long, Long Trail." A similar action was brought against Harry Lee Wilbur of the Rialto Theater, Fullerton, for the playing of "Somewhere in France Is a Lily."

Leo Feist, Inc., brought suit against Michael and Abraham Gore of the Lyceum, Grand, Optic, Regent and Liberty moving picture theaters for the unauthorized use of the song "Hong Kong." The prayer is for a judgment of $3,000 against each of the defendants.

Reid Reported at Camp Lewis.

It has been announced that Wallace Reid, the Lasky star, has arrived at Camp Lewis, American Lake, where he will be featured by the Government as a buck private at $30 a month.

Universal to Make Fortnightly Specials.

According to W. E. Sistrom, business manager of Universal, the policy of the company is to be altered in several respects regarding production.

"More time and money are to be spent in the making of pictures," said Mr. Sistron.

"Also we are to make what will be known as special attractions features. These will be released one every two weeks, it being President Laemmle's idea to take them out of the regular program class, both in matter of quality and time of release. More money will be spent on these than on the regular program pictures, and upon them will be used the best brains available at Universal City. Appearing in the special attractions will be Dorothy Phillips, Monroe Salisbury, Harry Carey, Priscilla Dean, Mae Murray, Mary MacLaren and Herbert Rawlinson. Enough pictures to provide releases until next November have already been completed.

Mabel Van Buren to Support Beban.

Mabel Van Buren has been engaged to support George Beban in photoplays which the Italian character star will make on his own hook. The Beban company has its first production under way at Universal City. The working title is "Rough Hands, but Gentle Hearts."

Kinema Inaugurates Children's Matinees.

The Kinema Theater has inaugurated a one-year campaign of children's matinees, the entire receipts accruing every Saturday morning to be given to some charity. The opening program includes a Mary Pickford picture, "Rags," two reels of Abraham Lincoln, the Son of Democracy" and a travelogue, "A Trip Through Holland." The admission fee to children under fourteen was five cents, parents and guardians being charged ten cents.

The gross receipts of the first children's matinee will go to the Los Angeles Orphan Asylum. One hundred of the kiddies of that institution, under the guidance of Sister Cecelia, were honor guests of the Kinema management. The Kinema organists and operators are co-operating with Manager Kehrlein by giving their services on alternate Saturday mornings gratis.

Fay Tincher Becomes "World" Star

FAY TINCHER, one of the screen's comediennes, and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff. This definite announcement puts to rest a number of rumors that have originated in various sources since the arrival of Miss Tincher in New York, from the coast, last week. She came East, it is said, on twenty minutes' notice, from Hollywood, where she had been making her own comedies, under Al Santell's direction. Her first picture on the world program will be "Some Job." It is scheduled for release May 1.

Fay Tincher.

Miss Tincher received her training for the legitimate stage under the tutelage of Arthur Hopkins and appeared, with marked success, in vaudeville, in New York and on tour. Returning to New York three and a half years ago she played a part in Griffith's "The Battle of the Sexes." In ten days after her first picture appearance she had been signed to play leads in comedy drama.

Her activities were then transferred to the coast, where the Reliance-Majestic, releasing on the Mutual program, very successfully offered the "Bill, the Office Boy" series, with Fay Tincher making a hit as the Stenographer, a character which created for her a following. Miss Tincher was featured with DeWolf Hopper on the Triangle-Fine Arts program, and her work in "Don Quixote," "Mr. Good the Samaritan" and "Sunshine Dad," with Mr. Hopper, made for her a tremendous following. Following her work with DeWolf Hopper, she was featured as a star in her own comedies on the Triangle-Fine Arts program.

"Some Job" and "Main 1-2-3" will be her first World releases.

She returned to California last week and in the Inglis-Willis studios will begin work on a new feature for World program release.

Miss Tincher is about twenty-three and hails from Topeka, Kan.

GRAPHIC ENGAGES GAIL KANE.

Gail Kane has been engaged by the Graphic Film Corporation to create the principal role in "When Man Betrays." It has long been an ambition of Ivan Abramson to secure this talented actress as one of his stars. "When Man Betrays" has been in his mind for sometime, and, while he considers it the biggest idea he has conceived, and the lure of its production has been hard to resist, he has steadfastly refused to put it into picture form until he could secure the star he had in mind.

FIRST NATIONAL DISTRIBUTING CHRISTIES.

In the plate advertisement on Page 508 announcement is made that all future Christie Comedies will be released in Greater New York, New York State and Northern New Jersey by the First National Exhibitors' Exchange, 509 Fifth avenue. It should, of course, read First National Exchange, Inc.

MARCUS LOEW CALLS MEETING.

Marcus Loew announces that there will be a mass meeting of the trade under the auspices of the moving picture industry on the New York Roof at 11 o'clock Wednesday morning, April 17. All interested in the promotion of the Liberty Loan are expected to be present. The meeting will be called to order by Mr. Loew.

Rambles 'Round Filmtown

With WALTER K. HILL.

THE novelty of seeing the north roadway of Brooklyn Bridge spotted with pies was enjoyed by rush hour crowds at 8 a. m. today. A horse attached to a wagon of the Consumers' Pie Baking Co. made a quarter of a mile dash toward New York in record time, strewing pies most of the way.

The driver held on as long as he could, but finally joined the flying pastry. Word of the runaway was telephoned ahead, and when the horse reached the New York end of the Bridge the gates were up. The wagon was intact, the horse in good shape, but the pies were a total loss.

*

The above news item appeared in the early editions of the New York World Wednesday evening, April 10. Investigation at the stables of the Consumers' Pie Baking Co. disclosed the fact that there had been great unrest among all of the pie horses during the preceding forty-eight hours.

"I guess the horses have heard that Charley Chaplin is in town," said the head manicurist of the pie stables. "The Pie Horses Union have always been against Chaplin for the amount of extra work members of the union have been required to do in hauling pies to the studios where he works," the foreman continued.

If pie horses take so much interest in Chaplin that the Brooklyn Union should send a running delegate to see him it seemed to the Rambler that some serious thought should be given to this Patron Saint of the Soaring Pie. Thus, in the teeth of a brisk head wind, the Motion Picture World representative made his way to the Ritz-Carlton with the clipping from the other World in his hand.

*

There was a policeman standing at Chaplin's apartment door when the Rambler approached No. 434 Ritz-Carlton. Charles Lapworth, manager of Chaplin; Carlyle Robinson, press representative for Chaplin, and Chaplin, himself, were all talking at once, while the policeman was entering their conversation in his note book. Be it said to the Star Comedian of the Silent Screen that he talked the best of the lot, and to him the copper paid most attention.

"We were just having a bit of photographing done by flash-light," said Chaplin. "The smoke you saw coming out of the windows had to go out or we should all have perished. And if I had perished or should now be arrested—think of all the Liberty Bonds I shall sell that would not be sold." This line of argument had good effect. The policeman went his way convinced.

*

"I'm just going to dress for dinner," said Chaplin, when there remained only the Rambler to dispose of. "Come in and I'll talk to you while I'm putting on my clothes." And while Chaplin took off and put on the World man became obsessed of the belief that Charlie Chaplin is one of the most likeable, genial, and unassuming million dollar professionals the universe knows even in this day of big figures.

*

The telephone required more of Chaplin's attention than did his B. V. D.'s. It was ringing most of the time. Robinson, the press agent, and Lapworth, the manager, tried to keep their star away from the phone, but Chaplin had his own ideas. Changing his voice with the dexterity of Arthur Prince he ventriloquized into the thingumbob in solemn fashion. One lady in the hotel who had eaten too much during the afternoon insisted upon talking with Chaplin. In three different voices, on as many different occasions, Chaplin told her Chaplin was not in, and further informed her she was connected with the apartment of a Swedish count, an English nobleman, and a German plotter, respectively.

"This is what I like best," said Chaplin, "intrigue. It's ripping." The comedian was referring to his telephone, and not any special garment.

*

Chaplin danced about like a ballet master, jumped up and down to stretch his muscles, a la acrobat; talked lithely and freely of everything except his own talents, of the tremendous hit he made in Philadelphia, or how he "knocked the diplomats silly" in Washington. He seemed willing to talk about everything or anything except Chaplin.

The Rambler has interviewed in his day on theatrical papers hundreds of professionals, and personally knows a few hundred more—Chaplin is the wonder of wonders among professionals for restrained modesty and complete submersion of self.

*

Nevertheless the expedition was meant as an interview. The World man took a chance on a question that always brings the ego to the surface when theatrical personages have a chance to talk for print.

"What is your greatest ambition," said the interviewer. "To be a screen leading man, a stage comedian or just to remain as you are"?

"Never to remain as I am—always to improve my work. My one great ambition is to so produce every 'bit' or scene so it will register laughs every time. My one ambition is to acquire the technique that will make me a hundred per cent. screen comedian. Until I am, I shall never be satisfied."

Imagine a million dollar actor talking like that!

The war or something is making wondrous changes.

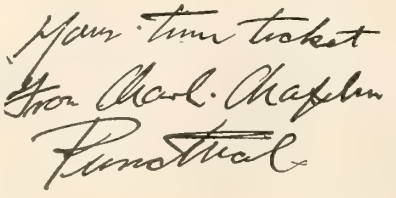
*

"How do you make up your mind what you will use to create comedy?" said the World man.

"I believe that any incident that can be told in conversation or described in writing can be made funny on the screen; that is, mind you, if I can master the technique sufficiently to make it funny. It is possible, in my opinion, to make anything funny on the screen that is funny anywhere else."

*

"How does it feel to be a million dollar comedian," said the World man. Be it explained, in passing, that Chaplin has two entirely separate equipments for expression—his eyes and his countenance. They work quite independently when he wants them to—a smiling face will frame serious eyes, or merry eyes will dominate a sad expression elsewhere registered on his face.



"If you mean me," said Chaplin, "I'll tell you." Eyes and face now synchronized in seriousness, as he stopped skipping about and stood squarely facing the interviewer.

"It feels as though I only want liberty to make three more pictures, and then I'll be gladly going 'over there.' But I've put a lot of money into my studio; I've assumed a lot of obligations, the future must be provided for, and I actually need the money that will come from three more pictures."

*

"I'm in the southern California draft under the new treaty with England. And the man who just had his flash-light picture taken with me was up here to see about having me join the British contingent—he's the head man of the recruiting forces here. But when the call comes I want to have three more pictures done. That's how it feels to be a comedian of the financial measure you spoke about."

*

Chaplin was ready for dinner now. He looked youthful, manly, and clean of mind and heart as he stood spick and span in his "glad rags." The Rambler explained that it was a rule of the World that every time a reporter was sent for an interview a "time ticket" must be brought back to the editor to prove that the mission had been faithfully completed. On the back of the Rambler's card Chaplin wrote a "clearance," adding the recommend, "Punctual."

*

In the hand of the interviewer Chaplin left the "feel' of a manly grip. He took hold of the extended palm as though he meant well in expressing his courteous adieu. To Carlyle Robinson, a few moments later over the tea cups, the Rambler expressed his inmost conviction, to wit: "Charlie Chaplin deserves all the good luck a mortal can have, and all the millions he can pile up—he's a regular man."

—W S S—

The Harpoon Hit at First Fling.

Editor Joe Farnham drew a suit for criminal libel with the very first issue of the Harpoon. Joseph remarked at considerable length and fine detail that a certain party forgot to bring back some borrowed money. If things go against the original Gordon Trent he is likely to take a more peaceful method of collecting subscription and advertising accounts for his magazine.

—W S S—

Wid Gunning has arranged his fortune in three separate stacks. One pile is sacred to Wid's Weekly; another will soon be shoved into Wid's Daily and the third will be devoted to sustaining the Gunning strength to go on to victory. The Rambler extends best wishes. Wid's Daily will be issued from both New York and Los Angeles.

The Kid Is Energetic, Sure's You Live.

—W S S—

The well-known industry lauched at lunch the boom of Governor Goodrich as Charles C. Pettijohn's favorite son to succeed Woodrow Wilson. Mr. Goodrich gets moving picture backing because he signed a bill permitting Sunday film showings in Hoosierdom. Governor Whitman of New York had a chance to become vice-president on the moving picture ticket if he had used his influence and then his signature for the measure that "died a-bornin'" in Albany.

For Co-operative Campaigning.

—W S S—

"Walla Walla" Scores in England

"A sweet child, a sweet monkey, a sweet play" is the start-off of a review applying to "The Adventures of Carroll' in a recent issue of the London Kinematograph and Lantern Weekly.

When W. J. L. "Blaised" the Way.

Dear Rambler: I note you printed last week a Ramble on or about or around Bill Lytle, of San Antone. Really sorry to hear Bill got the worst of the deal in that little game of draw. It just goes to prove that while you may be willing to take a sporting chance on the other man's method of identifying the fifty-two varieties nevertheless it is a wise plan to ascertain in advance if your opponent is a disciple of phonetic or bonetic spelling. Bill must have enjoyed the joke, as he is some kidder himself.

Three years ago when crossing Texas I had the pleasure of meeting Bill on a day, on the day, it snowed in San Antonio. By the way, you know Bill has so many partnerships in Texas theaters he keeps a card index on them. When I told him I was stopping off in El Paso he said I must not fail to look up his partner, Winch. I took from my pocket a bit of copy paper folded in the regulation way, not unlike a legal document.

"We'll give Winch a jolt," said the boss of San Antone's splendid Empire, as he wrote at the top of the slip, "Show my friend around your town." Then some distance below he signed his initials, "W. J. L."

When I landed in El Paso the next evening I looked up Winch. It was late, the show was over, the exhibitor was busy counting up, and, I could plainly see, was anxious to get away.

I took the slip of paper from my pocket, folded it so that only the initials showed, and inquired in not altogether cordial fashion:

"I guess you recognize those initials?"

Winch's jaw fell. After a second he said in a tone of resignation:

"All right, fire away. I'll accept service."

As he read the memorandum above the initials his face brightened.

"You know I thought Bill had got me against some infernal snag," he said.

Just a moment, Rambler, the end is not yet. The morrow was started early, and it was a mighty busy day. Of course, naturally a man can't be expected to remember all the things that happen in an El Paso day. If the "twilight of intelligence" doesn't fade before the sun goes down—well, then, he doesn't run up against that bunch of exhibitors after being introduced by W. J. L. That combination will put El Paso on any man's map for life. Some town. Here's to it!

BLAIS.

—w s s—

Use This in Your Own Ads.

The manager of the Dreamland theater, Atlanta, Ga., chose poetry as a means of conveying to his patrons his opinion of "The Eagle's Eye." On the day of the opening of the first episode of the serial the following verse appeared in the Atlanta Chronicle:

Big day today at Dreamland,
Don't let the chance go by
To seat yourselves at Dreamland
And see "The Eagle's Eye."
The greatest drama ever played
Before the public eye—
Exposing all the villainy
Of the dirty, sneaking spy.

—w s s—

Mind Over Matter.

If you think you are beaten, you are;
If you think you dare not, you don't;
If you like to win, but you think you can't,
It's almost certain you won't.
If you think you'll lose, you've lost;
For out of the world we find
Success begins with a fellow's will;
It's all in the state of mind.

If you think you're outclassed, you are;
You've got to think high to rise;
You've got to be sure of yourself before
You can ever win a prize.
Life's battles don't always go
To the strongest or fastest man;
But soon or late the man who wins
Is the one who thinks he can.

—Tid-Bits, London.

Rambles 'Round Filmtown

Export Agony.

(From Export & Import Film Co.)

The Inquiry.
The Search for a Low Price.
The Fight for a Reasonable Freight Rate.
The Battle for Low Insurance.
The Cable Codes.
The Censor.
The Delays.
The Mutilated Cable Order.
The Repetition of the Cable.
The Opening of the Credit.
The Raise in Price.
The Increased Freight Rate.
The Cable for Additional Money.
The Yell from the Customer.
The Export License.
The Perusal of the Embargo List.
The Headache.
The Interview of the New York License Bureau.
The Filing of the Application.
The Waiting.
The Additional Waiting.
The Letter from Washington.
The Statement That No License Is Required.
The Additional Headache.
The Steamship Company.
The Rate Clerk.
The Arugments.
The Verbal Freight Contract.
The Written Freight Contract.
The Difference.
The Higher Rate.
The Murderous Feeling.
The Advice How to Do Things.
The Anxious Freight Agent.
The Next Ten Insurance Agents.
The Next Ten Freight Agents.
The Next Ten Insurance Solicitors.
The Insurance Company.
The Information That Steamer Is a Cousin of Noah's Ark.
The Premium.
The Additional Premium.
The Delivery of Goods.
The Dock Clerk.
The Rejected Packages.
The Longshoremen.
The Strike.
The Non-Arrival of Steamer.
The Repetition of Almost Everything Mentioned Before.
The Delay.
The Request for Extension of Credit.
The Extra Loud Yell from the Customer.
The Final Shipping.
The Bills of Lading.
The Captain's Spree in New York.
The Delay.
The Consular Certificate.
The Foreign Consul.
The Delay.
The Bank.
The Waiting for the Check.
The Check.
The Final Headache.

—w s s—

More Temperament Than Patience.

The realism Madame Petrova is putting into the filming of Gertrude Atherton's novel, "Patience Sparhawk and Her Times," resulted in a rather serious injury to a member of her cast, Mrs. Paul Dasher, who has adopted the stage name of Norma Feifert. In one of the tense moments of this exciting story the Polish actress, in the role of "Patience," is supposed to strangle her stepmother, the part played by Mrs. Dasher. True to the part, Madame Petrova grasped the latter tightly about the neck, and, vigorously struggling back and forth, threw Mrs. Dasher against the iron of one of the floor lights, thereby knocking her unconscious, as well as wounding her head very severely. A doctor was called to the studio, and it was found necessary to take three stitches back of the left ear. Fortunately the wound was under the hair, so that the scar will not show.

The Poor Little Rich Bill.

By Gladys Schuster.

"Who are you?" our editor said yesterday, when a sick looking stranger appeared before him. "You look a bit familiar, although I'm sure I haven't seen you for some time."

"I'm A. Dollar Bill," the stranger weakly answered.

"Oh, pleased to recognize you, Dollar Bill," cordially beamed our editor, holding out his hand. "You look a bit weak, old friend. What's the matter?"

"I'm not the same Bill I used to be," mournfully said the visitor. "I can only do about half the work I used to do before the war."

"Prety tough," our editor reflected. "Have you been to see the doctor?"

"I went to see Dr. McAdoo," answered Bill, "and he told me that I'll never get my strength back until after the war. He said I ought to gain at least 25 cents or 30 cents in weight then. In the meantime, he said, I ought to have a rest, and my owner ought to lay me aside against the day when I will be worth more."

"That isn't a bad idea," observed our editor.

"I know," continued Bill, "that some of us Bills must go for food and clothing no matter how weak we get. But there are lots of us that are going for luxuries and things that our owners don't really need. The fast times are killing us. I thought if I called it to your attention you might say a word for us. Doctor McAdoo said a dose of publicity would help me. Now, of course, I don't want people to put me in a sock or behind the clock case until the Huns are defeated. My value will increase by investing me in absolute safety."

"How, for instance?" asked our editor, sympathetically.

"If you take four of us and add 15 cents to us this month, making $4.15 in all, you can buy a War Savings Stamp from Uncle Sam that will make me worth exactly $5.00 cash to you on January 1, 1923, and worth even more when you consider how much more $5.00 will buy then than now. There is nothing imaginary or theoretical about it either. We Dollar Bills are valuable only because we can buy things people want. I am more valuable when I can buy more of those things than when I can buy less of them. And Uncle Sam will gain while you gain. He will have the use of your money when he sorely needs it, and believe me he needs it. And I, Mr. Dollar Bill, will have the patriotic feeling that we have worked together for victory."

"Bill, you know what you are talking about!" exclaimed our editor. "Everybody ought to follow your advice."

—w s s—

Try This on Your Rheostat.

Some unknown admirer of Billy West sent the following to the King-Bee Films Corporation: "In these days when eggs and 'taters, fish and meat and escalators are going in one direction, namely, up. When a poor guy has to strangle every dime from every angle then his disposition is like a mangy pup. It's no wonder he is leary of the movie long and dreary, of the heavy stuff he's had his measure full. He wants some pep and action, vampires are no attraction, and printers' ink he looks upon as bull. He may squirm, and he may wiggle, but he'll pay to make him giggle. But you gotta bust the buttons off his vest. And the surest way I know to get away his dough is to advertise you're running Billy West.

—w s s—

In spite of her popularity, Mae Marsh remains the simple-hearted girl of yesteryear.—Goldwyn Publicity.

It's Still Early in 1918.

—w s s—

Mary Murray, Bluebirder par excellence, has written New York friends advising them to see her latest Bluebird picture, "Danger—Go Slow." Miss Murray declares it to be a regular picture.

Some Salesmen Have No Shame.

Two months ago a keen young chap named Ramsey was a clothing salesman. Just at present he is in the sales department of the Detroit branch of General Film Company handling a commodity to which he is unaccustomed. The prospects are that he will stick. For salesmanship is salesmanship whatever you deal in.

Ramsey was sent down into the northwestern part of Ohio to a college town to interest the leading theater men in General's line of product. Starting at random (or was it by design) with a feature called "Shame," an emotional five-reeler, he met the massed resistance of the local picture house magnate.

"Tut, tut, boy, this is a college town—I'd never dare show that!" was his cry.

"But why?" asked Ramsey.

"Oh, I don't know," came the answer, "but it sounds as if I couldn't." Upon which the young film purveyor invited Mr. Exhibitor to look at the picture, along with every possible objector—the chief of police, members of the college faculty, a banker or two, a preacher, clubwomen, and just plain people.

The result of the viewing was that the showman found every reason to book this picture, which he did; also some Paralta features and some short length films. Ramsey returned to Detroit in a philosophical frame of mind, and incidentally a pleasent one.

" My experience," he says, "is that getting a customer to try on a suit of clothes is half the sale."

—w s s—

Silent Drama's Silent Press Work.

If Mae Marsh could have her own way there would never be a word written about her. She is content to have her productions speak for her.—Goldwyn Publicity.

—w s s—

"Hello, Susie," thus did Sid Grauman greet Sessue Hayakawa as he was entering Grauman's theater a few nights ago.

"Don't call me 'Susie'—my name's Sessue," replied the Japanese film star.

"But it's easier to say 'Susie,' my boy, and 'Susie' you are christened once and for all time," returned the manager of the million-dollar playhouse.

"Well, I suppose it's better than 'Harikari' or 'Hackayicki'—that's the way so many punish my last name," said Hayakawa with resignation.

And Now We Don't Know.

—w s s—

Harry R. Durant, editorial director of Goldwyn, whose long unsullied "highbrow" record shows not a single blemish, has recently become very temperamental, according to reports. A new gray felt hat may and may not have a great deal to do with it.

—w s s—

Aim Advertising and Sales Drive at Public.—Paramount Publicity.

Again Old Ultimate Consumer gets his.

—w s s—

Manless Lunch Latest Fad.

After a long illness, followed by a bit of rest at the Coast, Fay Tincher, of comedy fame, bobbed into town this week for the purpose of seeing the bright lights again and of looking over the field. Rose Shulsinger was seen to have her in tow every place in the realms of business and pleasure, which looked very much like World Films was about to earn the services of the funny little lady. However, it develops, according to Miss Shulsinger, that she is merely personally representing Miss Tincher, and will not, therefore, announce her plans until later. At a manless luncheon during the week it was learned that Harriette Underhill proved a happy choice as toastmistress. But just what she said has not been ascertained up to date.

Rambles 'Round Filmtown

Oscar C. Apfel has finished work on his first World picture titled "The Interloper," which stars Kitty Gordon. World officials who saw a first showing of the picture declare it to be the best Kitty Gordon picture so far projected. Oscar Apfel has brought to it some of the attributes which distinguished his splendid work while with Fox and with Kerrigan, notably "The Turn of a Card," which received, according to the records, the approval of the New York trade and daily press. His next picture with Miss Gordon is titled "Tinsel," work on which has already been started.

—w s s—

The "Makins'" of Red Cross Benefits.

Coast league ball clubs had best look to their laurels, for a baseball team has been organized by the Triangle Film Corporation employees which gives every promise of being a winner. Louis (Bull) Durham, of New York Giants fame, is the moving spirit, and with more than 600 employees to pick from he declares that he will turn out a strong club. The Triangle team will play any and all comers for the benefit of the Red Cross.

Among the promising material Durham will have to choose from are Wayne Mack, well-known in professional ranks in the East and South as a catcher of speed and ability. Billy Franey, Triangle comedian, who played on some fast semi-pro teams in and around Chicago, and Ed. Weed, a snappy infielder with an enviable college record. Durham's record as a twirler is well known to ball fans who follow big league records. He was with Brooklyn, later went to Indianapolis, where he was hailed as the "iron man" of the American Association, and finished his career in organized baseball as one of McGraw's most dependable twirlers.

—w s s—

Select Your Own Orphan.

Manager A. L. Shakman, of the Eighty-First Street theater, is arranging for a week of big "stunts" at "The Theater Beautiful," week starting April 18, when "The Belgian" will be the attraction. Patrons with heart and purse of sufficient proportions will have the opportunity to select from samples on display the Belgian orphan they may wish to adopt from groupes of refugees now safely arrived in this country.

—w s s—

Madame Petrova, when she left the Biograph studios at East 175th street last week to continue the other four Petrova pictures which her contract with Frederick L. Collins calls for this season, at her new quarters, No. 230 West 38th street, presented Thomas Persons, the superintendent of the Biograph building, with a handsome pair of diamond cuff links attractively set in platinum. The Petrova company used the Biograph studio for six and a half months.

—w s s—

Pig in a Poke for Bait.

Peggy Pearce was cast as a fisher maiden in a recent Triangle production. The script decreed that she should always be accompanied by a pet, preferably a kitten. Miss Pearce does not care much for cats, so she hit on a compromise and secured a guinea pig at a pet store. The guinea pig proved to be a talented actor, and Miss Pearce became so attached to it that she carries it to and from work in her handbag.

—w s s—

Frank Hall's habit of paying cash for pictures has just brought him three added opportunities to advance toward more fame and greater fortune in the state rights division of the Well Known Industry. These three productions will be duly announced for distribution next week.

It's Born in 'Em.

Madge Evans, though only eight years old, and a World Film star of brightest light, holds the record for vamping in the World Film Fort Lee studio, which is some record to hold. Long has it been known that Madge was devoted to Harley Knowles, her director, and Harley to Madge. Publicly, privately, at every turn of the camera, star and director made this beatific state apparent. But on Saturday Madge was seen snuggling happily in the arms of Irving Cummings up a tree. And on Saturday she was also seen leaving the studio snuggling into the car of Carlyle Blackwell. On Monday she agreed with certain World Film members that Oscar Apfel was the very finest director in the world, and on Tuesday she said—

This is Madge's first fall from grace, and one trembles what next week's record will unfold.

—w s s—

Great Jumping Contest Under Way.

Charley Chaplin, Douglas Fairbanks, Mary Pickford, and Marie Dressler are engaging in a jumping contest to boost the sale of Liberty Bonds. The two ladies and Chaplin must be credited with courage to enter such a joust with the well known jumper, Douglas Fairbanks.

—w s s—

Coney Island's New Industry.

The building at one time used by Majestic and Alliance Film Corporations for developing their pictures is coming to life because the new subways make Coney Island more available than Fort Lee as a center of film activities. Some clear-thinking chap is rebuilding the place for immediate occupancy, and is understood to know who will be his first tenant.—Kew Gardens Pagoda.

—w s s—

Director Dell Henderson has recently skipped off to Haynes Falls with Carlyle Blackwell, Evelyn Greeley and company to film scenes for "The Beloved Vagabond." He took along twelve perfectly good models and twelve perfectly scant bathing suits for—photographic purposes.

—w s s—

Griffith Uses Ham Actors.

Scenes of peace and happiness in the village of Ham, again captured by the Hun invasion of French soil, were taken by David Wark Griffith for "Hearts of the World." Scores of natives appear in these splendidly directed scenes.

—w s s—

Alice Brady Has Tire Trouble.—Morning Telegraph Headline.

Tight shoes?

—w s s—

Courtney Ryley Cooper, adaptor of "The Eagle's Eye," has been notified that he was named in the Boston Transcript's review of the best short story writers of 1917.

The story which won the position of one of the best stories of the year was a yarn gained through Mr. Cooper's experience in the circus world. It was called "Congo," published in the November issue of Everybody's Magazine.

—w s s—

Hopp Hadley indulged in a birthday April 11 celebrated by a poker party. Mrs. Hadley played until three o'clock the next morning, thus establishing the suburban record for making two thrift stamps last through a full game. Hopp gave the stamps back to his wife at the breakfast, and in return was presented by Mrs. Hadley with a silk shirt, all complete save for being fitted around the neck.—Kew Gardens Pagoda.

Suberban Society Rocked by Scandal.

—w s s—

News, it will have been observed, is scarse.

THE RAMBLER.

State Rights Department

Conducted by C. S. SEWELL

U. S. Exhibitors Secure First Bacon-Backer Film

"Men," Based on Edward Sheldon's Play, Will Be Released by Frank Hall's Organization, Through Foursquare.

CONTRACTS have just been closed by the Bacon-Backer Film Corporation whereby the feature photoplay, "Men," just completed by this concern, is acquired by the United States Exhibitors' Booking Corporation.

"I loked at forty-three pictures before selecting this one," said Frank E. Hall, president of the latter organization, "and am content now to wait a bit before endeavoring to add to the present number of our product. 'Men,' I consider one of the truly fine productions of the present season, or, for that matter, of any season. In obtaining this picture I feel that it is a photoplay having the quality necessary to be placed alongside 'The Zeppelin's Last Raid,' 'Those Who Pay,' 'The Belgian,' and 'Just a Woman.' We are endeavoring to establish a standard which will enable exhibitors to know that when a U. S. Exhibitors picture is offered it is Class A film merchandise."

"Men" will be distributed by Foursquare Pictures. In the United States it will be booked through the Foursquare exchanges, and in Canada through Superfeatures, Limited, with which Foursquare has an arrangement virtually providing the same service as obtained in its directly controlled exchanges in the United States.

The theme of "Men," which is founded on a play by Edward Sheldon, the celebrated playwright, is said to be fundamentally big, and therein like all themes chosen by Edward Sheldon for his successful plays. In this instance he has selected environment and adoption as two elements to be interwoven, and together to form a theme of intense value and interest.

Heredity, too, has a place in the scheme of things in this picture. Mr. Sheldon begins by taking two sisters, one several years older than the other, and by placing them in totally different environments permits them to work out their respective salvations.

The younger, who is adopted by a wealthy couple in an important sphere of life, has every advantage which tender care and luxury can provide. She is sought by desirable men, and her life is seemingly filled with those things which appeal to rightly reared young women.

But the elder sister's course runs less smoothly. Her mother continues as a seamstress, and to help her this daughter does dutifully what she can do to help make both ends meet. Like her sister this less fortunate girl is lovely to look upon, and in her way she also attracts men. The striking points of difference, however, appear in the character of the attentions directed upon these two sisters.

It is claimed that in the development of the story, and the creation of dramatic situations of the most gripping sort, Mr. Sheldon has demonstrated a mastery of his craft, and that there is tenseness and a degree of human interest in "Men" that makes it stand apart as something different and vitally big in its appeal.

It has been cast with great care, with Anna Lehr, Charlotte Walker and Robert Cain appearing in three of the leading roles; with Perry Vekroff directing the photoplay, and Alfred Moses serving as chief photographer. But one of the qualities in "Men" which, according to the producers, will impress forcefully those who see it are the settings, they were all prepared under the supervision of George Backer, who is a successful builder, and represents the last word in modern interiors as may be seen today in the homes of the smart people of New York, and it is claimed that in their simplicity of taste and substantial building they will delight the eye and establish a new mark in picture settings.

GAUMONT NEWS REELS WELL RECEIVED.

Many Exhibitors Express Approval of Placing of "News" and "Graphic" on State Right Market.

WHILE it was expected that exhibitors would be pleased the Gaumont Company is agreeably surprised at the reception accorded the new semi-weekly pictorial releases, the News and Graphic, and state that state rights buyers have not hesitated to express their approval in unmistakable terms, complimenting them on quality and appearance of these news reels.

It is said that when the Gaumont Company, in response to many requests, decided to enter the independent market to fill what was felt to be a long felt want for a pictorial news service in this field it assured state rights buyers that in the News and Graphic it would produce two news reels which had never been surpassed, and the enterprising Gaumont news service, which has been in training since the early days of the motion picture industry, stood back of this promise.

The typographical appearance of these news reels is attractive, and the editor, Pell Mitchell, insists that every subject must be not only of timely front-page news interest, but that the photography and laboratory work must be of the standard used in the best feature photoplays.

The Gaumont Company feels that the great expense to which they have gone in producing the News and Graphic is fully justified by the many congratulatory letters which they are receiving, all sections of the country having voiced their approval. In this connection they state that the Rialto theater in New York, which makes a critical selection each week of the best subjects from all topical releases, last week showed three times as many Gaumont subjects as from the other news reels, and that many exchanges, after witnessing the first issue, doubled and in some instances tripled their order for prints.

"Mickey" the Story of a Tom-Boy.

A production which, it is said, is quite different from the general run of moving picture is "Mickey," the Western Import Company's feature starring Mabel Normand. It is described as sparkling, having shadows of pathos and dashes of adventure, and to be the kind of a picture that leaves the audience with a broad, satisfied smile. It is also said to be stimulating and appealing, and to show Mabel Normand as being not only funny, but really witty.

"Mickey," a naughty little tom-boy of the woods, gets into some awful scrapes, but her scared twinkling smile gets her out of many deserved lickings. She is a mischievous child, with an instinctive sense of humor, who plays ingenious pranks that make it impossible for her patient old guardian to punish her. The pathos is supplied by the many hardships and petty injustices that Mickey must bear from her scheming, jealous aunt.

It is claimed that in "Mickey" there is a clever intermingling of charm and personality, with humor, pathos, adventure and love, and that even in the scenes where she is a dignified heiress, the owner of a gold mine, she retains the freshness and sunshine of the hills.

"Wrong Flat" Deals with Stage Life.

Nearly eight weeks are said to have been required to make "The Wrong Flat," the May release of Jester Comedies, featuring "Twede Dan," and it is claimed that it will prove to be one of the most novel comedies ever presented. This picture deals in a great measure with stage life, and many old-time favorites and present well-known vaudeville players will be recognized.

Scene from "Reclaimed" (Harry McRae Webster).

Keeney's Initial Picture Deals With Opium Traffic

"A Romance of the Underworld," Based on Paul Armstrong's Play and Starring Catherine Calvert, Is an Expose of the Drug Habit.

A ROMANCE OF THE UNDERWORLD," the first release of Frank A. Keeney Pictures Corporation, is an expose of the opium and cocaine traffic in New York City. At its initial showing one of Mr. Keeney's friends had a dispute with him as to whether conditions such as those set forth in the picture actually now exist in New York. Mr. Keeney claimed that they did, while his friend insisted that the opium evil had been practically suppressed.

Within forty-eight hours thereafter Detective Bailie, walking along Pell street, detected an odor like opium. He traced it to the sixth floor of a building and found two Chinamen in charge of a large quantity of opium and paraphernalia. According to police reports, there were about 125 boxes of opium in cooked form, five large tins of yen shee, another form of the drug, two demijohns and two bottles of liquid opium, copper pots and basins used for cooking opium, rags for cleaning pipes, needles and mixers. When Mr. Keeney read about the raid he cut out one of the stories and sent it to his friend, with this comment: "Evils we refuse to see will one day open our eyes."

"Few of us," says Mr. Keeney, "have any idea of the extent to which the opium and cocaine traffic is carried on in New York. I don't want to pose as a moralist, but I will say that if rank evils are hidden in our midst it is up to us to expose them if we know about them, and for this reason I believe that 'A Romance of the Underworld' will accomplish a wholesome public purpose. It is impossible for anybody to trace the wide and subtle ramifications of the opium and cocaine traffic. It is essentially a traffic which requires secrecy in order that it may continue to thrive or even exist. All the time cases are arising which give a faint idea of the extent to which the traffic is carried on in Greater New York. "I do not believe these conditions are made possible by any connivance on the part of the public officials. I do believe that if all good citizens would keep their eyes open and report suspicious circumstances it would be much easier to hold down to a minimum this nefarious traffic and perhaps to stamp it out completely."

Gaumont Competition Arouses Interest.

That the motion picture trade papers are read by others than those engaged directly in the production and exhibition of photoplays is shown by the interest which the pretty girls throughout the United States are manifesting in the Gaumont Company's nation-wide beauty competition. Many of these girl readers have written the Flushing offices asking if they may submit their photographs to the company direct.

The beauty competition is being conducted by one newspaper in each state, and all girls who possess exceptional beauty which will screen to advantage should submit their photographs to the "beauty editor" of the local paper which runs the feature. A committee of judges appointed by the paper will select the most beautiful girls of each state, and test films of these girls will be made by the Gaumont Company in order to select those with sufficient screen personality to be prominent in the big feature photodramas this company will produce for the independent market.

Additional King-Bee Sales.

The Canadian Film Service, Limited, with offices at Vancouver, B. C., have secured the rights for the Billy West King-Bee Comedies for the following territories: Western Canada, including British Columbia, Alberta, Saskatchewan and Manitoba, and that part of Ontario west of and including Port Arthur. The first comedy to be released by them is entitled "The Slave"; the locale being laid in Turkey.

Joe Levy, manager of the new Bee Hive Exchange, with offices in St. Louis, has sold the state of Kansas and western Missouri on the Billy West King-Bee Comedies to a new concern, the Camp-Bell Company, which will be known as the Bee Hive Company, with offices in the Ozark Building, Kansas City. "His Day Out" will be the first release.

Mr. Levy will now confine his activities to St. Louis and its surrounding territory, where he has been unusually successful in the past with this famous brand of two-reelers.

Lee Baker Appears in "Just a Woman."

In Julius Steger's production, "Just a Woman," featuring Charlotte Walker, which is being released by the United States Exhibitors' Booking Corporation, one of the principal roles is portrayed by Lee Baker, who in this feature makes his initial screen appearance.

Mr. Baker is well known as a leading man, having appeared during recent years in the support of many well known stage stars, including Mrs. Fiske and Elsie Ferguson, and his advent to the ranks of motion picture players will be undoubtedly welcomed by a large following who have seen his work in stage successes.

In "Just a Woman," founded on Eugene Walter's play, Charlotte Walker appears as "the woman" married to a worker in a steel mill. Through her efforts he works his way to the top of the ladder in the steel corporation in which he has worked as a laborer, and it is this interesting characterization which offers Mr. Baker what is said to be a particularly suitable role for his screen debut.

Flynn Serial as Propaganda.

It is claimed that the value of "The Eagle's Eye" as a propaganda picture was demonstrated by the effect of the showing in Newport, Kentucky, of the first episode, "The Hidden Death," dealing with the sinking of the Lusitania. This was shown at the Hippodrome theater shortly after the poisoning of a number of cavalry horses on their arrival at Covington, a nearby city. An indigation meeting held in that city was attended by a number of persons who witnesssed "The Hidden Death," and who pronounced the horse poisoning a typical Hun action. The following day a vigilance committee was formed in Newport, which demanded that all persons pledge their allegiance to the United States Government. Threats of prosecution started with the purpose of sending the defendant to an internment camp are made against those who fail to take the oath of allegiance. The attention given these events by the newspapers in the vicinity is said to have made the showing of this episode the best-advertised attraction that the Hippodrome ever ran.

Lubin Still With General Enterprises.

Through a typographical error, in an article on Page 261 of our April 13 issue headed "Lubin and Ennis Start on Petrova Picture Tour," the statement was made that Herbert Lubin is "not" a member of General Enterprises, Incorporated. The "not" should be "now," for of course Mr. Lubin is still connected with the concern mentioned.

Good Reports from Cropper's Bee-Hive.

R. C. Cropper, manager of one of the new Bee-Hive Exchanges, recently opened to handle Billy West King-Bee Comedies, with headquarters in Chicago, reports great success in booking this brand of pictures in his territory, which includes a portion of the states of Illinois and Wisconsin. He also reports that the waltzes composed by Billy West are proving to be very popular. One thousand copies were disposed of in one day and he was requested an additional five thousand for distribution.

How One Exhibitor Is Pushing Serial.

James George, proprietor of the Victoria theater at Harrisburg, Pa., has hit upon a unique method of a standing lobby display for the twenty-week run of "The Eagle's Eye." Alterations in the theater, which will result in enlarging the lobby, will be completed about a week before the opening of "The Eagle's Eye," and Mr. George has ordered a large cast of an eagle measuring six feet from tip to tip of the outspread wings, which will be used to advertise the serial.

Mr. George has made arrangements for publicity notices before starting his display advertising, and has furnished the daily papers with the stories and disclosures of the first three episodes. He emphasized the fact in all of his publicity that the story is by Chief Flynn. The preliminary publicity does not mention the theater, but is devoted to creating interest in the picture. Advertising space will carry the first notice that the picture has been booked for the Victoria.

Recent Bookings of Billy West Comedies.

The King Bee Films Corporation announce that the popularity of the Billy West Comedies is increasing each week, and that on Sunday, April 7, eighty-one prints of the fourteen subjects already released were in use in the theaters in Greater New York.

Among the recent bookings of this brand of fun films are: Proctor's Annex, The Delaware, Hudson, Arbor, Pearl Broadway, Parkway and Clinton Square theaters, Albany, N. Y., every Friday and Saturday; the Brightspot at Rensselaer, and Playhouse at Hudson, N. Y.; Fox's Bedford and Ridgewood theaters, four days each; Elkwood, Greenwich, Drury Lane, Concourse, Loew's Royal, Loew's Eighty-sixth Street, Belle Paree, Fifty-ninth Street, Greenpoint Star, and Palace theaters. In addition, Proctor's Twenty-third Street theater, New York, is running "The Orderly" for four days as a special attraction.

Charles A. Parrott, New Director of King-Bee Comedies.

HALL TALKS ABOUT DIRECTORS' BLUNDERS.

President of the U. S. Exhibitors Censures Producers for Repetition of Same Mistakes.

FRANK G. HALL, who, with a special committee of selection, views pictures that give promise of being the kind of special productions desired by the U. S. Exhibitors' Booking Corporation, points out in the following statement what he claims to be one of the most serious faults with the majority of elaborately staged features:

"We find that most of the pictures we see fall just short of being 'extra attraction' material for the same reason; lack of perfect balance in the staging of the scenes with due regard for the importance of the different phases of the story and their proper relation to each other, and also the building up of the main climax of the drama," said Mr. Hall. "It is safe to say most stories selected are strong enough if properly handled. Our experience while viewing a new producton is usually as follows: The drama starts out well, and gives promise of being excellent, but in most cases causes us to sit back in our chairs at frequent intervals by laying too much emphasis on situations which are incidental to the main thread of the story. In most cases this fault appears frequently enough to throw the whole photodrama off balance, and seriously affect its value as a production that holds the interest sufficiently to play powerfully upon the emotions.

"The reason for this fault is so well known that it is a constant source of wonder to me that directors do not overcome it; granted that they become so wrapped up in their work that each important scene they stage has an exaggerated value during its actual staging; granted that their work is stretched over a period of several weeks, and that both they and their artists do not feel the same day to day. There is still no good reason why they cannot spend the time and energy upon their scenario to work out the proper dramatic construction, setting down the approximate length of scenes, and working up to their big climax to the best advantage. This done there is no reason why they cannot force themselves to stick to their script, giving any contemplated changes serious thought from the standpoint of the drama as a whole.

"The best illustration of a simple story made into a tremendously effective production by careful adherence to dramatic construction is, according to my judgment, 'Those Who Pay.' It is merely a new treatment of the old triangle style of story, but so skillfully is it handled that you are gradually drawn forward to the edge of your chair. There are many such pictures. But there should be more."

Cropper Establishes "Sterling System" Office

Opens Headquarters in Chicago—Company Will Also Have Another Branch in San Francisco.

R. C. CROPPER, who is again becoming very active in the middle West, has arranged with Arthur F. Beck, president of the Sterling Pictures Corporation, to have charge of the first branch opened by Mr. Beck.

These offices are located at 220 South State street, Chicago, and under the "Sterling System," Mr. Cropper is to release immediately "The Hypocrites," by Sir Henry Arthur Jones, directed by George Loane Tucker, and the France Films production, "The Natural Law."

Through manager of sales, Herbert R. Ebenstein, Mr. Beck has authorized the handling of the entire western division of territory for Sterling Pictures Corporation by Mr. Cropper.

A beautiful little suite has been opened and notices sent to surrounding exchanges throughout the entire West, announcing the screening of all special Sterling productions hereafter in Chicago simultaneously with the New York showing.

Mr. Ebenstein will remain with Mr. Cropper for about ten days in order to fully outline matters of policy of the "Sterling System."

From Chicago Mr. Ebenstein will continue on to the Coast. It is his intention to install an office in San Francisco before returning to New York City by way of the southern exchange centres. For the present year the three offices located in New York, Chicago and San Francisco are all that the Sterling Pictures Corporation intend to open. Their proposition to the independent exchanges is very simple, and after the "Sterling System" covers the entire country it will necessitate very little supervision from New York.

Mr. Cropper is well known to exchangemen of the West, and it is anticipated that under his supervision the "Sterling System" will grow rapidly. He states he will shortly make some important announcements to the independent exchanges of his territory, and is convinced that the independent feature business is on the verge of a big boom. He is preparing for a big drive in connection with "Sterling Pictures," and, in conjunction with Mr. Ebenstein, will hold a unique trade showing to bring into Chicago big buyers in the independent ranks.

Piedmont Shows First Film

"His Daughter Pays," Featuring Gertrude McCoy, Viewed by Several State Right Buyers.

THE Piedmont Pictures Corporation recently showed its special feature, "His Daughter Pays," to a number of state rights buyers, and announces that they were most enthusiastic in their praise of the production.

It is said that on account of so many offers being received no decision has been reached as to just how the picture will be released. Propositions have been presented to buy the picture outright, and also to purchase the rights for many of the states. The Piedmont Company states that it desires to accept those offers which will permit of the biggest distribution, and at the same time place the picture in the control of firms who will not only give the exhibitor a square deal, but also make it easy and profitable for him to book the feature.

It is claimed that while the picture is sensational in plot it has been handled in such a way as to make it an acceptable offering for all high class houses, while the advertising possibilities are great, and that much publicity can be put over by theater managers who take advantage of the high lights of the story, basing considerable of their advertising matter on the role played by Gertrude McCoy. In this picture Miss McCoy appears as a Salome dancer, and figures in some scenes that are said to be highly dramatic. In addition there are many girls employed in the Oriental cabaret scenes. For publicity purposes there are any number of artistic photographs of both Miss McCoy and the girls which should prove desirable for lobby display work and for use in illustrating newspaper and program notices.

"His Daughter Pays" is a film version of the successful play, "La Bacarrat," by Frederick H. James. Dealing as it does with such subjects as gambling, the work of Government secret agents, and dancing, it is said, lends itself to many kinds of attractive lobby decorations and stunt advertising. It is the sort of picture, the producers assert, that, properly boosted, will make itself felt decidedly at the box office, and prove a very attractive proposition for exhibitors.

German Club Pictured in "Eagle's Eye."

Throughout the different episodes of "The Eagle's Eye" are many views of a fictitious Hohenzollern Club, and the Whartons, who are producing this serial, advise that this represents the German Club in New York, recently raided by agents of the Department of Justice; pictures taken by the Secret Service having been placed at their disposal in reproducing the necessary scenes. This club is said to have been the headquarters of many prominent and active Germans, including Von Bernstorff, Adolph Pavenstadt and Captain Karl Boy-Ed.

Increase in Petrova Bookings.

The following announcement from John D. Williams, general manager of First National Exhibitors' Circuit, is particularly gratifying to the Petrova Picture Company, when it is considered that only two of her pictures have been actually released, and in many parts of the country the first was not shown until about thirty days ago.

"You will notice from the reports submitted to you that we are 'over the fence' regarding negative cost on Petrova. I think this a very satisfactory showing when you consider the first picture was only released Christmas."

It is claimed that more bookings were received during March than during December, January and February, and that the Petrova figures are still on the rising side of the booking arc. It is also said that Madame Petrova is yet to release her best picture, "Tempered Steel," the screening of which led to Director Ralph Ince being signed as permanent director for future Petrova productions.

The officials of the Petrova Picture Company are inclined to credit the success of her pictures, first to the quality of the productions and the renewed popularity of the star, and second to the nation wide advertising conducted in behalf of these pictures.

Keith Circuit Using "Mickey" Song.

Daniels & Wilson advise the Western Import Company that the Keith Circuit is programming in all of their theaters the song "Mickey" during the intermission, as the musical selection, and that one of the largest piano-roll companies have already made a player roll of the song. To date almost 75,000 copies of the song have been disposed of.

This preliminary publicity should accrue to the benefit of exhibitors when they book the picture.

Big Business with Hart Reissue.

Phil L. Ryan, of Standard Film Corporation, reports that exhibitors are advising him of extraordinary box office receipts for "The Bandit and the Preacher."

Stage Favorites In Cast of Fifth Petrova Picture

Several Representatives of Spoken Drama in Company Producing "Patience Sparhawk," Based on Gertrude Atherton's Novel.

FOR "Patience Sparhawk," the fifth picture to be produced by Madame Petrova's own organization, and on which she is now working in her new studio on Thirty-eighth street, New York, a strong cast has been engaged. Based on Gertrude Atherton's well known novel, the story is said to be full of tense dramatic situations which call for considerable stage technique, and Madame Petrova has selected most of the members of her company from the players of the legitimate stage. Conspicuous in the cast are Vernon Steele and Rockliffe Fellowes, who have parts of equal prominence.

The "heavy" role of Beverly Peele, a good looking cad, who is Patience's husband, will be played by Vernon Steele, who is well known for his work in several Goldwyn productions, and is a recruit from the stage. An interesting fact in this connection is that Mr. Steele was a member of Madame Petrova's cast a few years ago when she appeared in the stage production in "Panthea," which was a pronounced success.

The leading man, who plays the part of Garan Bourke, a young Irish lawyer, is Rockliffe Fellowes. He has appeared in many Fox and World Film productions, and has recently been in a number of productions featuring Ethel Clayton. Mr. Fellowes has played important roles on the stage, including appearances with Grace George in "Eve's Daughter," with Mrs. Fiske in "Erstwhile Susan," with Helen Ware in "Within the Law," also in "Under Cover" he followed William Courtney in the leading role, appearing with Lucille Watson, who in private life is Mrs. Rockliffe Fellowes.

Frederick Truesdale, who is cast as Beverly's father, is also well known on the stage, having appeared with Mrs. Sol Smith Russell, DeWolf Hopper, Sothern, Ethel Barrymore, Emmy Wehlen and Emily Stevens.

Matilda Barring will play the role of Patience's mother, Mrs. Peele, and Violet Reed, who has appeared in several Metro and Lasky productions with Madame Petrova, will be seen as Honora Maire, a poor relation of the Peele family, described as a young woman with an angelic face but a tiger's claw.

Other members of the cast are Gene Burrell, who plays Hal; Herbert Patee as the District Attorney, Margaret Seddon, Norma Seifert, James Ferry and Captain Harry Lambart.

Further Sales on "Zongar."

The entire Northwestern territory on Bernarr Macfadden's Physical Culture photoplay, "Zongar, Dare-Devil of Romance," was disposed of last week when a representative of the company sold to Elliott and Sherman, of Minneapolis, rights for Minnesota, Iowa, Kansas, Nebraska, Wisconsin, and North and South Dakota. Elliott and Sherman control an important string of exchanges in the territory covered by these states. "Zongar" is said to have attracted their attention because of its startling series of sensational feats performed by George Larkin, one of the most daring of motion picture stars.

Kind of Scenarios Wanted by Jester.

"Securing scenarios to fit Twede Dan is not an easy matter," said William Steiner. "I'll wager that over five hundred scripts have been submitted in the last three months, and out of the lot we found only twelve available. Somehow the writers do not seem to grasp the idea of material that we are after. I have made it plain what kind of scenarios I am after, and if the budding authors can catch the idea—why, I am in the market for all they can turn out, and I will say this for the benefit of the writers, that every script submitted is given due consideration. The decision is not left to one man. I have set aside two afternons a week for readings, which is done by a committee of five. If, in their judgment, a script is acceptable, the story is purchased.

"What I am after is stories that possess seventy-five per cent. comedy, divided between the semi-slap-stick and fast action, and twenty-five per cent. drama and farce, and, above all, it must contain a story that means something. Authors can save their time and mine by refraining from submitting scripts that are only a jumble of events thrown together that does not mean anything."

W. H. Reports Good Business.

Reports received by W. H. Productions Company from various exchanges are said to indicate that their series of Mack Sennett Keystone Comedies is meeting with success.

To date there have been five subjects released, viz., "A Small Town Bully," featuring Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore; "Friendly Enemies," featuring Chester Conklin and Sydney Chaplin; "His Diving Beauty," featuring Mabel Normand, Roscoe Arbuckle and Mack Swain; "A Polished Villain," with Al. St. John, Charles Arling and Mae Bush, and "His Bitter Half," featuring Polly Moran and Charles Murray.

A number of the exchanges have ordered additional prints.

Many state right buyers are said to be signing up for the Shorty Hamilton Series of sixteen two-reel Western comedy dramas, and requests for bookings are being received by W. H. Productions Company from exhibitors.

"Satan's Pawn," the first of the Bessie Barriscale Series, will be released in May. More than fifty per cent. of the country has already been disposed of.

"The Bandit and the Preacher," the second Hart Super-feature, which is now being released, is said to be drawing big business for exhibitors. It features not only William S. Hart, but also Robert Edeson, Clara Williams and Rhea Mitchell.

The third Hart feature, "The Hell Hound of Alaska," will be released in May.

Warren Working on Third Production.

Edward Warren, president of the Edward Warren Production, Inc., is personally directing his third State Rights feature in which House Peters and Anna Lehr will be co-starred; supported by a splendid cast, which includes Wilfred Lytell, Corene Uzzell, Henry Sedley, Ned Burton, Ben Lewin and other actors well known in motion pictures.

This feature is founded on a play by H. S. Sheldon and the scenario was adapted for the screen by Winifred Dunn. The art direction is in the hands of Lillian A. Warren. Most of the exteriors will be taken in the South, which will greatly add to the atmosphere of the production. Edward Earle, who photographed the Edgar Lewis productions, is engaged as camera-man.

It is said that this State Rights feature will be a strong virile production with many intense and dramatic situations.

Serial Bares Strike and Munition Plot.

In a recent interview in a prominent Los Angeles daily, William J. Flynn, former chief of the United States Secret Service, stated that Von Bernstorff had at his disposal more than $12,000,000 to put through the scheme to buy the control of the munition plants in this country and cancel the contracts with the Allis, and that when this proposition failed, he tried to bring about a strike among the longshoremen at New York, and, failing in this, German agents planned, and succeeded in many instances, in blowing up munition plants; also that the destruction of sailing ships carrying munitions to the Allies was included in this program.

The interview was a résumé of facts incorporated in "The Eagle's Ege." The fifth episode, "The Strike Breeders," and the sixth, "The Plot Against Organized Labor," give in detail the efforts to foment the strike of the longshoremen and tie up all shipping out of New York Harbor. "The Kaiser's Death Messenger—Robert Fay," the eighth episode of the serial, tells of the effort to blow up the ships carrying supplies to the Allies, and the munitions plants plot furnishes the basis of a later episode.

Scene from "A Siren in the House" (Triangle Film Corporation).

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

Ivan Film Productions, Incorporated, announce the sale to the Sterling Film exchange, New Film building, Detroit, of the Michigan rights to "Babbling Tongues," "One Law for Both," "Sins of Ambition," "Married in Name Only," "Life or Honor?" "Human Clay," "Faded Flower," and "City of Illusion."

* * *

Rights to "Parentage" for the state of Indiana have been sold by Frank J. Seng to the Celebrated Players Film Corporation, 207 W. South Wabash avenue, Chicago.

* * *

Elliott and Sherman, of Minneapolis, have secured rights to Bernarr Macfadden's photoplay, "Zongar," for Minnesota, Iowa, Kansas, Nebraska, Wisconsin, and North and South Dakota.

* * *

Canadian Film Service, Limited, Vancouver, B. C., have secured rights to King Bee Billy West comedies for Western Canada, including British Columbia, Alberta, Saskatchewan, and Manitoba, and that part of Ontario west of and including Port Arthur.

* * *

Rights to King-Bee Billy West comedies for Kansas and western Missouri have been sold to the Campbell Company, who will open another Bee-Hive exchange in the Ozark building, Kansas City.

Educational's Cartoons Start with Rush.

The initial announcement of Vice-President and General Manager Hammons, of the Educational Films Corporation of America, that this company had acquired the sole distributing rights to the "Katzenjammer Kids" and "Happy Hooligan" cartoons has resulted within the week in bookings all over the country.

Territory has been disposed of as follows: Minnesota, Wisconsin, North and South Dakota to the Educational Film Company, Minneapolis; California, Arizona, Nevada to the Consolidated Film Corporation, San Francisco; Oregon, Washington, Montana to the Northwestern Consolidated Film Company, Seattle; Pennsylvania to the Electric Theater Supply Company, Philadelphia; New England states to the Federal Feature Film Company, Boston.

As evidence of the publicity which these cartoons will enjoy, the Hearst papers, in which they appear, which is said to reach 25,000,000, bear daily articles calling attention to the fact that the characters appear on the screen, and are regularly distributed by the Educational Films Corporation of America.

The first cartoon entitled "Vanity and Vengeance" appeared during the week of April 7 at the Rivoli and Rialto theaters.

Detroit Has New State Right Firm.

An enterprising firm of film distributors has just been established in the New Film building, Detroit, under the name of the Sterling Film exchange. The president of the company is H. Woodhead, well known in commercial circles in Detroit, while the treasurer is E. W. Deihl.

The Sterling Film exchange has purchased the distribution rights to two of the Ivan Film Corporation's most successful productions, "Babbling Tongues" and "One Law for Both," each of which is seven reels in length, and Messrs. Woodhead and Deihl are sanguine that presenting these two productions to the trade in Michigan territory makes their opening drive an auspicious one.

This company has also purchased the Michigan rights to other Ivan productions, including "Sins of Ambition," "Married in Name Only," "Life or Honor?" "Human Clay," "The Faded Flower," and "City of Illusion," which will be released to the trade in due course.

Prominent Exhibitors Negotiate For Rapf Productions

Exhibitors' Booking Syndicate Secure "The Struggle Everlasting" Together with "The Accidental Honeymoon" for New York.

AT a meeting at the Hotel Astor, New York, on April 8 and 9, attended by many prominent exhibitors from all sections of the country, Sydney S. Cohen spoke at length of the success already achieved with the two Harry Rapf production, "The Struggle Everlasting," featuring Florence Reed, and "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein. These are the first two releases of the Exhibitors' Booking Syndicate, of Greater New York, of which M. Cohen is president, and they were accepted by this syndicate after a committee of exhibitors had viewed them. It was stipulated that at least 225 days booking would be guaranteed, but it is now estimated that in Greater New York alone the runs will count up from 400 to 500 days on each production.

Many state rights men took occasion of their presence in New York to open negotiations with Mr. Rapf for their respective territories, while several state exhibitor organizations have sent in bids with the idea in mind of booking them similarly to the Exhibitors' Booking Syndicate plan. It is said that both these features have been highly praised by the National Board of Review, and are backed by an extensive publicity campaign calculated to create such an interest in the pictures that it can only be satisfied by seeing the productions; also that many large newspapers are using photos and stories for both pictures, which is bound to bring business to the theaters showing these features.

Among those attending the Hotel Astor meeting were Frank J. Rembusch, president of the American Exhibitors' Association, and president of the Exhibitors' Association of Indiana; William McGee and King Perry, representatives of the A. E. A. in Detroit; Fred Nixon Nirdlinger and M. Spiers, representatives of the United Exhibitors' Association, of Philadelphia and eastern Pennsylvania; Biron Parks, of the Inter-Mountain States A. E. A.; Fred Harrington, Tri-State Ex. League, of Pittsburgh; Louis Frank, representing the Motion Picture Theaters League, of Philadelphia; Sydney Cohen, president of the Exhibitors' Booking Syndicate, of Greater New York and of the New York state league, and M. F. Tobias, representing the exhibitors of upper New York State.

A full account of this meeting is published on another page of this issue in "The Motion Picture Exhibitor" department.

What the Pictures Are Doing

Reports from Exhibitors and Exchange Men Regarding State Right Features.

R. K. SHELLENBERGER reports that the Edward Warren production, "Souls Redeemed," is being heavily booked throughout Michigan, and that there is an unusual amount of activity among the exhibitors throughout his territory.

* * *

Hy. Gainsborg, manager of the New York Foursquare exchange, reports that "The Cast-off," featuring Bessie Barriscale, is giving a high degree of satisfaction, and that exhibitors report patrons are well pleased with this picture.

* * *

Arrow Film Corporation advises that reports received on "Today" and "The Mad Lover" are most encouraging and that all but five territories have been disposed of. Herman Rifkin states that his bookings of the pictures give promise of breaking records, and D. M. Vandawalker, of Poli-Van Film Corporation, reports bookings at some of the best houses in his territory, including Archer Brothers, Lubliner and Trainz and Orpheum theaters. Leo Goldberg, of Big Feature Rights Corporation, states that the Walnut theater in Louisville was compelled by popular request to extend booking for "Mad Lover" from four days to a full week, and that "Today" played a week's engagement at that theater.

* * *

Tom Moore, of the First National Exhibitors Circuit, in Washington, reports that the W. H. Production, "The Bandit and the Preacher," has just finished a run at his Strand theater, and did a "turn-away" business; also that this picture as well as "The Hell Hound of Alska" are being booked by most of the prominent exhibitors in his territory.

* * *

True Film Company, Dallas, Texas, reports that "The Whip," which they control for Texas, Oklahoma, Arkansas, Louisiana and Mississippi, is meeting with great success in that territory, and that after playing for a week at the Liberty theater, Houston, Texas, it was necessary to arrange for a return date. Further, that dates are being arranged for Dallas, New Orleans, and other large cities in that territory.

* * *

Benjamin Amsterdam, of Masterpiece Film Attractions, Philadelphia, reports great success in signing up exhibitors for entire series of Jester Comedies, after giving a special showing of "The Recruit and His Golden Romance."

* * *

Bob Savini gave a special showing of "The Recruit" at the cantonment in Atlanta, and he reports being so successful with it that the soldiers wanted a print to take "over there" to cheer the men in the trenches.

* * *

C. C. Johnson, of Echo theater, Great Bend, Kansas, reports that the Wholesome Films Corporation feature, "Little Red Riding Hood," set a new attendance record for his house.

* * *

F. J. Fegan, of Standard Film Corporation, St. Louis, reports that not only have Jester comedies been booked for a majority of first run houses in that territory, but that they are getting many return dates.

"TARZAN OF THE APES" IS DOING BIG BUSINESS.

BEARING out the predictions that were made of its unusual box-office possibilities during its successful engagement at the Broadway theater, New York, "Tarzan of the Apes" is piling up a country-wide S. R. O. record that is said to surpass any previously held by a screen adventure story.

Throughout the metropolitan district of the east both the William Fox and the Marcus Loew interests have been showing "Tarzan" simultaneously in their theaters to capacity audiences. During the current week a statement has also reached First National headquarters from faraway Laramie, Wyoming, to the effect that "Tarzan" played to receipts of about $700 during a single day in that town of less than 5,000 inhabitants.

According to the co-operative principles upon which the circuit has been formed, exhibitors are encouraged to play an attraction of the calibre of Edgar Rice Burroughs' big adventure story on a percentage basis. Having the utmost confidence in the drawing power of the production, the circuit executives believe that an exhibitor will work to get every dollar possible into his box-office when he knows that a fair proportion of the profits is going to remain in his own till.

Manufacturers' Advance Notes

Griffith's First Artcraft May Be "Women and the War"

AT the New York headquarters of the Famous Players-Lasky Corporation, Jesse L. Lasky, vice-president and head of the producing department, announces that the initial D. W. Griffith production to be released under the Artcraft trade mark is now under way on the West Coast. While Mr. Griffith does not desire at the present time to give any inkling of the plot, it is stated the story covers the experiences of an American in Europe caught in the wave of the war. Though at first actuated by the spirit of the adventurer he rises to the best emotions and ambitions, and performs noble deeds, presenting many thrilling scenes. Big battle views are also included in this story offering an international romance as its chief theme.

Mr. Griffith has not as yet decided upon a title for this production, although it has been temporarily named "Women and the War." Among the players who will appear are Robert Harron, Lillian Gish, George Fawcett, and Adolph Lestina. In addition to the well known artists many noted English personages will be seen.

This production should not be confused with "Hearts of the World," Mr. Griffith's current release staged in conjunction and under contract with the British Government. That subject is being handled by Mr. Griffith's own organization. The first of the D. W. Griffith productions to be released under the Artcraft trade mark will, it is expected, be ready for presentation early in June.

Initial preparations for the staging of this photodrama are now well under way at Mr. Griffith's West Coast studio. The cast is practically complete, and actual filming will be undertaken immediately upon the director's return from New York.

Fox Studios Active Both East and West

ONE production was finished at the William Fox studios last week, "Brave and Bold," in which George Walsh is starred, and several more are now almost complete.

"Brave and Bold" was screened under the direction of Carl Harbaugh. The picture is an adaptation of a magazine story by Perley Poore Sheehan and provides the "athletic thunderbolt" with many opportunities to display the quick action for which he is noted. Reginia Quinn plays opposite Walsh. The principals include, too, Francis X. Conlon, Mabel Bunyea and Dan Mason.

Both June Caprice and Virginia Pearson are well toward the end of productions in work in the East. Harry Millarde is directing the "sunshine maid" in "Blue-Eyed Mary," by Frances Crowley.

Miss Pearson is appearing in an exceedingly dramatic play with a Russian background. Edmund Lawrence is in charge. Victor Sutherland is Miss Pearson's leading man. The feature will be released as "The Firebrand."

Another picture almost finished is "Peg of the Pirates," Peggy Hyland's second production.

Jane and Katherine Lee have started on a film suited to the particular lines of endeavor in which they do so well. Kenean Buel is again supervising and staging the play.

Out West Tom Mix is progressing with "Ace High," which Lynn Reynolds is directing. The story is one of adventure with the Mounted Police of Canada.

Gladys Brockwell is still working on "The Scarlet Road" under the direction of Edward J. LeSaint, and William Farnum is expected to begin a picture this week with Frank Lloyd as director. Farnum finished "True Blue" a short time since.

Chance for Stunts in Martin Film.

"Unclaimed Goods," in which Vivian Martin is starred under the Paramount trade mark, was written by Johnston McCulley, a young newspaper man of Los Angeles, and the scenario is by Gardner Hunting.

Paramount suggests that it is quite novel to send a young woman by express, and also that wideawake exhibitors ought to think of some novel stunts in exploiting the picture derived from this plot. For example, a regular card like those used by express companies might be mailed to prospective and regular patrons announcing that a "dead horse" sale would shortly be held, and that one of the packages of "unclaimed goods" consisted of Betsey Burke, aged about sixteen, then the name of the theater could be appended, and the "charges" announced as the admission prices.

Keenan Strong in "The Bells."

"The Bells," made famous by Sir Henry Irving, the celebrated English actor, and Richard Mansfield, the great American actor, has been done for the screen by Frank Keenan and will be released by Pathe Exchange, Inc., as a Pathe play, on the selective feature booking service. The part of "Mathias" affords Mr. Keenan as great an oportunity for his dramatic powers as the role he enacted in "Loaded Dice."

Boy Scout Picture in Five Episodes.

Motion picture possibilities provided by modern or even ancient art finds interesting examples in the ten-reel photoplay produced in England under the supervision of Sir Robert S. S. Baden-Powell entitled "Boy Scouts to the Rescue," and released by the Universal under the auspices of the Boy Scouts of America as a five-week, two-reel episode serial.

"Raw Material," a famous painting by the late Ernest S. Carlos, who has been killed in action in the present war, is reproduced in animated pictures with the cast of the Baden-Powell serial. "If I Were a Boy Again," another famous painting by the same artist, also has been staged as a scene in this serial.

"Rich Man, Poor Man," April 22.

The great popularity of "Rich Man, Poor Man" as a literary offering was undoubtedly due to the heart interest in the various characters, and the sound logic of the story. Maximilian Foster, the author, did not display great originality in the basis of the plot, but the surprising twists which take place add suspense, and one imagining that he can guess the outcome finds himself mistaken. As a Paramount picture, with Marguerite Clark as the star, the logic of the acts of the principals becomes more pronounced, as intimate views are given of their home life.

The production was directed by J. Searle Dawley, and will be released on April 22.

Scene from "A Mother's Secret" (Bluebird).

Essanay Making Patriotic Picture.

Essanay is negotiating with George Creel to have President Wilson appear in the patriotic picture, "Young America," the next George K. Spoor feature. It is the aim to have the President pose for a short strip at his desk or on the capitol grounds.

The picture, while not a war play, is intensely patriotic in sentiment, and the strip of the President is intended to show the youth of the country what it may aspire to: that in the United States every boy may in time come to lead the nation.

Taken from the Cohan and Harris play by Fred Ballard, it is being arranged for production by Director Arthur Berthelet. It will have an all-star cast, which has been tentatively chosen, each to fit a special part. Outside locations have been selected and interior settings practically all completed, so that the actual work on the studio floor will begin shortly.

Six Clover Comedies Completed.

The completion of the first six of the Clover Comedy series, in which "Bud" Duncan, Dot Farley and "Kewpie" Morgan are the principal players, is announced from the Denver studios of the National Film Corporation, according to General Film Company, which is distributing the series. Production plans for these weekly releases are being worked out far in advance, owing to the demand for these subjects. As has been the case in the first six comedies, great emphasis will be placed upon the story value, in order that the popular comedy trio may be seen at their best. "By Heck, I'll Save Her," the fourth release, presents the novel funmaking stunts of the three players in a most attractive fashion. Following this will come "The Paperhanger's Revenge" and "From Caterpillar to Butterfly."

Miss Storey Making "The Demon."

Edith Storey has begun work in "The Demon," the star's next vehicle in the Metro program, at the west coast studios. Miss Storey is directed by George D. Baker. "The Demon," a romance of the Levant, is a picturization of the novel of the same name by C. N. and A. M. Williamson. The scenes are laid in Corsica, Algiers and the United States.

Scene from "Vengeance" (World).

Universal Installs Exhibitors' Advertising Department

In the future exhibitors presenting Universal special features and pictures released by Bluebird will have all their newspaper advertisements prepared for them by the special advertising service department just installed by President Carl Laemmle of the Univeral at 1600 Broadway, New York City.

The new service department is the idea of President Laemmle, who has been personally checking motion picture advertising appearing in the daily newspapers to find, according to his viewpoint, that in the great majority of cases the exhibitors overlook the big punch in the picture in the compilation of the copy and, on the account of the oversight, no doubt fail to collect numerous admissions that should pass through the box office.

It is believed by Mr. Laemmle that well written, high class advertising will wean the exhibitors who have been appealing to the suggestive away from their old ideals, and will cause them to go after that class of patronage which is the aim of the industry to interest.

The special advertising service department will prepare each week several newspaper advertisements on the current Bluebird release and every two weeks will prepare an advertising service on Universal Special Attraction picture. The advertisements will be prepared in one and two column widths, figuring twelve and a half picas to the column. Spaces will be mortised in each advertisement in which the theater name, address and presentation time may be inserted.

The advertisements will be furnished all exhibitors requesting them in the form of mats, from which plates may be made.

For exhibitors in smaller municipalities arrangements will be made to have electros made.

Cliff Smith Breaks Two Ribs.

Like all good generals, Triangle Director Cliff Smith, who handles the megaphone on the western vehicles featuring Roy Stewart, never sends his men where he himself is afraid to go. As a result Smith is walking around these days with a couple of broken ribs.

During the filming of the latest Stewart western, the working title of which is "A Man Worth While," an exceedingly dangerous fall was necessary and Director Cliff Smith, rather than order one of the cowboys to make it, decided to do it himself.

Spurring his mount to top speed Smith went over a precipice and threw himself from his horse, making a pretty fall. When the punchers reached him Smith already had picked himself up, and though white as chalk, gamely maintained he was unhurt. Later, after the day's work was completed, he visited the doctor and learned he had broken two ribs. Smith had the ribs patched up and continued with the picture.

Madge Kennedy Gets Big Reception at Detroit Theater

MADGE KENNEDY, the Goldwyn star, scored a triple triumph at Detroit last week. Besides being tumultuously received on her stage appearances and enjoying the sight of them applauding her performance in "The Danger Game" Miss Kennedy assisted materially in launching Detroit's third Liberty Loan drive.

The reception accorded Miss Kennedy on her first personal appearance before the film devotees of the Michigan metropolis, coupled with the thanks showered on her by notable workers in the drive, amply repaid her for making the trip.

The Madison theater management used a novel method to introduce Miss Kennedy to her legion of admirers. The introduction was made by a short film reading: "Miss Madge Kennedy, the Goldwyn star, is in Detroit today at the request of Mr. John H. Kunsky, to speak in behalf of the Liberty Loan."

Following this there was a very attractive film showing a set decorated with Liberty Loan posters and Miss Kennedy standing in the foreground. This dissolved into a patriotic title, followed by another dissolve into a close-up of the Goldwyn star in front of the same background with her hands outstretched making an appeal for the boys "over there." When the film died away she was discovered by a spotlight standing before a dark background.

Miss Kennedy delivered a stirring appeal urging the purchase of Liberty bonds.

In all Miss Kennedy made four appearances during the week on the stage of the Madison theater and the house was taxed to capacity at each of her performances. On the evening of her final appearance the Goldwyn star was publicly thanked by the committee in charge of Detroit's Liberty Loan campaign.

Before departing from Detroit Miss Kennedy was the guest of honor at a Liberty Loan dinner given by prominent society women of the city.

Miss Dana Starts "Nita's Wooing."

Having finished her work in "Riders of the Night" at Metro's west coast studios, Viola Dana is ready to start on the production of "Nita's Wooing," in which she will be directed by Frank Reicher. Mr. Reicher has received the script of the scenario written by Albert Shelby Le Vino, who is also the author of the original story, and the director has selected several locations in the orange county and on the cattle ranches of California, which offer a splendid chance for beautiful photography.

After the completion of this subject Miss Dana will return to the East.

Paralta Builds Permanent Street Set.

Every studio is building a "Western" street set, or has one already built, but the Paralta studios are building what is probably the first permanent set representing an "Eastern" street. The new street covers about an acre in area and is built in such a way as to lend itself readily to any change needed, even to a Western street if that were needed in addition to the one already built. A day's time can change its locale from the eastern to the western side of the continent.

The present arrangement of the street, which consists of two groceries, a blacksmith shop, a post office, a town hall or courthouse, a church, and some residences, was built for J. Warren Kerrigan's next production at Paralta.

Scene from "The Hand at the Window" (Triangle).

Underworld and English Society Dramas for Triangle

ALMOST as interesting as the Paris haunts of the Apache and the famous old Barbary Coast of San Francisco, now a thing of the past, is life in the Italian quarter of New York. Around this setting John A. Morosco, author of "The Shoes That Danced," has woven a mystery story, "The Hand at the Window," an adaptation of his story, "In the Spring," which is scheduled as the first release on the Triangle April 21 program. A New York police inspector and a girl secret service agent have the leading roles in this story, and their romantic meeting culminates in a marriage. Joe King makes his fourth Triangle appearance in this drama. Margery Wilson, Francis McDonald, Irene Hunt, Aaron Edwards and Arthur Millett also are in the cast. Raymond Wells directed.

"Society For Sale," the second release of the week, was scenarioized by Charles J. Wilson from the story by Ruby M. Ayres. It is the tale of a fashion shop manikin who hires a bankrupt Englishman to open up society's gates. William Desmond is cast as "The Honorable Billy," a good-natured, thriftless society man. The picture serves to introduce Gloria Swanson, formerly of the Keystone comedies, in her first dramatic role. Herbert Prior, well-known to moving picture fans, is Lord Sheldon. Lililan West, Charles Dorian and Lillian Langdon are in the cast. Frank Borzage directed.

Little Joey Jacobs and four-year-old Barbara Connelly are cast in the concluding feature of the week, a two-reel Keystone comedy, "Their Neighbor's Baby." Fritzie Ridgeway, of the dramatic forces, and Charles Dorian, have leading roles. Charles Mortimer Peck wrote the scenario.

Like Taking Candy from a Baby.

Alice Howell, star of the Century comedies, doesn't care how she obtains her costumes so long as she gets them. Her latest stunt bordered close upon burglary. She wanted a pair of wooden shoes. She couldn't purchase them any place in San Francisco, so she strolled down to the docks. There she saw a little Dutch girl on her way to Honolulu. The youngster wore a pair of wooden shoes. Those were the shoes Alice wanted. The child also wanted them, but not as much as she wanted the high purchase price the comedy star offered. Miss Howell got the shoes. The youngster continued her journey in stocking feet. The shoes will be seen in the next Century comedy to be released by Universal.

Dixon's "One Woman" Is Ready for Camera

Thomas Dixon, Jr., the well known writer, whose "Birth of a Nation" still ranks as the greatest achievement of the screen, arrived at the Paralta studios in Hollywood, California, last week to consult as to the adaptation of "The One Woman" for the screen.

The story contains difficulties of adaptation. Several writers have attempted the task, but none succeeded in meeting the requirements of Mr. Dixon until Harry Chandlee's was handed to him. The difficulty lay in the condensation of the novel with all its interesting qualities and its big theme to proper length for presentation on the screen without losing any of the merits of the original story.

E. Richard Schayer has completed the detailed continuity for the production, the filming of which will be started at once.

Fashion Show for Mary MacLaren.

Mary MacLaren's latest photodrama, being made under the title of "A Man's World" by Ida May Park, the Universal woman director, will be finished within a fortnight. Miss MacLaren plays her way through the whole picture in elaborate evening gowns, expensive furs, bewitching boudoir negligees, and striking boulevard tailored suits, all of which show off to advantage the rare beauty of the star.

"Heart of the Sunset" Praised at Showings

THROUGHOUT North America special pre-release showings of Rex Beach's "Heart of the Sunset" have been arranged by Goldwyn branches. In New England the play was shown to an invited audience at the Fenway theater, in Boston, on April 2.

All the prominent exhibitors in that territory were present, including representatives of Nathan Gordon's offices and the Keith interests, with Jacob Lourie of the Modern and Beacon theaters in Boston, and Victor Morris, representing Marcus Loew. The Castle Square theater management also was represented, as were the Allison theater and the Fox theater, of Springfield, Mrs. Ayer, of the Exeter Street theater also witnessed the play with exhibitors from many wideawake picture centers in Massachusetts, Rhode Island and Connecticut.

Similar showings have been held in Minneapolis, Atlanta and Dallas, the locale of "Heart of the Sunset." From the last-named territory came praise even warmer than from New England.

Second Glaum Play Under Way.

Work was commenced last week on the filming of "Shackled," which will be the second Paralta play to be made with Miss Louise Glaum as the star. It will follow "An Alien Enemy," in which she made her debut as a Paralta star.

"Shackled" was written by Lawrence McCloskey especially for Miss Glaum, and the author kept in view throughout the development of his plot that the other star was to be confined by no limitation, but was to be given the full scope of dramatic interpretation in her delineation. As a consequence, "Shackles" is a particularly strong story and affords wonderful opportunities for Miss Glaum to equal or even excel her work in "An Alien Enemy."

Miss Glaum will be supported by Lawson Butt, Roberta Wilson, Jack Gilbert, Roy Laidlaw and Charles West.

Edward Earle in O. Henry.

Agnes Ayres and Edward Earle, two popular light comedy stars, are the featured players in this week's O. Henry story, "The Rubaiyat of a Scotch Highball," released by General Film Company. This is Edward Earle's first appearance in an O. Henry story, while Miss Ayres has been the featured player in a number of the most successful of these Broadway Star features.

The following release in the O. Henry series will be "The Buyer from Cactus City," a lively romance of business life in which William Dunn and Miriam Miles play the leading roles.

Five Permanent Garden Sets Constructed at Paralta

In accordance with the plans of the Paralto Productions, Inc., for a "studio beautiful," at its Melrose avenue film plant in Hollywood, five gardens, each representing a different type of the landscape artist's art, are being constructed.

Of the five one has been completed, and the others are yet under the course of construction. The completed one is typically English. Another is to be Italian, and the others are the Japanese, tropical, and old-fashioned types respectively. In addition to being ornamental, these gardens will be used as sets for exterior scenes. Hitherto gardens of this sort always had to be erected especially for any picture and then torn down again. This new idea of permanency in the garden sets worked in as it will be here with the building plan of the new studio will not only save labor and expense, but will supply a better setting for the pictures, and will, with the new buildings and the glass stages, make the Paralta plant a "studio beautiful" indeed.

The English, Italian, Japanese, and tropical gardens will be supplied with fountains, each true to the type of national garden it represents. The old-fashioned type will have the arrangement and all the familiar flowers and plants of the old "down East" flower garden, with the roses, hollyhocks, geraniums, "four o'clocks" and other varieties of flowers in a typically American mixture. The tropical gardens will be especially varied and filled with strange and impressive verdure.

A "No Gun Play" Western O. Henry.

That the public has grown to appreciate and look forward to the surprise element always found in the O. Henry stories is indicated by the unusual success scored by one of the latest, "By Injunction." This is a snappy two-reel comedy-drama of the West which is notable for the fact that six-shooters and other Western artillery are strangely unemployed.

Pictures of War Not Unpopular with Public

THE release on May 5 of Mabel Normand's "Joan of Plattsburgh" is awaited with confidence by Goldwyn officials. The Porter Emerson Browne play is unique in many respects. It is distinctly patriotic in tone, yet it is in no sense a war drama. Rather is it a play of imagination and charm with a background of martial maneuvers and all the day's reminders of America's part in the great conflict. It is this factor, as well as the presence of the ever popular Mabel Normand as the star, which is responsible for the confidence of everyone concerned, and, of course, the timeliness of the production. Well-produced pictures from worth-while stories dealing with incidents, real or imaginative, of the French battleground have "gone over."

The situation is best summed up by a prominent Eastern exhibitor, who says: "All this talk that people want to forget the war is bunk, pure and simple. Give me a war picture carrying a good story dealing with happenings in France and I'll play it every time in preference to some wishy-washy artistic thing that means nothing."

Edith Storey Has the Aeroplane Feveritis

EDITH STOREY has the airplane fever. Whenever she's within sight of an aviation field she gets flighty. And the reason is that the athletic Metro star is going to buy a flying machine and run it all by her self.

On a recent afternoon, when the star was able to take a few hours off from work on "The Demon," she went to the Crawford and Saunders aviation field at Venice. She realized her ambition to board a plane. Howard Patterson, regular aviator and instructor at the Venice field, climbed into the machine to add atmosphere to one of the photographs that were being taken. He happened to glance at Miss Storey, smiling radiantly in the observer's seat, and said:

"Suppose we fly."

"Let's go!" shouted Miss Storey, and up went the machine. The star was carried out over Santa Monica and the Pacific Ocean until the machine was a mere speck against the sky.

Patterson at length reappeared over the field, volplaned gracefully, and executed a perfect landing.

"It was wonderful!" exclaimed the actress. "I never enjoyed anything better. And when I get my own machine just watch me go."

Scene from "Patriotism" (Paralta).

Ill Happenings at Paralta Studio Do Not Upset Releases

MISS BESSIE BARRISCALE left Hollywood last week for New York in answer to a summons to the bedside of her sister, who is dangerously ill in New York City. Miss Barriscale had just completed the final scene of her sixth Paralta production, "Patriotism." Arrangements had been made for Miss Barriscale to start immediately upon her next Paralta play, "Maid o' Storm," the sets of which have all been completed.

The day before Miss Barriscale's departure Miss Mary Charleson, who was appearing opposite Henry B. Walthall in "Springtime," contracted a severe case of pneumonia.

As J. Warren Kerrigan has not yet fully recovered from the broken leg which he received several months ago, this leaves but one Paralta star, Miss Louise Glaum, working at the studios at the present time. Happily this will not affect the releasing of Paralta plays in any way whatsoever, owing to the fact that there are a number of productions already completed and ready for release. It will be remembered that the Paralta studios were actively engaged in production a number of months before a definite arrangement of distribution had been arranged, and the company is now in a position whereby the absence of these stars from the studio at the present time will not in any way affect the releasing schedule of Paralta plays.

Edith Storey and Machine in Which She Flew at Venice, Cal.

New Big-U Serial Coming Along.

"The Brass Bullet," Universal's next serial to follow "The Bull's Eye," is well along in the making, seven of the eighteen episodes already having been completed. It will be released in about eight weeks.

The remarkable title of the serial is the result of quick thought on the part of Universal officials, who believe the shelling of Paris by the Hun long range gun of enough historical importance to give it a part in a serial that will be witnessed by millions of people.

Juanita Hansen and Jack Mulhall are the co-stars in the continued picture Ben Wilson is directing.

"Honor's Cross" (Selexart).

HONOR'S CROSS" is announced as the second Selexart-Goldwyn feature now available to exhibitors throughout North America. Goldwyn takes pleasure in submitting this play to the public, confident the story, the production and the star—Rhea Mitchell—will meet with approval of audiences everywhere.

"Honor's Cross" is all story. It is a gripping tale of a girl's fight against the powers that prey; in this case a politician. One of the strongest situations in the drama comes about when Dolan and one of his several "protection money" collectors meet for a midnight conference.

"Dodgers and Dodgers" Cuts Titles.

"Dodgers and Dodgers," a one-reel comedy to be released in a few weeks by Universal, gives Eddie Lyons and Lee Moran an opportunity to do some of their best pantomime in high class comedy work on the screen. In this comedy the co-directors and co-stars make the action on the screen tell the story practically without the assistance of sub-title. The lack of these, say those who have viewed the picture, improves rather than detracts from the comedy.

Scene from "The Splendid Sinner" (Goldwyn).

Metro Discovers More Than Atmosphere in Arivaca

A DETACHMENT of the famous Tenth Cavalry, on border patrol duty at Arivaca, Arizona, accompanied Bert Lytell and his supporting company in the Metro production of Charles Alden Seltzer's popular novel, "The Trail to Yesterday," whenever they left their camp in the Arizona bad lands to work in the canyons or the mountains. This precaution was taken because of rumors that filled the neighborhood while Lytell's company was there of a Yaqui uprising that was brewing in the foothills below the border, and also because of stories to the effect that Mexican outlaws were arming, preparing to raid the town.

While they were at Arivaca, which was for a little more than two weeks, every member of the company went armed. The company went into Arivaca, establishing headquarters on a great ranch, with the notion that the West was no longer wild and woolly, and none of them expected to see cowpunchers toting shooting irons ready for killing; but they were soon convinced that that portion of the west, what with the presence of Mexican cattle rustlers and the Yaquis, was wild enough and woolly enough to make "safety first" a wise slogan.

The colored troopers were assigned to guard duty with the picture players at the suggestion and with the permission of Captain Ryder, in command at the post in Arivaca. Although during the time that Lytell and his company were working the arroyos and the foothills, they were not molested, the cavalrymen had a brush with several Mexican rustlers one evening after they had ridden back to the ranch with the company. The fight took place on the side of Babo Quivari ("The Shoemaker's Last"), a mountain close to the frontier, and after the smoke had cleared away it was found that two of the Mexican bad men had been killed.

Arivaca, where most of the exteriors in "The Trail to Yesterday" were photographed, is sixty-seven miles southeast of Tucson, and from its summit one can look over into Mexico.

Spoor Reports Good Bookings.

The George K. Spoor feature, "Ruggles of Red Gap," featuring Taylor Holmes, has been having an unprecedented run, according to the reports of the George Kleine exchanges. It has been shown now in the first-run houses in practically all the large cities of the country, and bookings are said to be pouring in. This picture, taken from the story by Harry Leon Wilson, has come in for an unusual share of commendation by the exhibitors showing it. Scores have written telling of their delight in the picture and of the big business done.

The latest Holmes picture, "A Pair of Sixes," has been pronounced by exhibitors as the greatest comedy which he has appeared in. The Kleine offices have already reported a large number of bookings.

Strong Goldwyn Cast in "The Face in the Dark"

FOR the drama of the secret service, "The Face in the Dark," in which Mae Marsh appears April 21, Goldwyn has assembled an uncommonly interesting cast of contributing players. A leading man new to Goldwyn pictures plays opposite Miss Marsh. He is Niles Welch. He has played with practically every star, his last production before supporting Miss Marsh being Metro's "Her Boy," in which he was co-starred with Effie Shannon.

Alec B. Francis essays the role of Miss Marsh's father, a retired secret service man who chooses to sacrifice his daughter's love rather than reveal the truth about himself. Harry C. Myers, another screen favorite, adds to the excellent ensemble in the Irvin S. Cobb play. Mr. Myers plays a gentleman crook. Isabelle Lamon emerges from several years in a convent school to resume her work before the camera. She was a great favorite before she began to grow up, and now that she is again among personalities of the screen some of the stars will have to look to their laurels.

Others in the cast are Donald Hall, Willard Dashiell, Gladys Fairbanks and Inez Marcelle.

Seven Companies Busy At Culver City Studios

A CROOK story, with J. Barney Sherry in the leading role as a modern Raffles, has been put into production at Culver City. Director Conway is directing this drama, "High Stakes," which was written by Andrew Soutar. Jane Miller will make her initial appearance as a Triangle player as Sherry's leading woman. The supporting cast also includes Harvey Clark, Myrtle Rishell, Ben Lewis and J. P. Wild. Dick Rosson has a prominent role.

The second feature production commenced during the week is "Old Hartwell's Cub." Thomas N. Heffron is handling the megaphone. William Desmond has the title role. Mary Warren has the leading feminine part. Walt Whitman is cast as the venerable parson of a small western town.

Director Harry Edwards has started on the third picture of the week, a two-reel comedy which is yet untitled.

Cliff Smith is putting the finishing touches to the Triangle western, "Wolves of the Border," Roy Stewart's latest vehicle. This story was formerly titled, "A Man Worth While."

Director Frank Borzage is finishing exteriors on "The Loyalty of Taro San," a picture in which the mysticism of old Japan is vividly set forth.

During the week just past three feature pictures have been sent to the film editors—"Mlle. Paulette," a comedy drama laid in the Adirondacks; "Her Decision," just completed under the direction of Jack Conway, and a John A. Morosco story, "The Lonely Woman."

Kehrlein's Kinemas Are with Hodkinson.

AN announcement just given out by the home office of the W. W. Hodkinson Corporation would seem to indicate that the Hodkinson co-partnership plan is developing rapidly. The announcement in part is as follows:

"Exhibitors who have followed the building of the Hodkinson structure throughout the West, with the first recruits in the persons of Greaves and Ellison of Denver, and later the acquisition of Eugene Roth of the California theater, will be interested to know that the Kehrlein Brothers of Los Angeles, owners of the Kinema theaters in Los Angeles, Fresno and Oakland, joined Mr. Hodkinson as active co-partners in his plan. The Kinema theater is one of the latest to be erected in Los Angeles and will doubtless present the Hodkinson product in the future. The same applies to Fresno and Oakland.

"This latest development means that the entire West, from and including Denver to the Pacific Coast, from Seattle to Los Angeles, is now complete."

Shift Players of Drama and Comedy with Good Results

WITH the consolidation of the Triangle-Keystone playing forces at Culver City some months ago the casting directors at the dramatic end of the lot took advantage of the many new types made available by the removal of the Keystoners from Hollywood. Subsequently numerous well-known Keystoners were drafted for the regular features and several, as a result of their marked dramatic ability, have been elevated to leading roles in forthcoming productions.

On the other hand, changes in the Keystones have enabled many of the feature players to appear in comedy role. The slapstick regime ended with the March schedule and a new type of comedy was inaugurated. The demand for comedies of a different order was supplied by scripts from authors such as Mrs. Kate Corbaley. Frank Condon, magazine writer, has been engaged to write continuity for the comedies, and Charles Mortimer Peck has scenarioized them.

Claire Anderson was the first of the comedy stars to be drafted for the regular features. In "The Answer," the recent socialistic drama directed by E. Mason Hopper, Miss Anderson played opposite Joe King. "Society For Sale," an April release, serves to introduce Gloria Swanson for the first time in a dramatic role. Myrtle Lind was the third ingenue of the Keystone brigade to leave the comedy lot. Jack Dillon selected her to play the title role in "Nancy Comes Home" opposite Jack Gilbert.

The mystery story, "Who Killed Walton," featured two well-known Keystoners in the leading roles—Frank Bonn and Dora Rodgers.

Peggy Pearce of the Keystone forces is cast with Director Gilbert P. Hamilton in "Judith." Ward Caulfield has completed the first dramatic role essayed by him since the beginning of his screen career. Ray Griffith will appear in "The Siren in the House."

Maud Wayne is the latest Keystoner to appear in Triangle drama in the lead.

General Film Takes "Triumph of Venus"

ARRANGEMENTS for the distribution of "The Triumph of Venus," the Edwin Bower Hesser mythological spectacle dealing with the domestic complications of the Greek gods on Mount Olympus, and their mundane excursions in quest of adventure, are being made by General Film Company.

Preparatory to this the picture is being assembled into form to give the best effect to the various unique situations in the story and to emphasize the most attractive sylvan scenes and swimming stunts which elicited the emphatic praise of those who enjoying the pre-release showing at the Strand theater. The result of this will be that the spectacle will be available for use readily as a program length special feature. Its opportunities, therefore, for wide popularity, will in no way be restricted. Betty Lee, concert singer of note and Southern belle, is the Goddess of Love.

"The Triumph of Venus" will be released in five of the largest cities simultaneously. Most artistic paper will be available in several selections of one-sheet, three-sheet and six-sheet posters.

Desmond in "An Honest Man."

"An Honest Man," forthcoming Triangle drama in which William Desmond will play the title role, is an interesting psychological photodrama with a keen sidelight on the power of suggestion to mold character. Desmond is cast as Benny Boggs, the happy-go-lucky tramp, whose law-breaking has been of an innocent order, due to his artistic desire to avoid work. "You're an honest man," rang in his ears and he lived up to the suggestion. With fifty thousand dollars in his pocket Benny traveled his way starving and in want until he discharged his mission and won the love of a girl. Mary Warren, who played with Desmond in "The Sea Panther," has the leading feminine role. Ann Kroman and Graham Pette are in the supporting cast. Frank Borzage directed. Henry P. Dowst wrote the story.

Scene from "The Blindness of Divorce" (Fox).

"Blindness of Divorce" Makes Hit at Brooklyn Theater

THE latest William Fox standard picture to be released, "The Blindness of Divorce," created a social sensation in Brooklyn, where it was first shown at the Folly theater, at Graham avenue and Debevoise street. It appears that this picture parallels to a certain extent a celebrated divorce case which occurred a few years ago in that very neighborhood. The rumor that "The Blindness of Divorce" was practically a picturization of this "celebrated case," and even explained some of the mysteries connected with the subsequent careers of the principal parties, quickly spread all over the district and combined with the regular clientele to crowd the theater to its utmost capacity for the four days shown. A repeat is likely.

The picture was not founded on any particular divorce case, but aims to expose the evils of the practice of rushing to the courts for separation on the slightest domestic dissension.

While "The Blindness of Divorce" is an intensely dramatic picture, thoroughly capable of carrying on its own intrinsic merits, it embodies the elements of an up-to-date and highly imperative social propaganda.

Every character in the picture is typified by such film favorites as Charles Clary, Rhea Mitchell, Bertha Mann, Bertram Grassby, Willard Louis and Marc Robbins, who achieves another of his vivid impersonations as the shyster lawyer and blackmailer.

Neilan Films New York's Subway.

For the first time New York's congested subway during the rush hour will be shown to the people throughout the country in a moving picture film, such scenes having been incorporated by Marshall Neilan in "Hit the Trail Holliday," the George M. Cohan picture for Artcraft which is now in course of production.

Realizing that there are millions of people who have read stories of happenings in the subway in newspapers and magazines, but who have never had an opportunity of actually seeing New York's famous underground railway in operation, Marshall Neilan decided to depict these scenes in an elaborate manner, and to include amusing bits of incidents which occur at the ticket offices and entrances.

Arrangements were consummated with the Interborough Company for the exclusive use of the 145th street station after 2 o'clock in the morning, Friday last, and a complete subway train was placed at the disposal of the motion picture men. Three hundred extras took part in the scenes in which George Cohan as Holliday boards a train on his way home.

Fred Aiken Bats .833.

Among the noteworthy incidents included in a recent report to the home office from Fred C. Aiken, Chicago branch manager for Select, is a sales achievement which gives this enterprising film booster a batting average of .833. This arises from the fact that, of the twelve theaters on Madison street west of the Chicago River, ten have been signed up by his staff for the entire releases of the four stars embraced in the Select Star series: Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady. West Madison street is in the heart of an immigrant district, where the picture theaters have been presumed to be in the market for only the cheaper grade of films, since admission prices in this neighborhood are very low and the public is composed of recent arrivals to our shores.

Ella Hall in a Bluebird Heads Universal Releases

A BLUEBIRD subject, "A Mother's Secret," featuring Ella Hall, heads the list of releases obtainable at Universal Exchanges for the week of April 28. The Hall feature is a five-reeler and tells the story of a society woman of social ambition who apparently deserted her daughter, but secretly loved the child.

Next in importance to the feature release is the third episode of the Boy Scouts ten-reel serial entitled "Boy Scuots to the Rescue." The third episode is subtitled "The Great Mine Disaster."

Two Universal serials are running, the thirteenth episode of "The Bull's Eye," entitled "Sold at Auction," being the offering of the serial that started two months ago. In this serial Eddie Polo adds much to his popularity.

"The Lion's Claws," featuring Marie Walcamp, will be in its fifth episode, entitled 'The Secret Document."

Three comedies, all good healthy, side-splitting forms of entertainment, also are included. The L-Ko is a two-reeler entitled "Fathers, Sons and Chorus Girls." This not only gives Dan Morris and "Frenchy" a chance to go through their paces, but also gives the L-Ko Beauties an opportunity to show their fine points to advantage.

Another Eddie Lyons and Lee Moran one-reel comedy also is among the releases for the week. The title is "Mum's the Word." It is one of the regular high-class Lyons-Moran comedies with that subtle sense of humor without slapsticks.

The title of the one-reel Nestor, featuring Gail Henry and William Franey, is "It's a Cruel World."

The releases for the week also include the three split-reel news subjects, put out as Current Events, Animated Weekly and Screen Magazine.

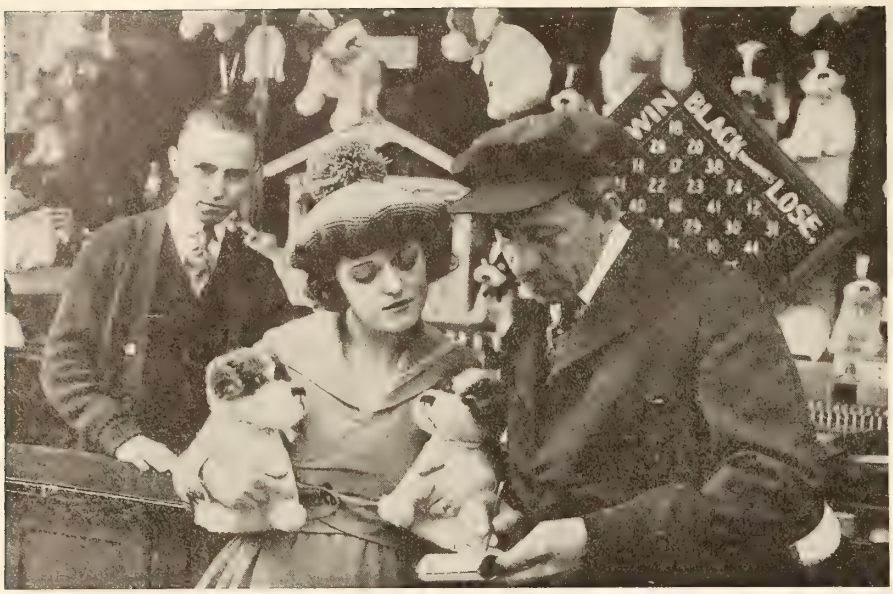
Cafeteria in Triangle Drama.

For the first time, it is asserted, the "cafeteria," which California claims for its very own, is to be reproduced in motion pictures. History records that the first "wait-on-yourself restaurant" originated in Los Angeles, which now boasts of many of these cafeterias, some accommodating more than a thousand persons.

Triangle Director Jack Conway transferred the inner workings of this comparatively recent innovation to the screen. In his latest picture, "Her Decision," Conway had a cafeteria reproduced on one of the big glass stages at the Culver City studio and Gloria Swanson and Darrell Foss are seen in line carrying trays.

Toto's "Fare, Please" a Hit.

Playing at the Rialto theater and all the Fox and Loew houses in Greater New York in one week, Toto, the famous comedian of the Hippodrome, scored a sensation in his Pathe comedy, "Fare, Please." Six prints of the comedy were used by Branch Manager William Raynor of Pathe to book this picture solidly in a total of twenty-four houses.



Scene from "Mary's Frame-Up" (Mutual).

Baby Marie Osborne Is Featured in Pathe for April 28

BABY MARIE OSBORNE in a thrilling Red Cross drama, "Dolly Does Her Bit," the eighth episode of "The House of Hate," and lively Lloyd and Toto comedies are headliners of Pathe's program for April 28.

"Dolly Does Her Bit" is one of the most charming pictures in which Baby Marie Osborne, the remarkable child star, has ever appeared. It is a story of patriotism, thrills and light comedy woven about the adventures of Dolly and a Red Cross doll, the complications following upon the litle girl's amusing attempt to impersonate the doll when her companions have unintentionally broken it and the comedy arising from the antics of Dolly and little Sambo.

The eighth episode of "The House of Hate" is replete with thrills, mystery and romance. This episode finds Pearl in the grip of the Hooded Terror at the hovel of the dying Malay on the river front.

Harold Lloyd's comedy offering is "Hey There," produced by Rolin for Pathe. It deals with Lloyd's adventures in a studio where most of the actors are crazy and the others are nutty.

The Toto comedy, "His Busy Day," shows the comedian as a cameraman for the news weekly. He attends a big downtown fire, an outdoor dance and a circus.

The program also includes "Picturesque Wales—Llangollen" and "Picture Spots in England," beautiful Pathe colored travel scenics. Hearst-Pathe News Nos. 36 and 37 are released on this program.

Pearl White Puts Over Thriller.

Pearl White as Pearl Waldon makes a spectacular plunge through a high window of an office building in the eighth episode of "The House of Hate," set for release April 28. This episode is entitled "The Untold Secret."

Pearl's spectacular plunge comes when she is suspended on a rope between two eight-story window of adjoining office buildings. She is holding by her hands in the center of the rope when it is cut from the window of one of the office buildings. She plunges downward and crashes through the seventh-story window of the opposite building. This is one of the most remarkable feats of the exciting serial which is proving Pathe's and Pearl White's biggest continued story hit.

Baby Marie in Red Cross Story.

Baby Marie Osborne, the famous child star, is bewitching in her latest Pathe photoplay, "Dolly Does Her Bit," an interesting Red Cross story, set for release April 21.

The story and theme are well suited to the "most popular little acress" in the world. The play is replete with dramatic and humorous incidents and throughout there is an undercurrent of patriotism that is sure to appeal to the best in any audience.

Buy, Buy Liberty Bonds
or
Bye, Bye Liberty.

Milton Sills to Play in "The Yellow Ticket"

FOLLOWING the announcement of Astra Film Corporation's production as a Pathe play of A. H. Woods' great stage hit, "The Yellow Ticket," with Fannie Ward as the star and news that Warner Oland plays the part of Baron Andrey, originally created by John Mason, comes the statement that Milton Sills, one of the best known leading men on the stage or screen, was chosen for John Barrymore's role of Julian Rolfe. "The Yellow Ticket" is one of the important productions in Pathe selective feature service, announced recently.

"The Yellow Ticket" is a sensational story of Russia under the reign of the Czars. The part played by Mr. Sills is that of an American newspaper correspondent investigating conditions in Russia with particular regard to the treatment of the Jews by the forces of the government, and it is he who through the dramatic story seeks to protect the heroine, Anna Mirrel, from the persecution of the secret police headed by Baron Andrey.

Divorce Play for Billie Burke.

To Sardou's hostility to the divorce evil the world is indebted for "Divorcons," which has been adapted to the screen by John Emerson and Anita Loos, and is the starring vehicle for Billie Burke in the Paramount picture released April 29 under the title of "Let's Get a Divorce." It has long been established that the strongest weapon is ridicule, and Sardou's master dramatic mind evolved ridiculous situations to demonstrate that the ease provided by law for the sundering of marriage ties resulted in separating well mated couples over trivial matters.

This is the first of a special series of stories written by John Emerson and Anita Loos for Paramount and Artcraft stars, and was produced by Charles Giblyn.

Notable Sets in Fox's Spectacular Production "Salome"

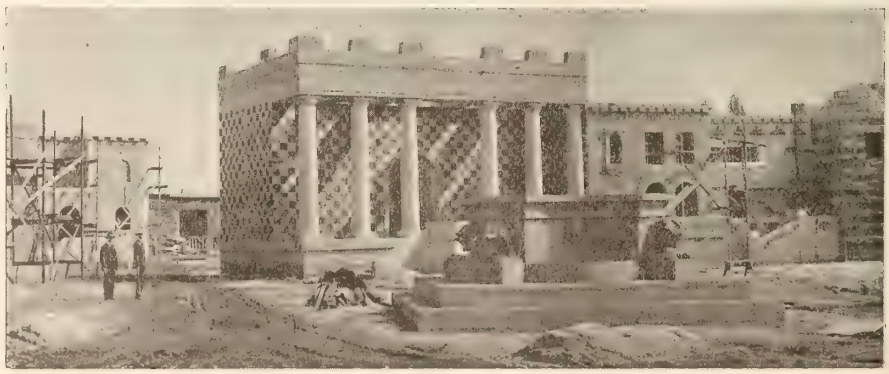
Noteworthy among the scores of spectacular settings embodied in the Theda Bara super-production "Salome" is said to be the almost exact duplicate of the famous Jaffa Gate, through which General Allenby and the British forces marched recently into Jerusalem. Beyond the Gate are the ancient buildings and streets leading up to the palace of King Herod, the central tower of which rises more than 200 feet and was quite the most striking structure in Hollywood, Cal., where the big production was screened by J. Gordon Edwards.

On either side of the tower are wings 200 feet long, making the building itself 400 feet in length. Stretching away in the distance from the Gate, beneath which the Saviour passed two thousand years ago, are the houses of the city.

Another impressive "set" is said to be the throneroom of Herod. This chamber covered the entire stage of the Fox studios. The king's throne on a raised dais was surrounded by costly tapestries and rugs. On both sides were twelve huge golden columns, scores of courtiers and a soldier bodyguard whose costumes and glittering spears radiated the sunshine in which the scene was photographed.

Miss Bara herself appeared in this part of the drama attired in cloth of gold, with a pantaloon effect. A great embroidered cape of yellow and red was draped from her shoulders in graceful folds.

A third achievement in construction and in furnishing, it is asserted, is the boudoir and bath setting. An old Biblical print was used as a guide to the decorations of the room. These consist largely of gorgeous gossamer silks, golden tassels and the finest of upholsteries, as befitted the boudoir of the woman who swayed King Herod. In the center of the huge apartment the technical staff built a fountain banked with lilies, ferns and exotic plants. Its very appearance breathed the spirit of the first siren of history.



Rebuilding Jerusalem for Fox's "Salome."

Big Things in Making at Famous Players Studios

THE Fort Lee, N. J., studio of the Famous Players-Lasky Corporation resembles a big military camp these days from the number of people assembled and the construction work which is going on in connection with the production by Edouard Jose of "Gismonda" for Paramount release. This photoplay is a starring vehicle for Lina Cavalieri, and the production is said to be the biggest and most spectacular ever attempted by the Famous Players-Lasky Corporation in the East.

Marshall Neilan is working day and night on the George M. Cohan picture, "Hit the Trail Holliday," which is being produced at the Fifty-Sixth Street studio, and will be released under the Artcraft trade mark. Those who have seen the play will find many surprises in the picture, which has been brought right up to the minute.

Pauline Frederick is busy with a flock of dressmakers getting her wardrobe together for her next picture to follow "Fedora," which is said to be another sensational subject in which she is to play an emotional part. The title has not yet been announced.

Marguerite Clark is ill at home with the mumps contracted as she was finishing "Rich Man, Poor Man." As soon as she is able to work she will begin the production of a picture adapted from a famous subject under the direction of J. Searle Dawley.

Elsie Ferguson has gone to Florida to take the exterior scenes of "The Danger Mark" under the direction of Hugh Ford, who has charge of this production. The picture deals with high society life, and palatial homes and beautiful private grounds form the backgrounds for much of the action.

At the West Coast studio Cecil B. De Mille and his company putting on "Old Wives for New," by Jeanie MacPherson, from the novel by David Graham Phillips, spent most of the past week on location for mountain and outdoor scenes of other descriptions.

Commodore Blackton took his "Missing" company—or parts of it—on location also to get some scenes representing rural England. James Young is directing.

Donald Crisp has started work on "The Firefly of France," with Wallace Reid, supported by Anna Little and a superior cast. It is a tale of the war with a most unusual plot.

The studio lot looks like a street in China or Chinatown nowadays, and from the studios comes the intermittent sound of Oriental melody, and there is a smell of punk in the very air. George Melford, having just completed a Sessue Hayakawa picture for Paramount, which will shortly be announced, has already begun work on a new one which will present the distinguished Japanese star as a Chinaman of the new school.

At Morosco studio, Vivian Martin is at work on "Viviette," which promises to be a sprightly comedy.

Pathe Tank Film Coming May 5.

With the news of the great battle being fought in Picardy and how the American soldiers and the armies of the Allies under the direction of General Foch are using every means, human and mechanical, to stop the onrush of the Germans, greater interest is aroused in "Our Fighting Ally—the Tank," a one-reel picture, which will be released by Pathe May 5.

"Our Fighting Ally—the Tank" shows at close range what some have termed the Allies greatest help. The film, taken under the auspices of the Official Government Pictures, Inc., shows the soldiers of the National Army receiving their training at Camp Dix, N. J., with the British tank Britannia, sent to this country from France.

Scene from "The Reason Why" (Select).

Brady, Young and Constance Talmadge in New Selects

STAR Series productions on the eve of public showings by Select Pictures Corporation will include Alice Brady's latest picture, "At The Mercy of Men," and Clara Kimball Young's big production of Elinor Glyn's story, "The Reason Why," as well as the previously announced picture starring Constance Talmadge, "Up The Road With Sallie," which follows her preceding release, "The Shuttle."

"At The Mercy of Men," which follows the Brady production of the Eugene Walter drama, "The Knife," is one of the most ambitious bits of work which Miss Brady has yet done for the screen. The play is a daring love story of modern Russia, and the cutting and titling of the scenes has been most ingeniously done. Alice Brady has a huge role in this photoplay, and one which gives her ample scope for a great variety of work. Her acting ability is acid-tested in a number of places during the five reels of the screen drama, and Miss Brady comes out triumphant. "At The Mercy of Men" was directed by Charles Miller, from the scenario of Paul West. Frank Morgan is again seen as Miss Brady's leading man.

That the author of "Three Weeks" is the author of "The Reason Why" is a guarantee of the heart interest in this latest Clara Kimball Young's Select productions. Elinor Glyn was most enthusiastic when she learned that the distinguished Select star desired to present her successful novel on the screen, and she signed a contract giving Miss Young the screen rights while still at an advance base hospital, nursing English wounded in France.

Miss Young has given the Glyn story a notable production. No less a person than Lady Duff Gordon has designed Miss Young's gowns for the entire production. And, as the story is laid in fashionable London society, these gowns are many in number and rich in character.

Milton Sills is Miss Young's leading man in this production, and Robert G. Vignola has directed the making of the picture.

Two First Runs for Miss Minter.

Mary Miles Minter, the youngest of all screen actresses who have achieved fame, set the unique record of appearing in two separate first run houses in Minneapolis at the same time. At the New Aster theater, "A Bit of Jade" was shown on a first run April 4, 5 and 6. On April 5 and 6, "Powers That Prey," her last Mutual production, was run for the first time at the Calhoun theater. This is said to be the first time a photoplay star has appeared in two distinct first runs in a Minneapolis theater.

Miss Minter, who celebrated her sixteenth birthday April 1, made her stage debut at the age of five with Nat Goodwin. She later toured the country with Mrs. Fiske, Bertha Kalich, and Robert Hilliard, and at the age of ten headed her own company in "The Littlest Rebel."

Pathe Serial Tale of Real West.

The true atmosphere of the West, the West of the pioneer, the Indian, the gambler, the bad man; the West of song and story, is being depicted in "The Wolf-Faced Man," the Pathe western serial being made by the Diando Film Corporation at its studios in Glendale. The first episode, which is directed by Stuart Paton, has been filmed and it furnishes thrills and hair-raising stunts in plenty.

As an illustration of the care for detail and exact atmosphere to the serial, Mr. Paton recently took the entire company to the mountains 300 miles east of Fresno to obtain the proper setting for one series of scenes being filmed. This scene showed George Larkin, the leading man, and Betty Compson, the leading woman, taking a dive for life down a mountainside in a flume.

"The Soul of Buddha" Arousing Interest.

The unusual advertising and publicity campaign that has been carried on in the trade papers on behalf of "The Soul of Buddha," the new Theda Bara super-production, has attracted wide attention among exhibitors. It is said the element of mystery has aroused great curiosity, and Fox announces now that prints of this Standard Picture are available at all exchanges.

There are a variety of ways, according to the Fox offices, in which the exhibitor can carry on a campaign as effective as that which was run from headquarters. One of the biggest points in the many advertising possibilities is that the drama was written by Theda Bara herself.

Dunkinson in "The Brass Bullet."

Harry Dunkinson is prominently cast in the forthcoming "Big U" production, "The Brass Bullet," the eighteen-episode serial starring Juanita Hansen, and being directed by Ben Wilson. "Dunk" has been playing character comedy and straight parts for nearly six years.

Studios of American Film Co., Santa Barbara, Cal.

American Studios at Santa Barbara a Thing of Beauty

It is conceded even by competitors that the studios of the American Film Company at Santa Barbara, in point of structure, as well as locality, are perhaps the most beautiful in the country. When S. S. Hutchinson, president of the American Film Company, went through California some six years ago to select a suitable site for the erection of studios for the company he chose the spot at Santa Barbara without hesitation.

No expense has been spared in the erection of buildings, as well as in the landscape features and greenhouses that form such a large part of the attractiveness of the place. Tourists who come to visit the studio from all parts of the country not only exclaim at its beauty, but say that they came because of reports from other tourists who advised them to visit it as one of the beauty spots of California.

While the area of ground is not immense there are close to fifteen acres in the American Film Company holdings, and new buildings are constantly being constructed to allow for the increase in company activities. At present there are three companies working constantly at the place, the Mary Miles Minter Company, the Margarita Fischer Company, and the William Russell Productions Company, and hundreds of men and women are daily employed there.

The architecture is of the old Spanish style, and with the semi-tropical verdure, flowering plants and trees the American Film Company studios have long been one of the special points of interest of the quaint city of Santa Barbara.

"The Caillaux Case" Is Produced by Fox

The sensational Caillaux case of France is soon to be shown on the screen. Together with an announcement that Bolo Pasha, alleged associate of Joseph Caillaux, former Premier, has made far-reaching disclosures on the eve of his execution for treason, comes a parallel announcement that the entire Caillaux-Bolo intrigue has been filmed by William Fox. Mr. Fox also anounces that the release of this big photo-drama has been withheld, but solely that the picture may include the momentous episodes which are expected to follow Bolo's revelations.

The Fox organization has centered its energies in the production of "The Caillaux Case." It has capitalized the news interest of the events surrounding the unsavory public career of Joseph Caillaux; the trial and acquittal of his wife on the charge of murdering Gaston Calmette, editor of the Paris Figaro; Caillaux's alleged connections with Bolo in spreading pro-German propaganda in France and America; the exposure of these activities by the United States Government; Bolo's condemnation to death; Caillaux's imprisonment on a charge of treason, and has also woven into the play various scandals, intrigues and marital sensations in the lives of the "evil genius of France" and his beautiful wife.

Making Drive on "Mutt and Jeff."

The three releases which have been made by William Fox of Bud Fisher's Mutt and Jeff animated cartoons have been so well received that the sales organization has been concentrating on a one-week drive during which these productions have had the principal selling attention. The results are reported to have been highly satisfactory.

The three subjects thus far released have been "The Decoy," "Back to the Balkans" and "The Freight Investigation." For April 14 "The Leak" was scheduled and the other animated cartoons to follow during the month are "On Ice," a skating picture, and "Helping McAdoo."

April 29 Russell Release Date.

THE release date of "Hearts or Diamonds," the first picture William Russell has made for the William Russell Productions, Inc, which was announced by Mutual as April 22, has been changed to April 29. Both Mr. Russell and William Hamilton Osborne, the well know writer and author of the story on which the photodrama is based, express themselves as highly pleased with the production

The story is full of impetuous moments and spectacular scenes, with just enough of the comedy element to relieve the tension and give "Big Bill" opportunity to display comic touches. Henry King directed.

Miss Charlotte Burton plays the leading role. Miss Burton made a screen success as the siren in "The Diamond from the Sky," the American-Mutual photonovel, and subsequently appeared with Mr. Russell in Mutual star productions.

Pathe To Illustrate Signal Corps' Work

THE work of one of the most dangerous as well as one of the most necessary branches of the United States Army, the Signal Corps, is graphically shown in the Pathe short special, "The Whispering Wires of War," released soon.

This intensely interesting film shows the wires from the headquarters of the United States Army in France, being extended to the front line trenches, advanced listening posts, batteries and several other units on the front.

"The Whispering Wires of War" opens with the training of the men for the Signal Corps in the United States; shows their departure for and arrival in France; gives a glimpse of the Signal Corps' headquarters in France and shows the stringing of wires on lance poles; the working of switchboards under fire; repairing breaks in the lines and a radio station in action.

Next Minter Release Set for May 6.

The next Mary Miles Minter picture from the studios of the American Film Company, Inc., will be "The Greater Call." It is set for release on May 6. Miss Minter has been appearing in a distinctly different type of picture, plays of more dramatic force, and "The Great Call" provides her with new opportunity to show her ability in pictures of this kind.

Dolly Sisters Dance For Metro Production

THE Dolly Sisters, the stars of the Screen Classics romantic fantasy, "The Million Dollar Dollies," released by Metro, were born for the screen. The sprightly grace developed by the wonderful dancing of these queens of the musical comedy stage qualifies them as exceptional performers for the silver sheet. Director Leonce Perrett saw these Dancing Dollies at a prominent vaudeville house in New York and his trained eye was caught by their lithesomeness, their personalities, the expressiveness of their twinkling feet, their nimble bodies and their provocative faces. "Absolutely," he said to himself, "the Dolly Sisters were born for the screen."

Rozika and Yancsi, the Dolly twins, were born abroad and eleven years ago came to the United States at the age of eleven. They took their first dance steps when they were four years old and have been loyal daughters of Terpsichore ever since. At the age of thirteen they made their stage debut, and a year later made their first New York appearance in the "Midnight Sons" with Lew Fields. The following season they played under the management of Charles Dillingham in the "Echo." Next Florenz Ziegfeld guided their destinies.

For three years, the Dancing Dollies played under the management of the Shuberts, appearing in "The Merry Countess," "Miss Caprice," and at the Winter Garden. The New York Roof featured the Sisters Dolly as a premier dancing attraction. Then they joined the Ziegfeld "Midnight Frolic." Vaudeville soon captured the twins and under the management of E. F. Albee, they played on the Keith Circuit, including the Palace Theater, New York, with a record-breaking run of twelve weeks.

Previous to their present twin appearance, the Dollies have each played individually in one motion picture. Rozika played in "The Lily and the Rose" for Fine-Arts, and Yansci appeared in the Kalem feature, "The Call of the Dance."

Roszika and Yansci Dolly.

In Metro's "The Million Dollar Dollies" the sisters wear forty-eight complete changes of costume, and attain a great screen triumph.

Circus Story for Enid Bennett.

The smell of the tanbark and the thrill of the big top is imparted to the screen in Enid Bennett's newest Paramount picture, "The Biggest Show on Earth," written by Florence Vincent and directed by Jerome Storm under the personal supervision of Thomas H. Ince. For this is a circus story, and to gain the correct atmosphere Mr. Ince leased the biggest part of a real circus, rented a big piece of ground, and had the tents erected and everything arranged just as though a show were to be given. A splendid cast supports the star.

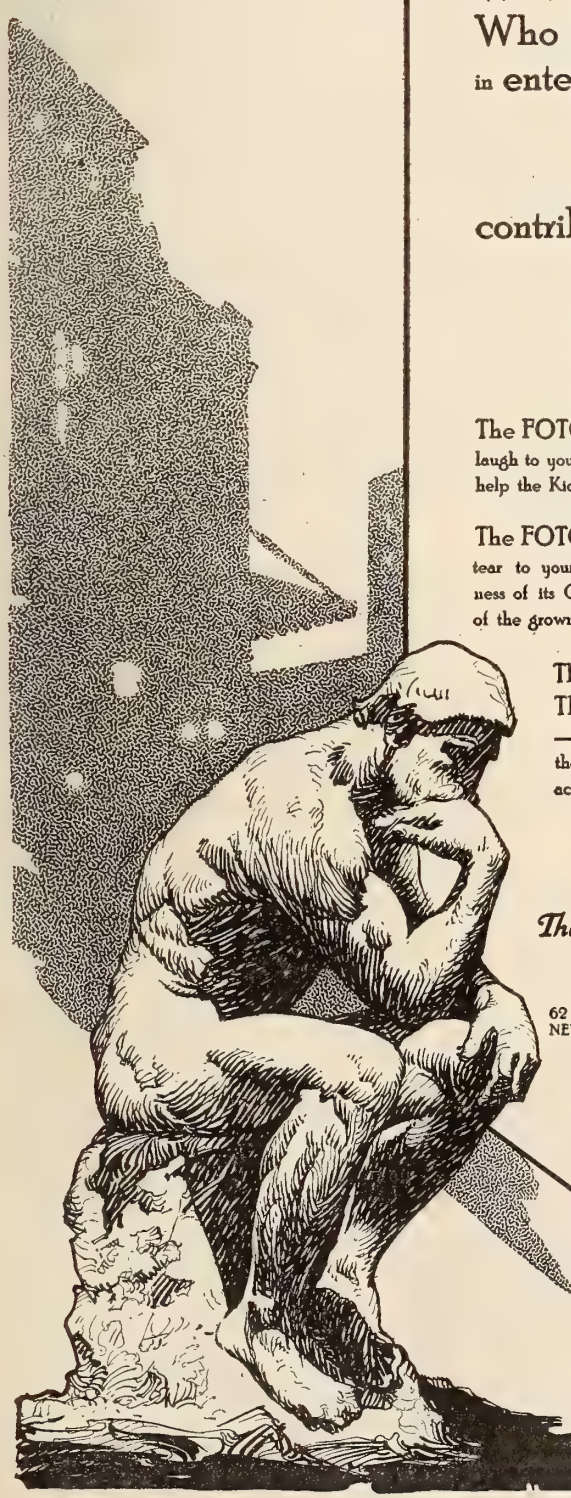
The thinking Exhibitor

Who has faith in the prosperity of the Industry
Who has confidence in his judgment of Values
Who has the desire to give his patrons the ultimate
in entertainment—realizes that Music furnished by

The FOTOPLAYER

contributes one half to the success of his feature

The entire evening's program in the
"Land of Make Believe" becomes real and your audience
live and react to every emotional response of screen action



The FOTOPLAYER adds another laugh to your comedy—the traps and effects help the Kiddies to see with their ears.

The FOTOPLAYER adds another tear to your Drama—the wonderful sweetness of its Organ tones dominates the senses of the grown-ups.

The FOTOPLAYER adds security to your Music problems—no guesswork and waste in your pit—therefore an economic up-keep

The FOTOPLAYER adds additional revenue to your box office by the increased patronage due to superior musical entertainment.

The FOTOPLAYER may be played manually or by roll
The Double Tracker device permits the operation of two rolls
—one plays while the other is ready for instant change. Fotoplayer music is therefore an accurate accompaniment to every shade and meaning of emotional action on the screen.

WE CONSTRUCT ORCHESTRAL PIPE ORGANS
TO MEET YOUR SPECIFICATIONS—WRITE US

The American Photo Player Co.

62 West 45th Street, NEW YORK CITY
14 E. Jackson Boulevard, CHICAGO, ILL.
109 Golden Gate Avenue, SAN FRANCISCO, CAL.
Parkway Building, PHILADELPHIA, PA.
Geo. L. Parker, 120 Boylston Street, BOSTON, MASS.
Thos. Goggan & Sons, DALLAS and SAN ANTONIO, TEXAS
Sherman, Clay & Co., SEATTLE, WASH., and PORTLAND, ORE.
2805 Benton Boulevard, KANSAS CITY, MO.
737 South Olive Street, LOS ANGELES, CAL.
Louis Gruenewald Co., Inc., NEW ORLEANS, LA.
W. D. Dyer & Bro., ST. PAUL, MINN.
E. Wittman & Co., MEMPHIS, TENN.
Lyon & Healy, CHICAGO, ILL.
Frederickson-Kroh Music Co., OKLAHOMA CITY, OKLA.

Trade News Brevities

"Hearts of the World" Film Stirs Boston

Griffith's New Picture of Great War Shown at the Majestic One of City's Largest Theaters and Is Expected to Remain for Summer.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Tremendous enthusiasm marked the opening here of the D. W. Griffith picture, "Hearts of the World," at the Majestic theater on Monday night, April 15. The theater was crowded and one of the most attractive programs ever offered in a feature moving picture surrounded the screen production. The Majestic is one of Boston's largest legitimate theaters and it is expected that the Griffith picture will remain here for a good part of the summer.

Excellent advance advertising was given the Boston showing. Large posters and newspaper advertising were used effectively. All the Boston papers carried three and four-column advertising cuts showing a Hun striking down a defenseless woman. The Boston showing is under the direction of William Elliott, F. Ray Comstock and Morris Gest.

Boston Teachers See "Blue Bird."

"The Blue Bird" was given a private showing at the run-off room of the Boston Famous Players-Lasky by Miss Mabel Anderson, chairman of the publicity committee of teachers in New England.

Principals and teachers of the schools of Greater Boston were present at the run-off, with sixty-odd representatives of the publicity committee of different cities throughout New England.

Made a Hit with Ticker News.

Fort Fairfield, Maine.—When the last big German drive started Proprietor G. Beecher Churchill, of the Park theater of this town, showed commendable enterprise when he got one of the big international news agencies to supply him a brief war summary daily. The latest moves of the big war drive were thrown on the screen at every performance. This news service was hours ahead of all newspapers to reach Fort Fairfiefild and was a day ahead of the time the Boston newspapers arrived. Mr. Churchill won the deep gratitude of his patrons.

Codman Square Theater Soon to Open.

Dorchester, Mass.—The Codman Square theater, a new motion picture and vaudeville house of this city, is rapidly nearing completion and the opening date will soon be announced. Harry E. Jones will manage the new theater; there will be two performances each day.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Improvements to McHenry Theater.

BALTIMORE, MD.—According to Charles E. Thropp, manager of the McHenry theater, on Light and Cross streets, this playhouse is to have great improvements during the coming summer According to the plans a balcony is to be built into the theater with a seating capacity of about 400, and this will raise the entire capacity of the house to about 1,400 The depth of the stage will be made 24 feet. The theater will not close down during the proposed improvements, but it is understood that while they are being made, the lot which immediately adjoins the McHenry and also belongs to the owners of the theater, will be operated as an airdome.

Regarding Maryland State Licenses.

Notice has been given by Thomas F. McNulty, sheriff of Baltimore City, that licenses should be obtained or renewed on or before Wednesday, May 1, 1918, and that failure to do so subjects persons to a fine and costs Get busy boys—only a few days left.

Personals of the Trade in Baltimore.

Al. Rosenthal, representative of the Variety Film Co. of New York, dropped into Baltimore recently with a lot of stuff up his sleeve. When asked for an earful of news he said: "Tell 'em to watch the ad. columns of the Moving Picture World; that will tell the story."

Walter Law, of the Fox Film Co., who has acted so many fiendish characters on the screen that he is afraid people will think he is worse that a Boche, made a personal appearance at the Garden theater here in a sketch, "The Seal of Silence," in which he takes the part of a priest.

M. Seigel, whose hobby seems to be "African Golf," made arrangements for showing "The Kaiser, the Beast of Berlin" at Albaugh's theater, Baltimore, during the week of April 15. Mr. Seigel represents that feature in this territory.

Harry Lewey, of the Wizard Theater Co., is a regular speed ball at turning out film. He "shot" the big parade of Liberty Day in Baltimore, including President Wilson, on the grand stand, developed it all and printed it and had it ready for Bernard Depkin, Jr, to use at the Parkway on Monday, April 8 Some speed down in Baltimore.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Families of Soldiers See Their Boys in Film.

PHILADELPHIA, PA.—A moving picture entertainment for all the families of drafted, enlisted and Class No. 1 men registered with Local Board No. 7, Philadelphia, was given recently in the Scottish Rite Hall, Broad and Race streets. Under the arrangements made by the Service Star League of the Emergency Aid a series of films showing how the soldier boys in the camp live, work and play were shown, together with views of the various cantonments in this country. Pictures taken in France and England were also exhibited, one film depicting American troops marching through the streets of London and being reviewed by King George, not heretofore shown in this country. The principal object of the entertainment was to show the families how the men in the service are being cared for by the Government, as well as what their experiences are likely to be. Ticekts were distributed free at the board headquarters, 253 North Fifteenth street.

Big Benefit at the Colonial and the Nixon.

Fred G. Nixon Nirdlinger, has engaged the Navy Jazz Band to play at the Colonial theater in Germantown during the week of April 18, and the following week at the Nixon. All the collections from these theaters will be turned over to the boys for their cause. In addition all of the theaters under the management of Fred G. Nirdlinger will co-operate with the Woman's Liberty Loan Motion Picture Committee in boosting the Liberty Loan drive.

"The Unbeliever" Shows for Recruiting Fund.

"The Unbeliever" was exhibited at the Metropolitan opera house, Philadelphia, during the week of April 13, the presentation being the opening event of a marine recruiting campaign. The entire proceeds of the first day's showing will be turned over to the recruiting fund.

"Tarzan" at the Victoria.

"Tarzan of the Apes," the spectacular production, will begin a two-weeks' engagement at the Victoria theater beginning Monday, April 8.

Buffalo News Letter

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

General Film to Change Buffalo Offices.

BUFFALO, N. Y.—The General Film Co. will shortly give up its present quarters at 122 Pearl street, Buffalo. Fred Flarity, local manager, was unable to give out details as to the company's new location. R. G. Olsen, attorney for the General, was a visitor.

N. I. Filkins Joins United.

N. I. Filkins has been appointed manager of the United Picture Theaters of America, Inc., for the Buffalo territory. Mr. Filkins was formerly Pathe manager here and has many friends in the film game.

Edward Balzer in Class 1.

Edward Balzer, for nine years connected with the Mutual, Buffalo, has been placed in Class A-1, and accepted by the local draft board. He expects a call for service next week.

Bought Tickets for Children, in Trouble.

A Buffalo woman was recently arraigned in the children's court, this city, on complaint of John W. Bradley, a special officer for the Children's Aid Society. Bradley testified that the defendant, to be obliging, bought tickets for two girls, each 15 years old, for a local moving picture theater. The ticket-taker allowed the children to enter. He and the woman in question were ordered to appear in court. The judge suspended sentence in each case, but issued a warning that in the future he would impose a heavy fine on all persons found guilty in his court of violating this law. Bradley has been visiting the moving picture houses for some weeks and so far has arrested twelve ticket-takers, each of whom has been fined $50.

"Every Spud a Bullet."

Ira B. Mosher, manager of the Palace moving picture theater, Buffalo, is aiding the local food administrator. Slides which Mr. Mosher has distributed among the theaters in this city read as follows:

"Wait! Don't eat that slice of bread.
Have another potato instead.
Eat potatoes.
Every spud a bullet."

ST. JOHN, N. B., NOTES.

H. H. McArthur, of the Regal, states that "The Manxman," "Fall of the Romanoffs" and "The Warrior" are all playing return engagements in Halifax in the next four weeks. The George Loane Tucker production, "Mother," with Elizabeth Risdon, and the Rita Jolivet Lusitania special, "Lest We Forget," are now booking. Hart two-reelers and Keystone comedies now comprise the entire picture program at the Gem theater since the new vaudeville policy has been adopted. The Regal Film has found it necessary to seek new quarters and plans to move on the first of May.

Spokane News Letter.

By S. Clark Patchin, E. 1181 Eleventh Ave., Spokane, Wash.

Casino Starts New Policy.

SPOKANE, WASH.—Manager C. E. Stilwell, of the Casino theater, started a new policy for that house to run for three months. Features will start playing Saturday of each week, and run through as long as they are popular.

Under the new plan Mr. Stilwell announces a list of bookings that include some of the best productions of the season, and there will be shown at the Casino features that are running at the leading houses in cities many times the size of Spokane.

With but five exceptions they will be shown at the regular prices of admission. The bookings include:

William Farnum in "Heart of a Lion," "Les Miserables," and "Rough and Ready"; Alla Nazimova in "Revelation"; Rupert Julian in "The Kaiser, the Beast of Berlin"; "Cheating the Public," with an all-star cast, by R. A. Walsh; Rita Jolivet in "Lest We Forget" and in "The Eyes of the World," first time at popular prices; Theda Bara in "Rose of Blood" and "Salome"; Mildred Harris in "Doctor and Woman."

Dorothy Phillips, William Stowell, and Jack Mulhall in "The Grand Passion"; Louise Lovely, Jack Mulhall, and Carmel Myers in "Sirens of the Sea," and Edith Story in "Legion of Death."

Liberty Theater's Bond Selling Night.

Special Pathe and Universal patriotic single reelers will be an addition to the regular program at the Liberty theater, Spokane, in its special performance to boost Liberty Bond sales Saturday evening, April 6. At a booth in the lobby orders will be taken for bonds.

A feature of the entertainment will be the singing by the audience of "The Star Spangled Banner," while an appropriate picture is being run on the screen. Four-minute talks will be given, and the patriotic messages in "trailers" made by the best known film stars will emphasize the need for purchasing Liberty Bonds. Special decorations with flags and bunting is being supervised by William Siebels.

Inland Empire Brevities.

Wallace, Idaho.—J. A. Bedard, of the Grand theater, Wallace, was operated on for appendicitis March 14 at Missoula, Mont. It is reported that he is out now, and doing well.

Othello, Wash.—G. G. Brooks has bought the Pastime theater in Othello from C. W. Showalter, the former owner, and is now running the place.

Wardner, Idaho.—Charles Linderberg is operating a picture house in the Warden auditorium.

New Allied Theaters Company Started

New Jersey Exhibitors Offered a Chance to Buy Film in Quantity on Co-operative Plan—Herman Heidleberger Hopes to Form Chain of Allied Houses.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—Herman Heidelberger, erstwhile manager of the Civilization Film Corporation, has resigned his position with that concern, and has organized a new co-operative theater corporation. Mr. Heidelberger, when seen by the representative of the Moving Picture World, expressed utmost confidence in the practicability of his idea. His plan, Mr. Heidelberger declared, would eliminate needless expense attached to the renting of film. He would have the exhibitors cooperate to purchase film in large quantities instead of at present booking a single day's run at each house. In other words, Mr. Heidelberger will begin a string of moving picture houses throughout New Jersey. The name of the corporation is the Allied Theaters, with Mr. Heidelberger, whose offices are at 118 Market street, as statutory agent. The concern is capitalized at $10,000, and the par value of each share is $5. The incorporators include Mr. Heidelberger, Edward Cottrell, and Edith M. Austin.

New Atlantic City Amusement Company.

Atlantic City, N. J.—The Seaside Amusement Company has been organized here with a capital of $50,000. Charles Kerler, Young's Pier, Tennessee avenue, is named as registered agent. The incorporators are Joseph C. Gramman, Mansour Samaha, and Charles Kerler, Jr.

Lester Adler on Visit.

Lester W. Adler, formerly Newark, N. J., manager of the World Film office, and now in the New York office of the Select Pictures, was a visitor recently to the Newark folks. Lester renewed old acquaintances, and his presence here was a real source of delight to his host of friends in the film fraternity.

Frank Gilman at Civilization.

To succeed Herman Heidelberger as manager of the Civilization Film Corporation, Frank H. Gilman has arrived in Newark. Mr. Gilman is not altogether unfamiliar with the Jersey exhibitor, he having served as New Jersey representative for the Paramount pictures working from the Twenty-Third Street exchange. Mr. Gilman has served as traveling representative for the U. S. Exhibitors' Corporation, traveling through Delaware, Virginia, Maryland, etc.

Wm. J. Melarkey Dead.

Not yet having served two weeks in Newark, N. J., William J. Melarkey, Jr., manager of Fox's Terminal theater, 84 Park place, was stricken with pneumonia, and died Wednesday, April 10, at his home in New York. Before coming to this city, Mr. Melarkey had managed the Academy of Music in New York for three years. Prior to that he had been connected in the film line in New England. Charles A. Johnston, business manager of the Fox interests, has succeeded Mr. Melarkey as manager of the local house awaiting the appointment of a permanent house manager.

Guenther Incorporates Olympic.

Henry A. Guenther is named as registered agent of Olympic Park, incorporated here with a capital of $125,000. The amusement resort is located in Irvington. Besides Mr. Guenther the incorporators are Charles J. Smith and Anthony J. Guenther.

Moe Coleman Marries and Leaves.

Moe Coleman, formerly in the employ of the Universal Film exchange, Newark, N. J., and more recently at the Cranford theater, Cranford, was married last month to Miss S. Lehmann, of this city, and on April 3, Moe left for Camp Dix, being sent by his district board. We congratulate Moe upon his courage in marrying, and commend his display of patriotism.

"Tarzan" Remains at Goodwin.

So popular was the screen version of "Tarzan of the Apes," presented last week at the Goodwin theater, 863 Broad street, Newark, that Manager Kridel booked the feature for an additional week until April 14.

Brewster Film Insolvent.

The Brewster Film Corporation, of Newark, N. J., Percy D. Brewster and others proprietors, was declared insolvent April 2. The liabilities of $5,000 are covered with assets of $1,000.

Jos. Stern Files Trade Name.

Joseph Stern, president of the Exhibitors' League of Essex County, has filed the City theater as the trade name of his new playhouse, located at 127 North Seventh street, Newark, N. J. Leon O. Mumford is the managing director of the showhouse.

Incorporate Goodwin Theater.

The Goodwin theater, 863 Broad street, Newark, N. J., has been incorporated with an authorized capitalization of $50,000. The incorporators are Meyer Semel, Charles I. Simmons, and I. A. Stern. The new corporation has been formed to take over the Goodwin theater, formerly owned by the William Webbe Company.

Recruiting Campaign in Theaters.

A drive for recruits has been started by the army recruiting staff in all the moving picture theaters of Newark and vicinity. Literature will be distributed in the theaters, and the people urged to come to the recruiting station to learn more details of army life.

Acee Amusement Company.

Camden, N. J.—The Acee Amusement Company has been organized here for general amusement purposes. The authorized capital is $2,000. The incorporators are F. R. Hansel, I. C. Clow, and John MacPeak.

MINNEAPOLIS BUSINESS NOTES.

G. B. Swenson, representing the Mutual headquarters at Chicago, spent several days with Manager Dan Donnelan, of the local Mutual office, recently. Among one of the many bookings Manager Donnelan told Mr. Swenson about was that of placing the Screen Telegram in the Minneapolis Lyric for first Northwest run.

Louis H. Coen, genial Metro manager, has contracted with Messrs. Ruben & Finklestein for first and second run on all future Metro features in the Twin Cities. Mr. Coen has also arranged a big advertising campaign for "Lest We Forget," the Rita Jolivet feature booked into the New Garrick, Minneapolis, for the week beginning April 7.

WASHINGTON STATE THEATERS.

Dayton, Wash.—E. C. Smith, American Theater, is reported to have purchased the Enpire, Waitsburg, from George Petrick.

Battleground, Wash.—S. LeRouge, Wonder Theater, will enlarge his house again. This is the third time he has increased his seating capacity.

The Dalles, Ore.—Lew Cullins, Casino Theater, has gone East to visit his father, who is reported very sick.

Seaside, Ore.—Lillian B. Marion will enter the summer show business here and is already arranging her service.

Portland.—Leonard Clark, booker at Universal, is the father of a baby girl.

Dayton Theaters Crowded for Sunday Shows

World's Correspondent, P. J. G., Spends Afternoon and Evening Calling on Managers—Finds Filled Houses and Pleased Exhibitors.

By P. J. G., Alhambra Theater Building, Dayton, Ohio.

DAYTON, O.—Although a slack in business was noticed several months ago by local managers it is not in evidence at the present writing, for at this time most of the Dayton picture houses are doing well. The visits I made recently to the leading theaters of Dayton prove that the public demand amusement, lots of it, in these stirring times. I watched the first show at the Strand on Sunday. The attraction was "Empty Pockets," a Herbert Brenon production. Upon leaving the Strand I noticed a large crowd in the lobby waiting for admittance as well as a long line in the street. This does not look like poor business at the Strand, which is Dayton's leading picture theater. After leaving the Strand I visited the Lyceum, which was crowded to the doors. This house also had several standing in the lobby. From the Lyceum I journeyed to the Apollo to see Bushman and Bayne in "The Brass Check," which seemed to please the equally large crowds in attendance.

Business at the Apollo is holding up fine, so Theodore Chifos told, and his word can be counted on for Teddy is not one who would hand out prosperity announcements when the shekels were not coming in. I next watched a picture at the Majestic, which was crowded. After staying here a short time I "took in" the Royal, where Ben Wheeler had 'em standing, as usual. After a short chat with Ben Wheeler my next stop brought me to the Ideal, where John Siefert, "King of Camouflage," is commander in chief. John was not present and one of the attendants told me he was ill. For a sick man Mr. Siefert had an extra good Sunday advertisement on "The Cross Bearer," with Montagu Love, and it brought the desired results, for the "customers" were actually packed in at this house. The new organ delighted thousands, as John would say, with music by Harriet Darnell. John Lyons, at the Orpheum, fared well, and good for him that he did, as this house is to close in the near future. Mr. Lyons has not announced any new connection as yet.

The first house to be visited in the suburbs was the Elite, where Al Kinzeler gave the reason for the good business done at all the theaters for the day. Al said that by reason of the threatening weather people were undecided as to whether or not it would rain; they concluded that the only safe place to go to was the "movies." The Elite had a good crowd, as well as the Mecca, the Woods, the Alhambra and Muse-us.

Definite Plans for Rebuilding of Auditorium Theater.

At last plans have been accepted for the rebuilding of the Auditorium in Dayton, O., recently destroyed by fire. The announcement was made by Elmer Rauh, speaking for the Rauh estate, who operate the house. The old theater was built as a straight picture house and was operated on this line, but the new building, according to plans presented by the architects, will be a combination house wherein legitimate productions may be presented as well as pictures. The cost of the building will be about $165,000 with perhaps slight variations.

It will be completely equipped and will be one of Ohio's leading theaters after completion. The owners hope that the building will be ready for use both for pictures as well as legitimate productions by next fall. Mr. Rauh is stationed at Camp Sherman, Ohio, at the large Government cantonment there, he having been drafted. Even though the old Auditorium was regarded as Dayton's leading picture house the new theater will be much of an improvement over the one it replaces. With the addition of this house to Dayton's already representative list of picture theaters this town will compare with many larger in size as to amusements.

"The Remaking" to Be Initial Attraction at the New Dayton.

The new Dayton theater will have as its first picture the "Remaking of a Nation," taken at Camp Sherman, Ohio, and which depicts the life of the soldiers there. The "Dayton" is progressing rapidly and things are rapidly taking shape for the opening. The immense pipe organ has arrived. No definite date had been set for the opening, but it is thought at this writing that the house will open late in April. Mark Gates is on the ground, always seeing that nothing is overlooked.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

Airdome Will Supplement the Queen Ann.

CINCINNATI, O.—Lawrence Bueche, proprietor of the Queen Ann theater at 2911 Coleman avenue, who announced some time ago plans for the construction of a handsome airdome for operation in connection with the theater, is letting contracts for the work, which will be completed in ample time for the opening of the airdome season with the coming of warm weather.

Large Houses See Recalled "Intolerance."

The success of a return engagement of "Intolerance," the great Griffith film, for two days at May's opera house, Piqua, O., continues to prove the undiminished pulling power of a good picture. The management raised its prices for the engagement to 25 and 35 cents, these being scaled to cover matinees and evening, children and adults; but the raise did not prevent large houses from seeing the picture, as it was generally known that "Intolerance" has usually been shown at the prices prevailing regularly for first-class theatrical attractions.

Children's Shows Make Good at Youngstown.

At Youngstown, O., the Dome's Saturday morning program for school children, running with the indorsement of one of the school associations of parents and teachers, is drawing excellent crowds of youngsters, many of whom, the management reports, are accompanied by their parents, who are as much interested in the pictures shown as are the children. News pictures, especially those showing war activities, are well received, as are educational and travel subjects of all sorts. A specimen program run on a recent Saturday included a news weekly, "Black Beauty," "The Boy Who Cried Wolf," "Farmer Alfalfa," and a travel picture, "In Sweden."

W. F. Bugie in Camouflage Section.

W. F. Bugie, for several years well known as a film man in and around Cincinnati, covering southern Ohio and parts of Kentucky with the Mutual and other companies, is now in France with the camouflage section of the American Expeditionary forces, and several of his friends among the exhibitors and film exchange men have received entertaining letters from him. William M. Goodwin, manager of the Grand theater at Hamilton, was one of these, the letter running in part as follows:

"I am glad to hear of the spirit you folks at home are taking things in, and you can rest assured that we will do our bit over here. I am now connected with the camouflage section and like the work very much. We have quite a number of movie people in the outfit, although most of them were connected with the studio and directing end of the game. You can go into a cafe here and buy a glass of 'vin Rouge' for a couple of sous, and then sit around the stove all afternoon without the waiter getting excited at all. When you feel like having something to eat you call the proprietor, waiters, cooks, etc., speak all the French phrases you know, wave your arms over your head, making a noise like a cheese sandwich, and in about a couple of hours they bring you in a plate of beans or something and you smile as if it was just what you ordered. I can't say much, but I'll tell you we are not worrying over here. It will be a hard job, but we will do it well." Mr. Bugie's address, as indicated, is with the Camouflage Section, A. E. F., France, and this would probably reach him all right should any of his friends desire to write to him.

New Theater in Big Building at Lima.

W. L. Russell, who has taken a 99-year lease on the site of the old First National Bank building on Main street, Lima, O., has completed plans for a 12-story building, which will house not only the bank, but will provide room for a new picture theater, designed to be one of the handsomest and most complete in the city. The site measures 51 by 100 feet.

Exit the Princess.

The Princess theater, Piqua, O., has passed out. The popular house closed its doors on April 8, for remodeling into a business building. The Piqua Amusement Co., which owns both the Princess and the Strand, decided upon the move somewhat as a measure of wartime economy, as well as on account of the fact that the Strand can take care of the business of both theaters.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Metro Opens Cleveland Office.

CLEVELAND, O.—The latest company to open Cleveland offices is the Metro, which will be located in its new exchange, covering half of the fourth floor of the Sincere building, by April 10.

E. C. Almy.

C. E. Almy, of the Chicago Metro exchange, has come to Cleveland to take charge of the new branch. Mr. Almy is well known in Illinois, Indiana and Wisconsin. Previous to his connection with

Petrova Representatives in Cleveland.

Herbert Lubin, personal representative for Mme. Petrova, and Bert Ennis, publicity representative, were in Cleveland the week of April 1, making arrangements for the personal engagement of Petrova,

who is to make a trans-continental tour.

They said the star will start her trip upon completion of the Gertrude Atherton play, "Patience Spar Hawk and Her Times."

Twin City Film Letter.

Frank Thayer Takes Supreme Feature Film Company, Inc.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Frank Thayer has become manager of the Supreme Feature Film Co., Inc., by buying the interests of the exchange of former manager, Myron T. Conhaim, and of Lee A. Horn. The Supreme exchange is one of the largest and oldest independent film distributing offices in the West exploiting "Civilization," "War's Women," "A Mormon Maid," "Battle of Gettysburg," "Raffles," "The Lottery Man" and others. Messrs. Conhaim and Horn have not announced their future plans. Mr. Thayer was manager of the Calhoun theater, a handsome neighborhood house here, recently purchased by Ruben & Finkelstein, previous to joining the Supreme exchange ranks.

With the Twin City Exhibitors.

Manager James A. Keough, of the New Lyric, Minneapolis, held over "The Forbidden Path" with Theda Bara for three days, since the picture proved such a box office attraction that a four-day run was not long enough.

Manager Theodore L. Hays of the New Garrick, St. Paul, began a week's run on the Metro feature, "Blue Jeans," on Sunday, April 7, and he has booked Mary Pickford's "Amarilly of Clothesline Alley," for showing the week of April 14.

Owing to the change in release date of Charlie Chaplin's first National comedy, "A Dog's Life," Managers Koch of the New Aster, Minneapolis, and Goldman of the New Princess, St. Paul, have set their first run showing dates back a week.

Manager F. V. Peterson of the Grand, International Falls, Minn., spent a week in Minneapolis recently booking features enough to last him two months. Mr. Peterson also spent three days in bed while in Minneapolis, fighting off an attack of la grippe.

A. J. Withnell, manager of the Gem at Kankinson, N. D., sent several days in Minneapolis recently getting acquainted with the new exchange managers and booking his films for May.

C. C. Lowe, owner of the Ashley (N. D.) opera house, also publisher of the local newspaper, was a Minneapolis visitor.

Following its week run at the Metropolitan theater, Minneapolis, under the auspices of Labor's Loyal Legion, "The German Curse in "Russia" played a week's engagement at the Metropolitan, St. Paul.

Film Row Notes of Interest.

Ed. S. Flynn of the Fox exchange, Minneapolis, has returned from a visit to Aberdeen, S. D., where he sold the entire Fox output, including Mutt and Jeff cartoons.

E. Oddy Freedman, former manager of the E. L. K. Feature Film, Minneapolis, and later connected with the Supreme exchange, has gone out on the road for the local Jewel exchange.

Louis H. Coen, manager of the local Metro exchange, has returned from a hurried business trip to Duluth and Iron Range towns and stated that the Milwaukee Metro office, formerly a branch of the Minneapolis exchange, is now running on an independent basis, releasing one feature a week, same coming direct to the exchange from New York.

Julius Trinz has been secured to represent the Friedman Film Corp., Minneapolis, in Southern Wisconsin.

W. W. Braden has been appointed to the sales force of the Minneapolis General Exchange by Manager C. C. Knapp.

New Toronto Theater Will Seat 1,000

House at Bloor and Lippincott Streets Is Said to Be Building for the Allens, Owners of the Beaver and the Allen Theaters.

By W. M. Gladish, 1263 Gerrard St., S., Toronto, Ontario.

TORONTO, ONTARIO.—Toronto has another good-sized moving picture theater in the process of construction. It is being built at Bloor and Lippincott streets by Harry Rotenberg, who, it is understood, represents the Allens, of the Famous Players Film Service, Ltd. The theater will have a 48-foot frontage with a depth of about 109 feet and will have a seating capacity of about 1,000, it is stated. When this house is completed it will be the third theater in Toronto under the control of the Allens, the others being the new Allen, in the downtown section, and the Beaver theater, West Toronto, which was recently acquired.

A Publicity Stunt That Paid.

Manager Fegan of the Eclipse theater, Gerrard and Parliament streets, Toronto, recently conducted a special advertising stunt which proved to be an exceptional revenue producer. He conducted a popularity contest among patrons of the theater and forty of the contestants, who were mainly young ladies and boys, were given the opportunity to appear in a five-hundred foot picture. Contest tickets, which were good for one admission and also gave the purchaser the power to cast one hundred votes for a contestant, were sold generally for 25 cents each. More than 2,000 of these tickets were sold. In addition, every patron of the theater during a period of two weeks was allowed to cast ten votes for a favorite. The special phtoplay was screened at every performance during the following week and the attendance continued very heavy throughout this week. The Eclipse theater has a capacity of 625 seats and the contest drew people from all parts of the city. The making of the picture cost only $85 and the only other expense was that for the printing of the special tickets and ballot papers. The regular admission to the theater is 15 cents.

Fred Piton Managing Globe Theater.

Fred. Piton, manager of the U-Kum theater, College street and Dovercourt road, Toronto, and a short time ago chief operator of the Rialto theater, Toronto, has succeeded Harry Pomeroy as manager of the Globe theater, one of Toronto's downtown theaters. Piton will continue to supervise the U-Kum theater. The Globe recently closed for first Toronto run of Pathe's, "The House of Hate."

William Dineen Takes Idle Hour Theater

William Dineen, vice-president of Operators' Local No. 173, for many years with the Strand theater, Toronto, has become an exhibitor. Dineen has taken over the Idle Hour theater at Queen and Parliament streets. Dineen is also an artistic decorator and has had charge of the redecorating of a number of Toronto theaters. During the summer of 1916 he had charge of the summer theater at Angus, Ontario, which served to entertain the thousands of soldiers at Camp Borden during that season.

Regent Theater's Music Programs.

The Regent theater, Toronto, had one of its biggest weeks when "Mother" was presented during the week of April 1st. Incidentally, it was one of the Regent's most notable musical weeks. The musical program arranged by John Arthur, director of the large orchestra. A church setting was used on the stage with special lighting effects. The program was one of the musical treats of the season, but, unfortunately, Alan Turner, the soloist, was forced to cancel his engagement on the Thursday because of a cold. Mr. Turner had been engaged for the two weeks starting April 1st.

Starting with the week of April 15, and for six weeks following, the Regent orchestra has a program of popular melodies from the old musical comedies, the first selection of the series being strains from De Koven's "Red Feather."

Canadian Head Office of General Moves.

The head office of the General Film Company for Canada has been moved from Montreal to New York and James Clancy, Canadian general manager, has resigned to assume the management of a Philadelphia theater, it has been announced. Clancy was the manager of the Dominion theater, Ottowa, one of the most successful houses in the Dominion, for a considerable time. The General is continuing its offices at Toronto and Montreal.

Interesting Business Notes.

Pathe's latest serial, "The House of Hate," has been booked by fourteen Montreal theaters, with the first run at the Strand theater.

A. C. Sperdakos has dissolved partnership with E. Sperdakos in the Queen's Palace theater, Montreal, and E. Sperdakos is continuing as sole proprietor. The company controlling the Verdun Palace theater, Montreal, has also been dissolved and David Wolf is continuing as sole owner under the old name.

First run of Universal's latest serial, "The Lion's Claw," has been taken in Toronto by the Colonial theater.

After the reopening of the Holman theater, Montreal, under the control of the Canadian Universal, two features were shown for one whole week each, namely, "The Kaiser, the Beast of Berlin," and "The Price of a Good Time." Starting with the week of April 14, however, Manager Harry Pomeroy decided on a policy of two different shows each week, changing on Sundays and Thursdays, with prices remaining at 10 cents and 20 cents. The Holman theater is one of the two theaters in Canada in which the screen is at the front of the house, according to English practice. The Holman will, of course, show nothing but first runs of releases controlled by the Canadian Universal. It has been playing to sensational crowds since the reopening, thanks to big advertising and a remodeled theater.

Rita Jolivet Appears in Person.

Rita Jolivet, the French actress, and her husband, the Count of Cippico, made personal appearances at the Regent theater, Toronto, during the first three days of the week of April 8, for the first presentation of "Lest We Forget," at the Regent during the week. During the last half of the week, the Count and Countess were at the St. Denis theater, Montreal, where the big feature was also being presented.

MARITIME NEWS LETTER.

New Theater at Sydney Mines.

Sydney Mines, N. B.—W. Cuzner is starting to build his new fireproof theater to cost about fifty thousand dollars. Mr. Cuzner will make a trip to some of the large cities to study theaters so as to have the latest improvements, and when the house is completed it will be one of which the Maritime Provinces may well be proud.

Exchange Business Items.

N. J. Wootan, at Perth, N. B., has contracted for Paramount Artcraft and Select Pictures with Specials.

E. R. Lynn, of the Casino, Sydney, C. B., has contracted for Paramount and Artcraft pictures.

M. Nolan, of the Russel theater, Glace Bay, C. B., will show Paramount and Artcraft pictures.

N. W. Mason, New Glasgow, N. S., will start a new policy on April 15, showing Paramount, Artcraft and specials.

Diamond Film Co. to Begin Production

President Chisholm and Other General Officers Return to New Orleans—Director and Leading Players Are Ready for Work.

By N E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—The Diamond Film Co. will on April 15 begin the production of one and two-reel comedies for release through the General Film Co. exchanges at the rate of one release a week for the period of one year. R. M. Chisholm, president; W. J. Hannon, vice-president, and Arthur B. Leopold, attorney, of the Diamond Film Co., returned from New York on April 2, where they had gone to complete the details of the contract and to sign the agreement. While there they also made contracts with the principal performers needed for the making of first-class pictures.

Frank P. Donavan, who has made a good reputation in various motion picture activities in and around New York, is to be the director of the Diamond comedies. His cameraman will be Gene French, whose latest work was shooting the serial film story, "The Iron Hand."

Miss Diana Allen, secured as leading woman by the Diamond officials, is a Ziegfeld beauty, and, it is stated, was under the tentative jurisdiction of Charles Dillingham for next season Miss Allen has arrived in New Orleans with her mother and already they have commenced to settle down in an attractive apartment. Miss Allen's social connections in New York are to her advantage here, and she doubtless will form some very close and desirable social friendships.

Lon Marks, formerly with the Keystone, but who for the past year has been working in comedies for the General Film, will play the leads in the Diamond productions. Mae Austin has the juvenile leads and Joseph Echezabal, who recently played in Brenon's "The Lone Wolf," will play the character leads.

The Diamond Film Co. already has a completed studio on Bayou street and everything is in readiness to begin active operations at once and to increase the plant and the production as the occasion may demand.

Karl A. Bugbee Head of U. P. T. of A., Que., Branch.

Karl A. Bugbee, formerly local manager for the southern Metro, and later at the Bugbee Features exchange, has moved his office into the quarters formerly occupied by Manager T. O. Tuttle of the George Kleine System before the transfer of those offices to Atlanta. Mr. Bugbee has been appointed representative for Alabama, Louisiana and Mississippi of United Picture Theaters of America, Inc., and has already been doing some effective work among the exhibitors. Manager Bugbee has a large personal following in this territory, and it is as much out of personal regard for him as for the new plan of dominating the film market, that the exhibitors are making a study of the proposition.

Liberty Theater Nearly Ready.

Manager Ernst Boehringer, of the Boehringer Amusement Co., builders of the Liberty theater, New Orleans, together with his office force, has moved to his permanent quarters in the Liberty theater building and is busily engaged in putting the finishing touches on what is confessedly the finest motion picture theater in the South. It will be ready for formal opening probably within a month.

Feature Films at the Tulane.

The Tulane theater, New Orleans, the leading dramatic playhouse of the city, closed its regular season with the production of "The Bird of Paradise," and Manager T. C. Campbell has reopened it for the presentation of special feature pictures. The first was "The Kaiser, the Beast of Berlin," and the production went over big at a top price of a dollar a seat, and that, too, in the face of the assertion of some of the old-time Canal street exhibitors that it is suicidal to attempt to charge more than 25 cents for any picture presentation.

Manager Campbell, however, accompanied "The Kaiser, the Beast of Berlin," with intelligent orchestral accompaniment and other accessories, and the audiences "ate it up," as the saying goes. The patronage increased steadily instead of falling off. Manager Campbell is convinced that the high class of patrons of which the Tulane has boasted want pictures, and it is his purpose to give them the best to be secured at Tulane prices. When subjects fit for this clientele's demands cannot be procured the house will remain dark.

Lee Ochs Pays New Orleans a Visit.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, accompanied by Mrs. Ochs, was a visitor in New Orleans for the three days ending on March 31, and while here the greater part of his time was spent in elucidating the plan under which the United Picture Theaters of America, Inc., propose to operate. However, subscriptions are not coming with any appreciable rush until the exhibitors have further assurances of the practicability of the proposition. On Saturday night a banquet was tendered to Mr. Ochs at the Planters' Hotel, at which several of the motion picture representatives together with others were present. Dancing and social felicitations were features in addition to the feast. It being Saturday night and several other functions which had been engaged the recipients of invitations were among the contributing causes for the meagre attendance at the banquet. His visit here was regarded as being more in the nature of a business trip than as the representative head of an organization composed of motion picture men.

Southern News Letter

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Birmingham House Improved.

BIRMINGHAM, ALA.—Extensive repairs and improvements have been made at Loew's Bijou. The lighting arrangements have been improved to a material extent, the new arrangements being of such type as to furnish plenty of illumination without affecting the screened picture.

White linen covers have been placed over the back of all seats in the auditorium. The seats have been polished up and repaired.

It is reported that a considerable sum has already been accumulated through the "smokeless Monday" plan in effect among the employees of Loew's to be used in maintaining an ambulance in France.

Theda Bara "Cleo" Makes Hit.

Nashville, Tenn.—"Cleopatra," starring Theda Bara in the great Fox version of the old masterpiece, created a profound impression in Nashville during its week's run at the Vendome theater, a legitimate house. Stage shows were backed off the boards while Cleo thrilled huge audiences through her work as the pulchritudinous siren of the Nile even though admission to see the picture was far in advance of the usual Nashville prices.

The Nashville Board of Censors witnessed the first exhibition at Monday's matinee after learning that the production had been censored in leading cities. No cutting was done, and the film was allowed to run as it was for the balance of the week. Prices ranged from 25 cents to $1.00, and each performance catered to a big house.

Atlanta News Letter

By Linton K. Starr, The Journal, Atlanta, Ga.

B. P. Schulberg Visits Atlanta.

ATLANTA, GA.—In connection with the plan to bring about closer co-operation between exhibitors and producers, B. P. Schulberg, vice-managing director of the Famous Players-Lasky Corporation, met a number of exhibitors from various parts of the south here recently.

While in Atlanta Mr. Schulberg was the guest of the S. A. Lynch Enterprises, distributors for the Paramount and Artcraft pictures for eleven southern states. He was lavishly entertained while here.

Several informal luncheons and discussions were held, among the exhibitors present being Max Bryant, of Rock Hill, S. C.; L. G. Schofield, of Charlotte, N. C.; Joe Goldberg, of Clarkesville, Tenn.; M. M. Flemister, of Milledgeville; Solomon Samuels, of Griffin; Abe S. Guckenheimer, of Savannah; George Warner, of Columbia, S. C.; Tony Sudekum, of Nashville, Tenn.; Ralph De Bruler, of Macon; R. D. Wilby, of Montgomery, Ala.; P. S. Abernathy, of Birmingham, Ala.; H. D. McFarley, of Montgomery, and Messrs. Simon and Nonemaecher, of Demopolis.

"Beast of Berlin" in Atlanta.

"The Kaiser, the Beast of Berlin," being distributed in the southeastern territory by William Oldknow, was the attraction at the Rialto theater the week of April 8, playing to standing room only. Atlanta newspapers took up the "Kaiser" picture as one deserving an unusual amount of boosting, with the consequence of no limit in publicity.

The Rialto next week offers "Tarzan of the Apes."

Louisville News Letter

Lively Campaign to Sell Liberty Bonds.

LOUISVILLE, KY.—The Louisville exhibitors have opened their houses to the "Liberty Loan" workers, and are lending every possible assistance to the movement. Four-minute men are now appearing in all of the local theaters, even the suburban houses, while many slides are also being run in the theaters. At the Keith house an interesting sketch has been running, in which a young couple, planning to marry, is estimating the cost of furnishing the home, including a Liberty Bond. Several moving picture stars are scheduled to make talks in Kentucky theaters within the next few days in an effort to aid the movement, and are expected to draw big crowds of fans to the houses. The Red Cross has also been utilizing the moving picture theaters in calling on the women of Louisville to aid in preparing surgical dressings, etc. At the Alamo theater a young society woman, dressed in the Red Cross garb, recently delivered a strong four-minute talk calling on the women of Louisville to aid the organization. Carl Wiseman, a high-class musician and organist, in connection with the Red Cross appeal, played some special selections on the big moving picture theater organ in that house.

Carl F. Senning Gets Important Post.

Carl F. Senning, of Louisville, son of a prominent local man, who for some time time has been in charge of the Washington branch of the Fox Film Corporation, has been made manager of the Fox Film Corporation's operations in the United Kingdom, according to a recent local announcement, and will shortly sail for Europe, where he will make his headquarters at London, from which point he will handle operations in Wales, Scotland, Ireland, and the entire United Kingdom, and also in Scandinavia. Mr. Senning has spent much of his time in New York dur-

ing the past few years, but recently came to Louisville in connection with the death of his brother, Herbert Senning, who died in New York. The new position will take a good deal of time and hard work, as it will include supervision over many war films which are being made abroad.

No Smoking in Shelbyville Theaters.

The management of the Music Hall, Shelbyville, the picture theater of Shelbyville, has agreed to stop all smoking in the theater in the future. The city has passed an ordinance carrying a penalty of from $5 to $10 for each offense. The theater has also arranged to have exit lights installed in the balcony.

Close to a Bad Accident.

Hawesville, Ky.—A near panic was caused here on April 4, when the Opera House came close to collapsing while Mrs. Ida McClone Gibson was delivering a Red Cross lecture. The house was so jammed that the floor timbers began to give way, dropping two inches in some parts of the house. Mrs. Gibson cut short her address and the crowd filed out in safety. It will cost a considerable sum to bolster the floor and make necessary repairs.

Notes Worth a Passing Glance.

Owing to a mixup in shipment the Majestic theater, Louisville, Ky, failed to secure "The Honor of His House" in time for a scheduled showing on April 4 to 6, and substituted "His Majesty, Bunker Bean." This latter picture proved of great interest.

Tremont News Letter

By Our Tremont Correspondent.

Tremont to Have a Beautiful Theater.

TREMONT, OHIO.—Three years ago Monday, April 8, the Strand theater was opened at Fremont, and in commemoration of the anniversary the owner, Hon. A. H. Jackson, Fremont's well-known hustler and public-spirited citizen, made several announcements.

The first is that Mr. Jackson bought the controlling stock in the Fremont Opera House Co.

The second is that the Strand theater is to be enlarged, improved and further beautified. In making these announcements Mr. Jackson said he believed that would be a fitting way in which to celebrate the birthday of the Strand.

In outlining his plans for the future of the theater Mr. Jackson said among the first changes will be the installation of a new front, to give the theater a regular city entrance. A modern canopy will be erected over the sidewalk, and extensive interior changes for the better made.

The deal for the control of the Fremont opera house was closed, and Mr. Jackson now owns the greater portion of the stock in the theater. "I will make many changes in the opera house," said Mr. Jackson, "for I am determined Fremont is to have a playhouse and public auditorium second to none and one that will in every way be a credit to the city."

Fremont wlil continue to have a large theater for road shows of high class, vaudeville, pictures, lectures and all other entertainments where a large seating capacity and large stage are essential.

Under the new arrangement of affairs and the new ownership the opera house will be under the personal management of Carl F. Miller, who has been manager of the Strand since the opening day and who is now the lessee of the South Front street theater. Mr. Miller is also the owner and manager of the Wonderland on Croghan street. This will mean that the opera house, the Strand and the Wonderland will all be under the same management and the general officer, and the office of the manager will be in the offices of the Strand theater, where all contracts will be made and all business transacted. The lease of the present manager of the opera house, Mr. F. L. Yerges, does not expire until September next.

New Film Storage Code in Indianapolis

Mayor of City Asks for Amendment of Building and Fire Laws to Control the Storage of Celluloid Film—Proposed Measure.

Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, IND.—The motion picture trade of Indianapolis is now confronted with more legislation regarding the storage, handling and manufacture of motion picture films. An ordinance introduced in the city council Monday night, April 1, would amend the city building code to provide for a new division, under the commissioner of public buildings, known as the fire prevention bureau.

The proposed ordinance is somewhat similar to the one drafted shortly after the Colfax building fire in this city, April 19, 1916. The measure was stricken from the records just before the present city administration assumed control of the city's affairs at the first of the year.

The new measure was drawn by members of the city legal department at the request of Mayor Charles W. Jewett. The purpose of the proposed ordinance, according to those who assisted in drafting it, is to prevent disastrous fires.

The propoed ordinance provides that the handling, storage, keeping or use of motion picture films, including negatives, raw stock, finished products or discarded scrap or used films would be prohibited in any building, any part of which is used for a theater, dance hall, hotel, church, school, department store, public meeting place or any place of public assembly, apartment, tenement or residence building for more than one family.

It also provides that it shall be unlawful to store films in any building, any part of which is situated within fifty feet of the nearest wall of another building, provided that when an unpierced brick wall not less than twelve inches thick encloses such building the structure may be used for the storing of films. The ordinance also compels the installation of a sprinkler system in all storage places, and prohibits the handling of scrap film in a building within the fire limits. No one would be permitted to handle films without first receiving a permit from the inspector of the fire prevention bureau.

The position of inspector of the fire prevention bureau would be created by the ordinance at a salary of $2,700 a year, and the position of cellar inspector would be abolished. The measure further would provide that one fire department captain and three first-grade firemen should be assigned to the bureau work by the chief of the fire department.

The ordinance also provides for the construction of fireproof vaults in which films must be stored and handled and provides that all films must be kept in special fireproof containers. In addition to providing regulations for the storing and handling of motion picture films, the proposed measure provides regulations governing dry cleaning establishments.

Grand Opera House at Bluffton Damaged by Fire.

The Grand Opera House at Bluffton, Ind., was damaged by fire on April 4, and damage estimated at $15,000 was caused. A moving picture film ignited in the interior of the Grand Opera House at a matinee. The theater, which is one of the largest in this section of the state, was leased by the Gaiety Theater Company.

The fire occurred in film three of the big picture "Intolerance" and soon spread from the operator's booth. The lower floor, filled with women and children, was emptied in an orderly manner. J. Belger, manager of the theater, saw to it that no one in the crowd tried to rush.

Probably the heaviest loser in the fire was Joseph Bomerscheim, head of the Gaiety Supply Company. Mr. Bomerscheim recently moved his stock of supplies for moving picture theaters to this city from Fort Wayne and had them stored in a room adjoining the operator's booth. Two picture machines, machine parts and a full stock of supplies were carried to the amount of about $5,000. This was almost a total loss and was not covered by insurance.

The opera house building was recently purchased by Charles Westrick, of Fort Wayne, who had the entire building repaired and refrescoed. The loss to Mr. Westrick is estimated at $5,000.

The Gaiety Theatre Company, the lessee, lost about $3,000 as a result of the fire. Two motion picture machines, and all of the theater equipment was a total loss, only a part of which is covered by insurance. Pending the repairs, the Gaiety company will concentrate its efforts at the Gaiety theater, all of the attractions scheduled for the Grand having been temporarily transferred to the latter.

Kleine Visits Circle Theater to See "Unbeliever."

Indianapolis, Ind.—George Kleine distributor of the big war picture, "The Unbeliever," shown at the Circle theater during the week of March 31, came to Indianapolis Friday evening, April 5, for the purpose of viewing the two elaborate stage spectacles which S. Barrett McCormick, manager of the theater, had arranged to enhance the effect of the film.

Mr. Kleine praised Mr. McCormick for the elaborate stage effects arranged under his direction and expressed himself as being well pleased with the big crowds which the picture attracted. He said he considered the Circle one of the best theaters in the United States and added that the success of the theatre was no doubt due to the untiring efforts of Mr. McCormick. Mr. Kleine was in the city only a short time.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Standard Takes Former Office of Mutual.

CAIRO, ILL.—The old location of the Mutual Film Co. at Fourth street and Commercial avenue has been taken over for the quarters of the new exchange of the Standard Film Co., which will supply customers in this section of the Ohio and Mississippi valleys. The branch is in charge of H. Rittenhouse, formerly of Dallas, Tex.

More Lincolnia Filmed.

Mt. Pulaski, Ill.—A new film is to be added to the Lincolnia of the moving picture world. This city is in Logan county, one of Abraham Lincoln's stamping grounds, and the local settings were used by the Superb Film Co. for a reproduction of an old-time court day scene. The old courthouse in which Lincoln got some of his early law practice is still here and was used for most of the scenes.

Theater Notes of Interest.

The Kimmell theater, Cairo, Ill., was sold by the master in chancery to August F. Bjork of Chicago to satisfy a mechanic's lien. The Bjork Construction Co., builders of the house, got judgment in court.

Secretary of State Louis L. Emmerson has issued a certificate of incorporation to the Famous Stories Film Corporation of Chicago to do business with capital stock of $18,000. The incorporators are James C. Jeffrey, Charles V. Clark and Stephen A. Cross.

The Amusement Exhibition Co. of Chicago has increased its capital stock from $10,000 to $25,000.

Benjamin Harrison Dittmer, Pekin, Ill., moving picture operator, was selected to lead the latest Tazewell county contingent of selected men to Camp Dodge at Des Moines, Ia.

Kansas City Universal Under New Manager

Milton Field Succeeds H. W. Talbott as Head of the Local Branch—Former Manager Goes to Dallas for the Pathe—S. B. Douglas Will Assist.

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, Mo.—Milton Feld, who formerly managed the Jewel office before its consolidation with the Universal office here, has been made manager of the Universal office to succeed H. W. Talbott, who left that position to manage the Dallas, Texas, Pathe office, April 6. Mr. Feld had been working as sales manager for the combined Universal, Bluebird and Jewel offices. In his new position, Mr. Feld will have charge of the entire consolidated office.

L. B. Douglas, publicity manager, will act as assistant to Mr. Feld. Mr. Talbott was manager of the Universal office since November 1, 1917. Upon the aforementioned consolidation, he was placed in the position now held by Mr. Feld, and succeeding D. O. Reese. There will be no further changes in the Kansas City Universal office. Mr. Feld has been in the moving picture business for about three years, being associated with E. R. Pearson in the old Vitagraph office here.

W. F. Bernfield Gets New Territory.

William P. Bernfield, formerly a salesman out of the St. Louis Universal office, has been placed on the southern Missouri territory of the Kansas City office of the Universal. He began his new work April 2. He replaces Harry Young, who is now in Chicago, Illinois.

Kansas City Strike Ended.

The big sympathetic strike at Kansas City has at last been ended after lasting about a week. The strike, which was the greatest in the history of the city, included a tie-up of all the street car lines, motion picture operators, and restaurant helpers, and to the downtown theaters of the city was the cause of the loss of a large amount of business. Most of the suburban theaters were able to continue their shows as they were better able to meet the situation because of the small number of shows they put on in comparison with the downtown theaters. The theaters in the business part of the city in many cases were compelled to close altogether and if they were able to run at all it was only intermittently. A two days' truce between the owners and labor leaders saved the theaters from considerable loss.

D. O. Reese Stops Over.

D. O. Reese, formerly manager of the Kansas City Universal, was a visitor in Kansas City April 6. Mr. Reese is now district sales manager for Song Hits in Photoplays, Incorporated, New York. He was on his way to the coast, coming here from Chicago. Mr. Reese is quite a talented singer and before accepting this position was appearing in vaudeville.

Frank Newman Boosting Loan Bonds.

Frank Newman, owner of the Royal and Regent theaters here, has been made director for all the publicity for both the moving picture houses and for the legitimate houses on the Third Liberty Loan campaign. A public showing of "The Kaiser, the Beast of Berlin," is one of the ideas he has for the furthering of this work.

United Picture Theaters Organize Office.

C. S. Edwards, formerly the manager of the Kansas City Pathe office, has been placed in charge of the newly established office of the United Picture Theaters of America, Incorporated. This office is located at 1003 Commerce Trust Company Building, Kansas City, Missouri. He was manager of the local Pathe office for four years and was the oldest film manager in point of service in the city until resigning to accept this position. He also lays claim to the honor of being the oldest man in point of service in the Pathe organization. His work has been almost parallel with that of his father, in that his father was also associated with the General Film Company and the Pathe Company and that the father is now with the new company in the capacity of division manager of the Middle West, with headquarters at Kansas City in the Commerce building location. The new office has engaged the services of only one new man as yet, Howard Jameyson, formerly assistant manager of the Kansas City Pathe office, and has since his entry into the moving picture business been the stanch supporter and right-hand man of Mr. Edwards. The two form a sales combination that is known throughout the territory, and which is admired and liked by all.

Emmett Recob Now Booker at Pathe.

Morton Van Praag, for the last year booker at the local Pathe, has left that office to assist his partner, Fred Mein, in the management of their recently acquired theater in Kansas City, Kansas, the Central Garden Theater. Mr. Mein was formerly shipping clerk at the same office. Mr. Van Praag will be succeeded by Emmett Recob, who was formerly with the Universal. The old Pathe men report a flourishing business in the Kansas City house.

William Keene Goes to Pathe.

William Keene, who has been shipping clerk at the Kansas City Triangle and General Film Company offices, has taken upon himself the same responsibility at the local Pathe office, replacing Harry Hayes.

William Parsons Called to Colors.

William Parsons, northern Kansas and Missouri salesman for the Kansas City Mutual office, has been called to the colors and is expecting his notice to report at any time. He was also associated with the Bluebird office here before its consolidation with Universal. "Bill" is well known and very well liked in this territory and he has many friends throughout a half dozen states hereabouts.

O. L. Bandy Takes Fill-in Job.

O. L. Bandy, formerly Pathe and Select salesman, working both in and out of the city, has been given the Kansas territory of the Kansas City Goldwyn office. Mr. Bandy will not work this territory permanently, as he has been engaged to manage the new Isis Theater here, which is now under construction. This theater will be opened about the middle of May.

C. W. Potter Traveling for Foursquare.

C. W. Potter, formerly with the Universal in Kansas City, will travel in Missouri and Iowa for the local office of the Hoffman Foursquare interests. He has already begun his new work.

L. I. Chandler Back in Harness.

L. I. Chandler, who for several months has been sick at a hospital at Wichita, Kansas, is again working, and will soon be assigned a territory out of the Kansas City Hoffman Foursquare office. He was employed at this office before becoming sick.

Southwestern Theater Jottings.

Waco, Tex.—J. P. Everett has resigned his position with the Hulsey theatrical interests, as manager of the Hippodrome theater of this city, and will go to Paola, Kansas, where he has purchased a theater. Mr. Everett is also manager of the Empress theater at Osawatomie, Kan. Claude B. Woods, of Carthage, Mo., is to succeed Mr. Everett.

Del Rio, Tex.—Plans arrived in the city recently from C. W. Holly of Eagle Pass, and are now in the hands of J. W. Almond, whom Mr. Holly is trying to interest in constructing for him a building for an amusement temple to cost $9,000.

Houston, Tex.—Harry Long has purchased a moving picture show here (name of former owner not given).

Camp Logan, Tex.—The new Liberty theater here has been opened to the public.

Pueblo, Colo.—The new Rialto theater here, recently completed at a cost of $30,000, has been formally opened to the public.

Mounds, Okla.—W. E. Seago contemplates putting in a picture show.

Picher, Okla.—R. C. Berry has leased three lots and will erect an up-to-date airdome theater here. It will be between Third and Fourth streets on Connell avenue, and will have a seating capacity of 1,700. The work on the airdome will be started April 1 and will be finished by May 1.

Mangum, Okla.—Charles Gressby has purchased the interest of C. E. Patterson in the Blue Bird theater and is now sole owner of same.

Douthat, Okla.—Fire, originating in the moving picture show, destroyed seven buildings here recently.

Cheyenne, Wyo.—The Brenan Amusement Company of Casper chartered with a capital stock of $100,000.

Rock Rapids, Ia.—A large modern theater will be built here by E. A. Huns. Elmer F. Cummings has the contract, and the building will cost about $30,000. Construction will begin at once.

Des Moines, Ia.—J. Elman has bought out the interest of his partners, M. Drue and George Poules, in the Amuzu theater, and the new firm will be incorporated and known as the Elman Corporation

Des Moines News Letter

By J. L. Shipley, 615 Locust Avenue, Des Moines, Ia.

Kleine Opens Des Moines Exchange.

DES MOINES, IA.—The George Kleine System has opened a branch office in Des Moines for the distribution of their pictures in Iowa, as well as "Mother," "The Garden of Allah" and "The Warrior," which they have taken over from the Allen Film Corporation in Chicago. F. R. Michel, special representative for Kleine out of the Minneapolis branch, who has been covering Iowa, will in all probability be installed as manager here. Mr. Michel is well and popularly known to Iowa exhibitors, and his choice for the managerial berth would be a happy one. Several locations for the local office are in view, Mr. Michel meanwhile maintaining headquarters at Hotel Chamberlain.

Among Iowa Exhibitors.

Fort Dodge.—Kenworthy & Kellogg have disposed of the Lyric theater here to William Horner. Mr. Horner will remodel his house and will continue at the popular admission price of ten cents, which has been most successful for the former owners. Mr. Kenworthy is said to have his eyes on a suburban location in Des Moines for a new house.

Boone.—Jim Dunton announces the sale of the Virginia theater here to E. Harland. The Virginia seats 500. The new manager will complete a short season of tabloid musical comedy and then revert to a straight picture policy at increased admission.

Clinton.—P. D. Alleman, manager of the Strand, plans many improvements on his house during the summer. The building will be extended forty feet back, making room for two hundred additional seats, which will run the capacity up to one thousand. A new stage will be built and the house completely redecorated. Mr. Alleman reports that this has been the biggest season in the history of his house, playing big features on the open market at the highest prices ever known in picture circles in Clinton. He recently took over the Princess, a four-hundred-seat house and is doing very well with program pictures and second run on the big features.

Eagle Grove.—Fred Gerbracht has sold the Princess theater here to Will Stewart, formerly of the Princess, Algona. Theaters here have been under smallpox quarantine for several weeks past, but the ban has now been lifted. Mr. Stewart is lining up the best of open market service for his new theater.

Des Moines.—The Casino theater in Des Moines is being redecorated. Deep maroon and white are being used effectively as the interior color scheme. Tapestry panels adorn the side walls and new lamp shades of ivory-colored silk add a soft glow to the illumination. The lobby is being entirely redone in ivory, gold and maroon. The house will be beautiful in its new dress, which will include new seat covers and hangings as well.

Sam Goldflam Travels for A. H. Blank.

Sam Goldflam is now traveling in Kansas for the A. H. Blank Enterprises and is making a record for big sales.

Fred Martin with Yale Photoplays.

Fred R. Martin, formerly in Kansas for the Blank interests, is now representing Manager Stanley J. Mayer of the Yale Photoplay Company in Iowa, handling "The Whip," "Whose Your Neighbor" and "Beware of Strangers."

New Des Moines Theater Ready to Open

Des Moines.—The finishing touches are being put on the new Rialto and this beautiful and commodious theater is at this writing about ready to open its doors to the public. The Paralta subject, J. Warren Kerrigan in "The Turn of a Card," has been selected for the premiere.

Henry Lego Looks About for Location.

Henry Lego, former proprietor of the Majestic, Fort Dodge, is doing a good deal of globe-trotting these days looking for a location. He returned this week from a trip to Kansas and Oklahoma and reports picture business booming in the oil towns in that country. Mr. Lego also has two Iowa locations under consideration.

Visitors at Des Moines Exchanges.

Visitors at local exchanges during the week of April 1 included John Ruskin of the Opera House, Adel; Harry DeBaggio, of the Star, Colfax; Mrs. N. P. Hyatt, of the Orpheum, Webster City; Mrs. Ruth Cota, of the Cota, Waukon; O. W. Tuel, of the Star, Stuart; W. F. Lindsay, of the Idle Hour; Leon E. Harland, of the Virginia, Boone; B. A. Schaefer, of the Opera House, Earlham; Cecil Whitmer, of the Lyric, Valley Junction.

Manager C. S. Taylor, of the Omaha branch of Select, was a Des Moines visitor recently. Mr. Taylor is in the habit of taking an occasional swing over the territory for the purpose of getting acquainted personally with exhibitors and obtaining information on conditions first-hand.

Petrova Representatives Visit.

Herbert Lubin, personal representative, and Bert Ennis, publicist of the Petrova Pictures Company, spent two days in conference with A. H. Blank at Des Moines recently. This was the fifth stop of a lightning trip of the country in the interests of their star.

TEXAS FILM TRADE NOTES.

Paralta's first Dallas release, "Within the Cup," made a distinct hit with Dallas folk. Local pronouncement was that the film was just daring enough to be right and that the artistic effects showed genius and care in the making. The censor—well, she made a cut or so, but that was all. The picture went great. "The Fall of the Romanoffs" did good business at the Old Mill during the week ending April 6.

BUY LIB[illegible]DS!

Or there may be campaigns around towns whose names we know.

El Paso's Fine New Theater Ready to Open

The Ellanay, Built by Lewis and Andreas, Will Seat 1,000 and Be Both Comfortable and Beautiful—Ben E. Lewis Will Be Manager.

By Douglas Hawley, Times-Herald, Dallas, Texas.

EL PASO, TEX.—It may be a rather broad claim—but claim it is—that the new Ellanay theater now building here for Lewis and Andreas will be the most complete in Texas. The new theater will be fireproof and three stories in height, will front fifty-two feet and have a seating capacity of 1,000. Steel and concrete will be used, with terra cotta facings. There will be a commodious lobby and a marble stairway leading to the second floor, where sumptuous rest rooms for the ladies will be provided. The Typhoon system of ventilating will be used, insuring warmth in winter and coolness in summer. A specially-built pipe organ will be installed.

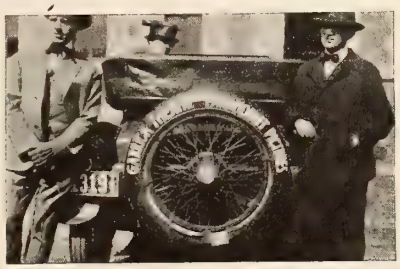
J. M. Lewis and V. B. Andreas—"L. & A."—will continue to operate the Grecian, with both theaters under the general management of Ben B. Lewis, who has conducted the Grecian for last two years.

Miss Johnson Takes Theater in Oklahoma City.

It is reported on excellent authority that Miss Elizabeth Johnson, owner of the Liberty theater, Houston, Tex., has purchased the Strand theater, Oklahoma City, and will operate it in the future.

Harry Owen Not Interested in Garrick Theater.

It may have been the correspondent himself, and it may have been the intelligent compositor, on whom all "bulls" can be laid with impunity, but The Moving Picture World was a bit wrong in giving Harry Owen as manager of the Garrick theater, Dallas, a couple of weeks ago. Charlie Hartman, the fellow who carries a Paramount sign on the back of his hack, is the presiding elder of the Garrick. Harry Owen is a mere branch office manager, and a meek and lowly one at that—to hear him tell it.



H. M. Owens (Left). C. W. Hartmann (Right).

Johnny Was One of Those Present.

Yes, friends, "Johnny Walker" McCormick, of the Crescent theater, Austin, Tex., attended the San Antonia convention. This information is given for fear you did not see him there. Perhaps you heard him, though. It is reliably reported that this man McCormick has Charlie Chaplin gasping when it comes to clowning.

Two Dallas Film Men Join National.

Changes incidental to the coming into Texas of the United Theaters Companies, Inc., hinted at in thees advices last week, have been made public.

C. A. Meade, heretofore with Pathe Dallas office, has resigned to become personal representative of C. R. Seelye of the United, and has left for the East in his new capacity. H. G. Morrow, heretofore branch manager for the F. N. E. A., has also resigned and joined the United clan, with headquarters in Dallas under State Representative Wm. G. Underwood, formerly local Pathe manager. No successors to either of the gentlemen have been named, though several men prominent in the film trade have been mentioned.

Hulsey Takes Dallas Hippodrome.

E. H. Hulsey has taken over the Hippodrome theater, so successfully operated during the last several weeks by Arthur Clare, and will continue it as a Hulsey enterprise, it is announced. "Tarzan" did an excellent business during the week ending April 6, and "The Beast of Berlin" is another big feature soon to follow.

Texas Business Jottings.

"Snake" Richardson, manager El Paso branch Consolidated Film and Supply Company (Universal), has returned from a conference at Dallas with Branch Manager Ned Depinet. Mr. Richardson reports a big business with "The Beast of Berlin" in this territory, proving its expected popularity here as elsewhere in the state.

G. W. Thornton, representing Vitagraph, was in El Paso during the first week in April, in the interest of "Over the Top," the Empey feature, and reported big business with the war-time film.

S. Marowitz, president of the Imperial Feature Film Company, Dallas, Tex., is back from a trip over a large portion of the state. Mr. Marowitz declares that conditions in many of the smaller towns, as a result of the drouth, are much worse than have been reported heretofore. He is optimistic, however, with the coming of the recent rains. The Imperial controls several features in Texas and Oklahoma, including "The Masque of Life" and "The Witching Hour."

WISCONSIN EXHIBITORS AND THEATERS.

By F. H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

MADISON, WIS.—The Bureau of Public Speaking is furnishing patriotic speakers for the children's matinees at the Grand theater on Tuesday.

Red Granite, Wis.—The Eagle theater and the opera house, which have been managed by the Eagle Theater Company, are now under the control of August Berkholtz. Pictures will be shown at the opera house on Saturday and Sunday nights, while the Eagle will be used for road shows and entertainments.

Racine, Wis.—The Rialto Amusement Company, which has taken a lease on the theater in the course of construction in the rear of the Baker block on Monument square has filed articles of incorporation with capital stock of $100,000. Incorporators are I. Friedman, A. Friedman and M. E. Walker.

Whitewater, Wis.—Kenneth Uglow is in charge of the Strand theater, Mr. and Mrs. W. H. Uglow and son, Will, having gone to Colorado and the Pacific Coast for the benefit of the latter's health.

Kewaskum, Wis. — The Kewaskum Amusement Company has taken charge of the local moving picture theater, and will give shows every Sunday evening, at ten and fifteen cents admission.

Milwaukee, Wis.—The Toy theater again is under the management of Charles Toy, the reopening taking place on Easter Sunday. One of his sons will be in charge. The house has undergone redecoration.

Ellsworth, Wis.—Opening a moving picture show is contemplated by the E. H. Linderberg Company.

Tomah, Wis.—Smith & Johnson donated the Unique theater for a Red Cross benefit.

"Unbeliever" Makes Hit in San Francisco

At Rialto Theater Follows Patriotic Week with a Second Full Week of Big Houses —Aided by Army and Navy Authorities.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Edison production, "The Unbeliever," in co-operation with the United States Marine Corps, proved such a success at the Rialto theater, where it was presented in an impressive manner during Patriotic Week, that it has been retained for a second week's run, one of the very few attractions ever favored in this manner. Special days were observed during the week, such as Marine Corps Day, Army Day, Navy Day, and Liberty Loan Day, and packed houses were the rule, records of long standing being broken. Manager Howard J. Sheehan states that during the week there has been a standing line at the theater each evening until at least ten o'clock, with receipts equal to those of an average Sunday. This theater makes a liberal use of billboards for advertising purposes and during Patriotic Week each eight-sheet and twenty-four-sheet used included an announcement of the Third Liberty Loan. The showing made was such a satisfactory one that Mr. Sheehan received a letter from the Treasury Department thanking him for the valuable publicity that the loan had received.

One of the features of the engagement of "The Unbeliever" was the hearty co-operation of army and navy officials. Each day there was a street parade with a band, and marines were detailed to assist with the presentation of the picture. On the evening of April 5 the first gun was fired in the loan drive by a speaker who made a brief talk to the audience, and the following day was designated as Liberty Loan Day.

California Theater's Elaborate Stage Settings.

Full advantage is being taken by the management of the new California theater at San Francisco of the opportunities for making attractive stage settings, and some of these are unusually elaborate and effective. The beautiful curtains and wonderful lighting effects are attractions in themselves, and when these are used in connection with special settings the effect is very striking. Each week a change is made in stage dress to conform with the special attraction that is offered.

Many of the stage settings so far have been of the oriental type, since this city is the center of oriental art in this country and unusual opportunities are presented of securing decorative materials that could not be found elsewhere. The brilliant color effects of the Far East lend their adaptability in many ways and the stocks of importers are being combed to secure new ideas. Special attention is given to stage settings when the California Symphony orchestra is the feature, and the accompanying photograph gives an idea of the beauty and elaborate nature of the decorations.

In addition to the orchestra the services of individual artists are secured from time to time, including singers, dancers and instrumentalists. Prominent among those who have appeared in the role of soloist is Kajetan Attl, the harpist, whose artistry is recognized throughout the world.

Strand Theater to Show Kaiser Picture.

The management of the Strand theater has booked "The Kaiser—The Beast of Berlin," and is making preparations for one of the greatest runs in the history of this house. For the first time admission prices are to be advanced, those to be 10, 20 and 30 cents for matinees and 20 and 30 cents for evening performances. One hundred 24-sheet stands are to be put out and the picture will be shown for two weeks.

This house has likewise secured all the new Charles Chaplin releases and will show the first one commencing May 5. It recently secured the rights to seven of these and has just concluded arrangements whereby it has also taken over the first release, which had been booked for showing at another house.

Louis R. Lurie Returns from the East.

Louis R. Lurie, of the Rialto theater, has returned from a trip to New York and other eastern business centers. He states that one of the most noticeable differences between the policies of New York and San Francisco exhibitors is in the length of runs. All of the downtown houses here make a weekly change, except a few with a capacity of less than four hundred, while but few theaters in New York, even among the large houses, show films for that length of time. Prices there rule higher than they do here for the same attractions.

J. W. Allen Wins Deserved Promotion.

J. W. Allen, who has been with the local office of the Progressive Motion Picture Company for the past three years, holding the position of manager of the San Francisco branch most of the time, has been made special representative in the United States and Canada of the Famous Players-Lasky Corporation exchanges and will leave for New York to take up his new duties about April 20. Mr. Allen is at once one of the most capable and most popular of film exchange men on the Pacific Coast and is being overwhelmed by the congratulations of friends in the trade. This is not the first time that his services have been recognized by the parent company, as he made a long tour through the Orient last year in the interests of Paramount-Artcraft as manager of the local branch of the service and returned with a fund of valuable information. He will be succeeded as manager of the local branch of the Progressive Motion Picture Company by Myron H. Lewis, who has been in charge of the Los Angeles branch for the past five years, who, in turn, will be succeeded by his former assistant, J. H. Halsted.

Famous Players-Lasky Officials Visit.

Hiram Abrams, managing director of the Famous Players-Lasky Corp., was here recently looking over the local business field and conferring with exhibitors as to their needs. He declares that a closer co-operation between exhibitors and producers is at hand, this having been brought nearer by the recent conference of producers at Los Angeles.

Carl H. Pearce, director of the exhibitors' aid and service departmnet of this concern, is also—at this writing—here and has been assisting on the publicity work in connection with the presentation of "The Blue Bird" at the Imperial theater, which has been made such a success.

Police Stop Crowding of Theaters.

Chief of Police D. A. White has issued an order putting a stop to the prevailing practice of some moving picture houses of allowing people to stand in the foyer and aisles and states that violations of the ordinance will be dealt with severely in the future. Patrolmen descended upon one large house recently and cleared it of hundreds of people who were waiting for seats.

Consolidated Gets New Releases.

The Consolidated Film Corporation is preparing to release the "Katzenjammer Kids" at an early date and has booked these for presentation at the California theater with the "Ditmar's Living Book of Nature" pictures. It has also secured the California, Arizona and Nevada rights to "Parentage," and a trade showing of this will be made at an early date. The Seattle branch will be opened about the middle of April under the management of Leon Bories, with Joe Deitch as head salesman.

San Francisco Briefs.

The Sunset Film Corporation has added to its space of 973 Market street by taking over another office.

Seth D. Perkins, formerly with the Triangle, and H. Von Emmel, are now traveling for the Goldwyn Distributing Corporation.

H. H. Hicks, manager of the local Select office, left recently on a trip through Nevada.

Harry W. Oviatt, formerly manager of the San Francisco Pathe exchange, but for some time working on a news service proposition, is here after a stay of eight weeks in Los Angeles. Work on the news proposition has been suspended during the duration of the war.

H. E. Lotz, district manager for Triangle, is making a trip by auto to Los Angeles and vicinity.

Charles Peterson, formerly of Cedarville, Cal., has fitted up a road outfit and will soon start on a tour of the small towns of the state.

Bert Lubin, special representative of the Metro Pictures Corporation, is in San Francisco to look over the field and meet exhibitors.

Leon F. Zelinsky is making a trip through Nevada for the California Film Exchange.

Sol L. Lesser is making a trip to Los Angeles in connection with the Government films which are being booked in this state through his exchanges.

L. J. Meyberg arrived in San Francisco recently to exploit the Shorty Hamilton series of five-reel subjects.

C. C. Thompson, booker for the Mutual, has joined the colors and has been succeeded by G. R. Seach.

Fred Voigt, salesman with Metro, recently underwent an operation in a local hospital, and is recovering rapidly.

The Sacramento Film Association has been incorporated at Sacramento, Cal., with a capital stock of $25,000 by W. C. McGinn, J. Straub, J. T. Stafford and H. M. Standerwick.

Portland Wants Reasonable Censorship

Exhibitors and Censors Try Again to Get Together on Ordinance—Mrs. Colwell Wants Co-operation and Says Censoring Can Be Improved.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, OREGON.—After a number of attempts, spreading over a period of three years, to get together on a censorship ordinance that will give at least near-satisfaction to all parties concerned, another try is about to be made to work out Portland censorship on a co-operative basis. Mrs. E. B. Colwell, who always bears the brunt of all of Portland's censorship difficulties, expressed a wish that this could be brought about and the leading downtown exhibitors have undoubtedly prayed fervently for this same result and are now framing a new ordinance that is expecetd to embody Mrs. Colwell's ideas and their own.

What is desired by Portland exhibitors is to make the National Board of Review decisions final and to have them as the sole basis of Portland censorship. This will undoubtedly be the sticking point in the new plan inasmuch as it is going to be a hard matter to take from the board the vast amount of authority it now has.

A proposed law that is being given favorable consideration makes the National Board's rulings a basis for decisions by a local board but provides that the local board may make additional cuts in extreme emergencies.

That Portland's censorship is highly inefficient even from the standpoint of the police authority is indicated by the fact that when the board was recently called together for an important viewing only one member and the secretary appeared although due notice had been given. The censors are evidently not taking active interest in their work because viewers are hard to get, according to the secretary.

The proposed ordinance contemplates doing away with pre-viewing, one of the big burdens on the exhibitor under the present law, and the indications are that the administration might approve of the new idea if the question of a satisfactory basis making elimination can be worked out to its satisfaction.

Anyway, the Portland censorship sky is clearer than it has been for several months.

Goldwyn Holds Trade Showing.

C. F. Hill, northwest manager for Goldwyn, was in Portland for a few days dispensing good cheer and transacting business for his firm. Mr. Hill held a trade showing at the pretty Sunset Theater, acquainting Portland exhibitors with the wonders of "The Heart of the Sunset," the new Rex Beach Goldwyn. He put the picture over in big-time style with a special score of music and created a lot of enthusiasm among the big crowd of exhibitors that was present. Ed I. Hudson, traveling representative for Goldwyn in this territory, was in Portland assisting Mr. Hill in his activities here.

Exports Projector to Hawaii.

W. A. Stone, of the Service Film Company, recently made a shipment of an American Standard machine to Hilo, where A. Araki will install it on a motor truck for the purpose of bringing picture shows to the Japanese who work on the sugar and rice plantations inland.

Arthur Manages the De Luxe.

H. C. Arthur, formerly representative for Goldwyn and Select on the Coast, has been appointed Portland manager of the De Luxe Feature Film Company, to take the place vacated by Al Rosenberg who has entered military service. Mr. Rosenberg has joined Base Hospital Unit 50, going from Seattle.

Mr. Arthur's film activities have extended up and down the Pacific Coast from Canada to Mexico, and he is well liked by exhibitors in the Oregon territory.

De Luxe has secured the Triangle Mack Sennett Keystone re-issues and Louis Rosenberg is taking them on the road together with "Carmen of the Klondike."

Mrs. D. H. Sullivan Visits.

The Rose City was honored by a visit from Mrs. D. H. Sullivan, wife of the General Manager of the Mutual Film Corporation, Chicago. Mrs. Sullivan made a two-weeks' visit of relatives and friends here and was much entertained during her stay. She returned to Chicago via St. Paul.

With the Exchange Men in Portland.

Vern Schubach, travelling representative for the Film Supply Company, is back on the road again after serving as acting manager during two weeks of the illness of Gus Metzger. Sol Baum, manager of the Bluebird branch, has returned from Seattle and is installed temporarily in Mr. Metzger's office. Mr. Metzger is recovering rapidly and is able to take care of some of the details of his office and of the theatrical end of the Liberty Loan Drive, of which he is chairman.

C. E. Waite, General Film manager, recently completed a business tour of the Coos Bay country, finding conditions excellent at Marshfield, North Bend, Myrtle Point, Powers, and several of the smaller towns.

Limits Responsibility in Shipping Film

Seattle Court Decides Against Exchange Claiming Damage for Lost Film Shipped by Neighbor Exchange—Turned on Billing of Film.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—A precedent was established by a court in Seattle recently for the fixing of the responsibility when a short-length film from one exchange is included in another's shipment to an exhibitor. In this particular case the Reelplay Feature Company sued the Seattle branch of the World Film Corporation for a Mutt and Jeff comedy which had been included in one of the World shipments to an out-of-town exhibitor and had been lost.

When the case was called the entire membership of the Northwest Film Board of Trade was present. When J. A. Koerpel, manager of the Seattle World office and president of the Board of Trade, was called to the witness stand, he explained at length to the court how a film was shipped and finally, when the lawyer for Reelplay began cross-examining him, Mr. Koerpel succeeded in making that gentleman look like the traditional bemuddled witness, instead of appearing so himself.

The court ruled that the plaintiff, A. T. Spellmyer, manager of Reelplay, had no case unless he could prove that he had billed the comedy to the World office and not to the exhibitor. This he failed to prove, and so lost the case.

It is now thoroughly understood by exchanges of the Pacific Northwest that an exchange, by including in its shipment a film from another office, accepts no responsibility for its safe return.

R. H. Allen Heads Seattle General.

L. A. Todd, manager of the Seattle General office, has resigned, and his place was taken this week by R. H. Allen, formerly sales manager at the Seattle Artcraft-Paramount office.

Mr. Allen has moved his headquarters to room in the new Artcraft-Paramount building at Third avenue and Virginia street, just across from the new exchange building, where most of the film concerns established their headquarters last fall.

Pathe Exchange to Have New Office.

The Pathe Seattle exchange will soon join the others in the upper part of town near Virginia street. Work has been begun on a building on Second avenue just above Virginia. Pathe offices are to occupy the entire building, which is to be 30 feet by 108 feet and is to cost $10,000 when completed. The deal was made with the Metropolitan Building Company, and the work is to be done by the Grant-Smith Company.

The first Pathe play was shown this week at the Clemmer theater and drew very good business. It was "Innocent," featuring Fannie Ward.

A War Savings Society has been formed in the Seattle Pathe office for the promotion of the war saving spirit. All the employees in the office belong to it.

Beehive Exchange for Seattle.

A Beehive exchange opened at 2016 Third avenue, in Seattle, to handle King Bee and Billy West comedies exclusively in the Northwest territory. Mark Goldwyn came on from New York to establish the exchange and to get under way his plan of special help for the exhibitor through advertising to the people. Miss M. E. Donnelly has been engaged as manager.

Harris & Ackerman Looking for Sites.

Messrs. Harris and Ackerman of San Francisco, owners of the Hippodrome Circuit, in all important Pacific cities, are at this writing in Seattle, looking for a location for building a new house. From here they will go on to Tacoma and Vancouver, where they also expect to erect new buildings for their shows.

The Hippodrome theaters combine vaudeville and feature pictures on their programs.

Monte Carter Leases Old Tivoli.

Monte Carter, well-known in amusement circles in Seattle as manager of the old Tivoli theater, has, after an absence of several months, returned to the business in this city. He has leased the old Tivoli, which in the meantime had changed its name to the Gaiety, and will reopen it under the name of the Oak with musical comedy and pictures. He has booked the Pathe serial, "The Hidden Hand."

Two More Film Men Join Army.

Al. Rosenberg, secretary of the De Luxe Feature Film Company, and Billy Nelson, booker at the Kleine exchange, both of Seattle, were called this week to join Base Hospital Unit No. 54, in which they enlisted several months ago. The unit was organized by Col. H. E. Eagleson.

Business and Personal Notes.

Dayton, Wash.—E. C. Smith, manager of the American and Liberty theaters, has bought and installed a $5,000 Fotoplayer.

The Circuit theater, a small downtown Seattle house, was successful in putting over the Pathe feature, "France in Arms."

Two reels of the Elsie Ferguson feature, "The Song of Songs," were destroyed, the operator's hand was badly burned, and the audience received quite a fright when a fire started in the projection room of the Liberty theater, Seattle. The operator, George Kalushe, succeeded, however, in putting out the flames.

L. J. Schlaifer and Melvin G. Winstock of Seattle have bought the Helen Gardner adaptation of "Cleopatra" and "The Birth of Democracy" for the Northwest.

H. L. Brewster, of Seattle, who handles "The Birth of a Nation," "The Crisis," "Ramona," and several other big features for the Northwest territory, has moved his headquarters from the Orpheum building to 2020 Third avenue.

J. W. Parry, booker at the Seattle Fox office, has heard the "back to the land" call, and will leave the film business on the first of May to try his fortunes in the rich wheat country of Alberta, Canada.

J. W. Houck, representative for Artcraft-Paramount in the Spokane territory, was called into Seattle headquarters this week for the opening of the new office in the Artcraft-Paramount building and for a conference on the handling of "The Blue Bird" in this territory.

J. S. Nelson, salesman for Mutual, returned this week from a month's trip through Montana and Idaho. John Thompson, formerly with Paramount, is now assistant booker in the Goldwyn office.

B. F. Albertson, formerly with Fox, has taken the place of Billy Nelson at the booker's desk in the Seattle Kleine office.

Arthur Rodax is the new shipping clerk at the Kleine exchange.

J. Harrington, formerly a film salesman in the Northwest territory, has been engaged by H. A. Johnson as salesman for his supply store at Seattle. Ray Kelsall, formerly with Premier Features and with De Luxe Feature Film Company, has also been added to the Johnson sales force.

Visiting Exhibitors.

Among the out-of-town exhibitors visiting film row, Seattle, were George Reizner, of Raymond and North Bend; R. H. Glenn, Glenn theater, Issaquah; W. G. Ripley, Western Amusement Co., Aberdeen; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma; C. E. McKee, Orpheum, Everett; I. L. Williams, Orpheum, Snohomish.

Critical Reviews and Comments

Upon Current Productions

"AN ALIEN ENEMY."

Louise Glaum in Paralta Play by Katterjohn Another Screen Barrage at Kaiser.

Reviewed by Edward Weitzel.

WELL directed shots at the German Emperor, no matter their source, are in demand. "An Alien Enemy" belongs to the class of moving pictures that are intended to teach the people of the United States what the agents of the Kaiser are doing for him in this country and in France. The picture fulfills its object, and is excellent propaganda for the cause of the Allies. Produced by Paralta from a story by Monte M. Katterjohn, with Louise Glaum in the principal role, "An Alien Enemy" will also hold the attention of the spectator for the sake of the romance that runs through it.

The main points of this feature of the picture lead to interesting situations, but they are not always skillfully connected. There is too much incident, and the author's direct continuity is not always in evidence. The Liberty Loan poster tone of some of the speeches put into the mouth of the heroine may readily be excused, and there are any number of scenes that will arouse the patriotism of the spectator to a high pitch. There are no battle scenes in the picture, but other evidences of the great conflict are realistically reproduced.

The interest of the story centers around Neysa von Igel. Believing herself to be a German and having been raised by the Government at Berlin she becomes a willing tool when she is sent to America as a spy. Her parents were Americans, and were killed by a German officer named Emil Koenig, who is also sent to America as an agent of the Kaiser. Neysa is living in the United States with her supposed grandfather, a wealthy manufacturer, who is in league with the German spy system. The girl and a lawyer named Hale are in love.

Neysa revolts at the task of ensnaring an officer in the United States Army, and has grown weary of being made love to by Koenig. She goes to Hale, and they are immediately married. Hale is sent to France as a member of the Allied Council, and his wife goes with him. She has many exciting adventures while abroad, and meets Koenig. Learning that he killed her parents she meets him in a church and stabs him to death when he tries to embrace her.

Louise Glaum acts with feeling throughout, and displays an extensive wardrobe. The supporting company is generally commendable. Wallace Worsley's direction is of fair quality.

"CONQUERED HEARTS."

Marguerite Marsh Has Interesting Modern Story of Movie Star.

Reviewed by Hanford C. Judson.

A LARGE gathering of the moving picture trade and its friends saw at Strand theater, in "Conquered Hearts," a new five-reel Ivan Film Productions picture, the Strand orchestra on the screen and on the stage at the same time; for the Strand, outside and inside, orchestra and manager, were not only a part of the showing, but a part of the story. It is an interesting picture and is pretty sure to take well. There is something freshly pleasing in the success with which it utilizes the screen, as the stage has often been utilized to bind a wreath of glory about the brow of the heroine, famous screen star.

Another thing that must be pointed out is that the story of how she got her chance to act for the movies is so convincing that it looks—most of it does—like a bit of real history. The experiment of putting a story within a story has been tried before, but I never saw it fail so unmistakably as in this picture. The reason is that here the story told is so vivid and real that these scenes from the picture she acted in annoy. The impression left on the audience by the whole was so real that they kept on applauding at the close as though they expected the leading woman, Marguerite Marsh, to appear in person just as she had done in the story at the time of her great triumph at the Strand theater.

The story is told with good dramatic economy except for the scenes of the story the heroine acted in. It has many moments of authority when it shows humanity clearly and leaves the spectator to understand without further explanation. Both the director, Francis J. Crandon, and the authoress, Emma Hall Clifton, deserve a good deal of credit. Marguerite Marsh acts naturally and intelligently. She is not yet strong on pathos, but she gets every scene past well and has a consistent and convincing naturalness that is a marked accomplishment. It is one of the best cast films I have noticed in a long time. The Tenth Ward scenes in which the heroine is born are fine. There is her mother (Eileen Walker); her father, a drunken brute (Frank Evans); the ward boss (Barney Gilmore); the man she marries and who becomes the power in the ward (Richard Turner), and the old boss' able woman aid (Corinne Uzelle), of whom she grows jealous to such an extent that she leaves her husband and begins her climb up to be the famous actress. The other players, too, are able, though with conventional parts. Harry Myers plays an artist, R. Peyton Gibbs an English earl, Emma Lowry an authoress, and Dean Raymond a picture-maker.

IN THIS ISSUE.

An Alien Enemy (Paralta Plays).
Conquered Hearts (Ivan).
The Tiger Man (Artcraft).
The Scarlet Drop (Universal).
The Blindness of Divorce (Fox).
A Waiter's Wasted Life (Fox).
The Busy Inn (Pathe).
The Girl from Beyond (Vitagraph).
The Marriage Lie (Bluebird).
Ruler of the Road (Pathe).
Up The Road With Sallie (Select).
The Purple Lily (World).
Unclaimed Goods (Paramount).
Social Hypocrites (Metro).
Saucy Madeline (Mack-Sennett).
The Law of the Great Northwest (Triangle).
Who Killed Walton? (Triangle).
The Accusing Toe (General Film).
The Rebellion (General Film).

"THE TIGER MAN."

William S. Hart in Artcraft Picture Directed by Himself.

Reviewed by Edward Weitzel.

J. G. HAWKS is the author of "The Tiger Man," a five-part Artcraft picture in which William S. Hart returns to his favorite role of a badman who is reformed through a woman's influence. The star himself directed the story, the production being under the supervision of Thomas H. Ince. Pioneer life in the early fifties, with the perils of the trackless desert, and attacks from roving bands of Indians or no less savage outlaws is treated in a highly romantic strain, the desperado-hero carrying off the wife of a missionary, and being turned from his sinful ways by the woman's steadfast purity and religious faith. There is plenty of dramatic incident in the story, and it has the author's usual skillful character drawing. The outdoor scenes disclose a number of picturesque views of the desert and the foothills beyond. The cast is a good one all through

Hart plays Hawk Parsons, the outlaw, his clercut characterization having all the merit of his former work in similar role. He has made one serious mistake—he should not have acted as his own director. All through the picture keeps falling short of the full punch of its situations. Actors are only human, and cannot see themselves as others see them. The director's place is in front of the picture, not in it. "The Tiger Man" has much to recommend it. Dominated from the proper point of view by a producer of the right equipment its merit would be far greater.

Jane Novak is an excellent type for Ruth Graham, the minister's wife. Milton Ross as Conner Moore, Robert Lawrence as the Rev. Luke Ingram, and Charles K. French as Sandy Martin have the other prominent roles.

"THE SCARLET DROP."

Universal Subject Features Harry Carey in Absorbing Story of Civil War.

Reviewed by Robert C. McElravy.

NOT a war story, but a story of the Civil war period is this highly entertaining tale concocted by Jack Ford, and put into scenario form by George Hively. Harry Carey does one of the most effective character portrayals of his career as "Kaintuck" Cass, and Molly Malone looks her prettiest as the heroine.

The lighting effects and photography are so good in this subject as to bring out special comment, and there is a wealth of picturesque scenery and an abundance of action to keep the observer interested. It tells the story of a mountain youth who tried unsuccessfully to enlist in a company of "gentlemen" at the outbreak of the Civil war. He was denied this privilege contemptuously, and afterward joined Quantrell's guerilla forces. He finds opportunity to get revenge on his former aristocratic friends by leading a charge upon the town. This puts a price on "Kaintuck's head, and he goes West.

The story continues in the West after

a lapse of four years, and there is a unique stage hold-up in which Kaintuck abducts Molly Calvert, who subsequently falls in love with him. It was a mistake to have the dramatic incidents at the close hinge upon a scene so obviously borrowed from "The Girl of the Golden West." There is enough to carry the story without this, and it has already been used in the films. The fight at the cabin is very realistic.

The cast employed in this narrative is effective throughout. It includes beside the principals Vester Pegg, M. K. Wilson, Betty Schade, Martha Mattox, and Steve Clemento.

"THE BLINDNESS OF DIVORCE."

Melodramatic Story, with Tense Situations Following One Another.

Reviewed by Hanford C. Judson.

THE spectator can take the new Fox Standard picture, "The Blindness of Divorce," merely as an exciting story; for it has a number of telling punches, it is competently directed, and the particularly able acting of Bertha Mann as the divorced wife gives a decidedly emotional pull to many of its scenes. On the other hand he can take it as a preachment, for seemingly after it was produced the subtitler made a pulpit of it. It is six reels long. Without the preaching it would be five. The doctrine may be all right, but it certainly makes the picture drag in places. There is, however, a chance for special advertising in its emphatically standing out for the hatefulness of divorce which will "get" the church people in certain sections, and it may pay as "a big sermon and big picture combined."

The plot carries the story over almost a score of years, and joins two melodramas. In the first of these the divorced wife and mother is the center, and in the second the daughter who had been bereft of the mother by the unjust divorce is at stake. The first really serves as a prelude, but the acting of Bertha Mann and Charles Clary raises it to an effectiveness that the second part in which Rhea Mitchell has the role of the daughter and Fred Church that of her husband fails to reach fully. It has an able cast all through, but the distinction is noticeable between the work of Bertha Mann and that of most of the other players. The second part has by way of advantage a more exciting story. While not analytically perfect it has decided grip.

The young district attorney who has just married the daughter of the divorced woman is going to cinch his election by a spectacular raid on a notorious dive. We know that the woman who keeps it is his young wife's mother. Just before the raid she is told it, and goes to ask the woman. She is captured by the police. This is a surely good situation, and the development of it hooks up the earlier story and furnishes a good climax.

If the picture is taken seriously as a preachment it will make a big stir, and probably crowd theaters night after night. As a melodrama it is a good offering, and will justify excitement-making advertising. I fear that the sermon will not be taken seriously, as it is too good a melodrama.

"A WAITER'S WASTED LIFE."

Fox-Lehrmann Comedy of Unusual Freshness and Laughter-Making Quality—Subtitles Are Good.

Reviewed by Hanford C. Judson.

ONE of the best of the Fox-Lehrmann series so far and a winner surely is "A Waiter's Wasted Life." The subtitles are full of wit, and the business of the players, done with the perfect abandon needed for this kind of work, is full of new ideas that exact bursts of hearty laughter again and still again. The unbelievable outrageousness of happenings in the prison and the nearby cafe that serve as background for the crazy adventures of the inmates of both are indescribable, because a great deal of the amusement comes from the compelling nonchalance of the players. Then the wit of the description furnished by the leaders gives to much of it the punch given to circus acts by the running comment of the ringmaster. It is one of the best comic pictures that I have seen in a long time.

"THE BUSY INN."

Pathe Releases Excellent Comedy Subject Made by Russian Art Film.

Reviewed by Robert C. McElravy

THIS number, based on a play by Alexander Ostrovsky, was no doubt originally intended as a comedy-drama, but in screen form it will probably pass as straight comedy, of the Russian character type. There are many situations and numerous characters which compel laughter in the offering, which is a welcome variation from the more tragic episodes previously screened.

The number has all the effect of a genuine novelty, since the characterizations are so distinctively Russian and the humor grows out of the situations in a natural, unforced way. The attempted hold-up is extremely amusing, the innkeeper being something of a Falstaff.

The scene of the story is laid in a middle class inn in rural Russia. The keeper of the inn, named Bessnye, is a grasping, avaricious individual, who does a little work on the side as a plain highwayman when business is slack. His wife, Eugenia, is a pretty, buxom woman who gladly aids her husband in fleecing his customers. Eugenia is also jealous of Anna, her husband's sister. The latter is young and sweet and as yet uncontaminated by the world. A neighboring prince loves Anna, and during the course of the story Eugenia makes an unsuccessful effort to break off the match.

The incidents revolve largely around the attempted robbery of a rich customer at the inn, and the love affair of Anna and the prince.

Both women of the cast are attractive, Nadya Lesienko playing Eugenia and Madame Orlova the part of Anna. N. I. Panoff portrays Bessnye, and N. A. Backsheef the prince.

"THE GIRL FROM BEYOND."

Vitagraph Blue Ribbon Just Misses Being a Good Picture.

Reviewed by Edward Weitzel.

BETTER knowledge of what constitutes right conduct would have made a good picture of "The Girl from Beyond." This five-part Vitagraph Blue Ribbon Feature, written by Cyrus Townsend Brady and directed by William Wolbert, has excellent possibilities. The motives are dramatic and the story starts off vigorously. Both hero and heroine show traces of clean and healthy views of life, but before the end of the last reel develop traits that are quite the reverse. A girl who accepts the protection of a man's name when she does not love him, leaves him the moment they are married, goes to New York and spends an allowance of one thousand dollars a month trying to break into society is wanting in self-respect. She showed a great lack of spirit to have married him in the first place, but if fear drove her to it the least she should have done was to spend as little of his money as possible until she could support herself. She should then have stopped taking his money at all and given him back his freedom. Later on, if they learned to honestly love each other it would have been an easy matter to have a new marriage performed.

Geoffrey Hammond, the hero of the play, tries to kill the betrayer of his sister, is caught and sent to prison for five years. When he gets out he goes back to his Texas oil fields, becomes sullen and morose and takes to dissipation. Cynthia Stewart, the sister of his partner, comes West and Hammond saves her from a gang of roughs. While she is in his cabin and occupying his room Stewart gets drunk and insults Cynthia. Her brother arrives in time to prevent Hammond from breaking down the door, but is fatally wounded by Hammond's Chinese cook. Before his death Stewart suggests the marriage of Cynthia and Hammond. Stewart is afraid to leave his sister without a protector. When Cynthia goes back East and makes her splurge in society she meets the man who betrayed her husband's sister. She falls in love with him, they go to Texas and ask Hammond to agree to a divorce, Cynthia learns the truth about her new sweetheart and, after his death from heart disease, patches up her differences with her husband and the two start real married life.

The picture is very well acted by a cast consisting of Nell Shipman, Alfred Whitman, Bob Burns, Mrs. Hattie Buskirk, Ed Alexander, Patricia Palmer and Ah Wing.

"THE MARRIAGE LIE."

Bluebird Subject Features Carmel Myers in Story That is Different.

Reviewed by Robert C. McElravy

ORIGINALITY is a dubious term at best, since most plots when sifted down get back to a certain formula that goes on repeating itself over and over again. That formula is life. When we see enough photoplays and read enough books, we say there is nothing new left to be done, because no story can get away from certain set situations any more than 2 plus 2 can dodge the fact that it makes 4.

There are at the same time new methods of getting at the same old facts of life which give them fresh appeal. This story, written by Blair Hall and adapted and directed by Harvey Gates and Stuart Paton, has a number of new and amusing angles. There is not an obvious moment in it, although it is at bottom the familiar plot of the rascally employer who packs his young employee off to South America in order to make love to his wife. The young husband returns, worn from fever sickness, just in time to rescue his young wife from the clutches of the older man.

The situations are familiar, but the manner of presentation is so new that the fact is forgotten. There is also some unusually good acting. Carmel Myers has never been seen to better advantage than in this number, and Kenneth Harlan is good as the husband. Harry Carter gives us something new and almost startling as the designing employer; he comes near putting a touch of humor into a part that is generally simply disagreeable.

There are too many close-ups in this subject, but it is on the whole well constructed and enjoyable.

"RULER OF THE ROAD."

Frank Keenan Does Unusual Piece of Character Work in Pathe Play.

Reviewed by Robert C. McElravy

THIS number, adapted from Jeanette Lee's novel, "Simeon Tetlow's Shadow," and directed by Ernest C. Warde, is a strong combination of good story value and excellent character work. Frank Keenan, as Simeon Tetlow, railroad president, gives one of the best of recent screen portrayals. He lifts the part into the realms of genuine drama, and there is not a moment when the observer is not vitally interested in the progress of the story.

This is a railroad story, minus practically all of the now obvious situations that we have come to associate with photoplays of the rail. The entire structure is built up around the character of Tetlow, a railroad president who drives himself and his men to the utmost. When he scents discontent among the engineers and firemen, he goes out into the yard and offers to take out a train himself. This quells the discontent for a time, but one of the older engineers, Hugh Tomlinson, falls asleep on duty after working eighteen hours. This causes a rear-end collision

and Tetlow dismisses Tomlinson at once. The latter curses Tetlow and wishes him all manner of disaster.

In the course of the story Tetlow suffers a nervous breakdown and his railroad stocks go tumbling, but he manfully rises from his sick bed and stems the tide of approaching calamity. This is a strong feature of the story and gives opportunity for excellent drama. Later Tetlow, who has been secretly aiding Tomlinson in a financial way, makes friendly overtures to his former engineer, through the influence of a child. The renewal of friendship occurs on Christmas eve. The narrative is thus brought to a happy conclusion.

"UP THE ROAD WITH SALLIE."

Constance Talmadge in Select Five-Part Picture That Is Always Entertaining.

Reviewed by Edward Weitzel.

NOTHING but a guilty conscience or a bad case of indigestion will prevent anyone from enjoying the trip "Up the Road with Sallie." This five-part Select picture was adapted by Julia Crawford Ivers from the novel by Francis Sterrett, and was directed by William D. Taylor. It belongs to the list of never-did-happen stories, but that doesn't detract from its amusing qualities. It is all breezy, good fun, thanks to the vivacity and youthful charm of the star and the clever way in which the story has been put together. Constance Talmadge is seen at her best as Sallie Waters, and there is an air of wholesomeness about the entire picture that gives it a most agreeable atmosphere.

"Up the Road with Sallie" opens with a short deathbed scene, but gets a flying start on its true mission of creating laughter and not tears when Sallie kidnaps her aunt and carries her off in a new motorcar. The widow Cabot has been bossed all her married life by a domineering and selfish husband, and her niece is determined that Aunt Martha shall have at least one pleasant adventure before she dies. A violent storm of five days' duration forces Sallie and her aunt to take refuge in a completely furnished house in which no one is living. Two gentlemen also take refuge in the same house. The women mistake them for burglars, and they arrive at the same conclusion in regard to the widow Cabot and her niece. In spite of this they all manage to make it a jolly house party, and when it breaks up there is more than a hint of a double wedding.

One situation is a bit risque, but Constance Talmadge carries it off daintily and without the slightest trace of offense. Personality is a great asset on the screen. Kate Toncray, Norman Kerry as Joshua Cabot, Thomas H. Persee as John Henderson, and M. B. Paanakker as Richard Cabot are the leading members of an entirely satisfactory support. Cameraman Frank E. Garbutt has earned his share of praise.

"THE PURPLE LILY."

Kitty Gordon Appears in Weak Story of Canadian Wilds.

Reviewed by Edward Weitzel.

NO author is credited with having written "The Purple Lily," a five-part World picture of the Canadian wilds featuring Kitty Gordon. The story has been directed by George Kelson with a keen eye to pictorial effect, and contains a number of winter scenes, but there is little punch in the plot. James Caldwell, the hero, is a spineless individual who leaves his wife and child and goes up into the backwoods to make an important survey. Sir Philip Bradley, who is anxious to learn in advance just where Cadwell is running his lines, sends a woman named Marie Burguet up to the settlement to obtain the information in the usual way. Marie is herself a product of the backwoods, and is married to a gambler, Frank Farnsworth. The worthy pair are not at all particular about how they obtain money.

Marie arrives at the settlement during a blizzard, and pretends to be almost dead from the cold. Cadwell helps to revive her, and is weak enough to succumb when she pretends to take a deep interest in him, and to look after his cabin. She has every opportunity to examine the papers in his desk. Once she obtains the information she has been sent after Marie leaves in a hurry. Her husband gets the information from her, takes it to Sir Philip, and receives the reward. Marie is angry, but patches up a peace with Farnsworth. Cadwell returns to Montreal, realizes how he has been duped, and tries to drown his disgrace by pouring liquor down his throat. He meets the Farnsworths, and pitches into the lady's husband. Just as Cadwell has bested him the president of the civil engineer's company walks into the room, and tells him that everything is smoothed out. Sir Philip has been arrested, and the surveys taken from him, and no harm has been done. Farnsworth is dragged off by the police for being a party to the theft of the papers. Cadwell goes back to his wife and child, and Marie joins her father in the backwoods.

Kitty Gordon and the other members seemed to realize the want of merit in the story and to reflect it in their acting. A scene representing the shooting of some wolves will not be approved of by most spectators.

"UNCLAIMED GOODS."

Vivian Martin in Out-of-the-Ordinary Paramount Presented by Lasky.

Reviewed by Edward Weitzel.

A NEW author with a new story is one of the important items to be credited to "Unclaimed Goods," a five-part Paramount picture featuring Vivian Martin, and presented by Jesse L. Lasky. Johnson McCulley is the name of the author, and the scenario was made by Gardner Hunting. Rollin Sturgeon directed the production. Comedy-drama is the correct classification of "Unclaimed Goods." It has plenty of excitement, is well supplied with humor, and is always entertaining. The construction is not faultless, but the sympathy is generally kept where it belongs, and the author has an excellent understanding of human nature.

Betsy Burke is the daughter of a Western sheriff, and her father's love of a joke is at the bottom of the young lady's adventures as an express package. Having decided to send the girl to her uncle in a distant town, and, being short of cash, he turns her over to the express company, and ships her C. O. D. Before Betsy reaches her destination her uncle has been deprived of all his money by a gang of gamblers that have practically seized the town. Duly labeled with the proper number of express tags, Betsy gets out of the Wells-Fargo stage at Gold Center, and is met by her uncle. He embraces his niece, and starts to take her to his home. The agent stops the pair, and shows his waybill. Uncle Murphy cannot settle the C. O. D., and Betsy is obliged to stay in charge of the agent, a young man with a quick eye for a pretty girl.

Matters get dramatic right away. "Gentleman Joe" Slade, head of the gamblers, sees the animated express package, and determines to lay claim to her. A war of wits and grit follow. Donegan, the express agent, is Betsy's champion, and an old admirer of her's, a would-be badman named "Cocopah Kid," turns up in time to fight on the side of beauty in distress. It's a real mixup at the finish, with Betsy put up at auction, and the kid dying in the fight made by Donegan and the boy for the woman they both love.

The direction shows fine judgment, and the photographer, J. C. Van Trees, is on the same level with his camera work. Vivian Martin has never had a part that suited her better than Betsy. She is just the demure, coaxing little person imagined by the author. Harrison Ford as Donegan, Casson Ferguson as "Cocopah Kid," George McDaniel as "Gentleman Joe" Slade, Carmen Phillips as Idaho Ina, Dick La Reno as Sheriff Burk, and George Kunkel as Uncle Murphy form a strong line up.

"SOCIAL HYPOCRITES."

May Allison Returns to Metro as a Star in a Society Drama.

Reviewed by C. S. Sewell.

AFTER an absence of several months May Allison returns to the Metro organization, this time as a star, in "Social Hypocrites," released April 8. The production, in five reels, is an adaptation of Alicia Ramsey's play "Bridge," and deals entirely with the upper strata of English society. Those who like stories dealing with lords and ladies, dukes and duchesses, will find this picture interesting as a whole, although some of the scenes are marked by action not necessary to the rapid development of the story. A striking feature is the beautiful and elaborate settings and the magnificent exteriors that have been supplied by director Albert Capellani.

Colonel Fielding, accused of cheating at cards, is dismissed from the army and lives in seclusion. At his death Lady Mountstephen, his sister, takes his daughter Leonore to live with her. Leonore is unhappy and becomes extravagant. Lady Mountstephen refuses any longer to pay her bills, and Lord Fitzmaurice comes to her rescue. Lady Norton, to whom he is secretly wedded, learns of this infatuation, persuades Leonore to play bridge to secure money to pay her debt to Fitzmaurice, and by substituting marked cards accuses Leonore of being a cheat. Dr. Sampson, a friend of long standing, comes to her rescue; the Duchess of St. Keverne, a friend of her father, also stands by her, and in the end Lody Norton's guilt is established, the doctor wins Leonore and Colonel Fielding's name is cleared by the confession of the Duke of St. Albans, who confessed it was he who was the cheat.

May Allison is attractive as Leonore, and she has been surrounded with an excellent cast, including Frank Currier as Colonel Fielding, Joseph Kilgour as Lord Fitzmaurice, Stella Hammerstein as Lady Morton, Henry Kolker as Dr. Sampson, Ethel Winthrop as Lady Mountstephen, Maggie Breyer and Stephen Gratton. Particularly pleasing is Marie Wainwright, a stage favorite of former years, as the Duchess of St. Keverne.

"SAUCY MADELINE."

Sennett Two-Reel Farce with Polly Moran in the Title Role.

Reviewed by Louis Reeves Harrison.

A SENNETT farce pure and simple, with story and characterization made subordinate to incident and ingenious mechanism. Polly Moran really has very limited opportunity to display her genial activity, business going largely to Ben Turpin, the man with the squint, a squint at two such decided angles that camera men get nervous when attempting a close-up. The marvel of Sennett is that he does not repeat himself to anything like an extent to be expected and excused. He presents something new and original in mechanical devices with every release, his font of invention seeming never to run dry. The marvelous perigrinations of balls in a bowling alley and the idea of showing a man melting into a large cake of ice which falls on him are the most recent accomplishments of fertile invention, both shown in "Saucy Madeline."

"THE LAW OF THE GREAT NORTHWEST."

Margery Wilson in Vigorous Triangle Melodrama of Picturesque Fur Country—Camera Work Excellent.

Reviewed by Edward Weitzel.

AN out-and-out bad man keeps things moving in "The Law of the Northwest," a five-part Triangle melodrama written by Ralph R. Westfall, scenario by Charles Mortimer Peck, and directed by Raymond Wells. Margery Wilson is the leading player. Vigorous action is one of the features of the story. The scenic opportunities also have not been overlooked. The production is a good one from every point of view. Some of the situations are rather forced at times, but a frankly melodramatic story may be excused for becoming occasionally theatric.

The bad man of the story is Hal Sinclair, factor at Fort Roscher, a hulking brute of a man with a villainous looking beard, who robs the trappers and rules the post. Officer Jamison, of the Royal Mounted Police, is sent to handle the affair. Disguising himself, Jamison comes to Fort Roscher. He meets Petain Monest, who has lost his fortune in a bank failure, and Marie, Petain's daughter. The officer falls in love with Marie and has a rival in Charles Morin, the son of a wealthy family in Montreal. Morin is the successful suitor and Jamison proves the depth of his regard for Marie by standing by her and her lover when they need him most. The devilishness of Sinclair forces the girl to shoot down one of his henchmen when the life of Morin is threatened.

Margery Wilson is a sincere Marie. Will Jeffries as Jamison, Eugene Corey as Morin, William Dyer as Sinclair, Louis Durham as Brennen, William V. Mong as Petain and J. P. Wild as a priest are valuable members of the cast. Gilbert Warrenton's work with the camera is excellent.

"WHO KILLED WALTON?"

J. Barney Sherry Heads Cast of Five-Part Triangle Mystery Play.

Reviewed by Edward Weitzel.

IT will not prove extremely difficult to solve most of the mystery in "Who Killed Walton?" but the real cause of the man's death will remain a secret to most persons until the author is ready to disclose it. This five-part Triangle picture was taken from a story by Norman Sherbrooke and directed by Thomas N. Heffron. Frank Condon made the scenario and Jacob Kull was the photographer. The characters are not drawn with any unusual skill, a pair of addle-pated reformers being not much better than straw men. The spectator is asked to believe that the heroine, a brainy writer of novels, is sincerely in love with the bigger addlepate of the two. To make matters worse, Edwin Brady, who plays the part, is badly miscast.

The story is not at all complicated. Marian Emlin has a novel accepted by a publisher, who engages Farnum Walton to illustrate it. The artist has great skill with his pencil, but no morals, and determines to make Marian his victim. He invites her to dine at a restaurant in the building where he has his rooms. Before the meal is finished he becomes so open in his remarks that Marian leaves him hurriedly and telephones to her fiance. As she leaves the booth she falls to the floor in a faint. The next seen of her she is lying on a couch in Walton's room and the dead body of the artist is sprawled out in a nearby chair. The unraveling of the mystery is accomplished with considerable skill.

The part of George Hamilton, a politician who establishes Marian's innocence and wins her love after she realizes the worthlessness of the reformer, is well played by J. Barney Sherry. Mary Mersch is an excellent type for Marian Emblem; Frank Bonn as Farnum and Dora Rogers as Elsa Armytage do effective work.

TWO JUDGE BROWN STORIES.

General Film Presents "The Accusing Toe" and "The Rebellion."

Reviewed by C. S. Sewell.

"The Accusing Toe."

THIS two-reel offering is a well-told story in the Judge Brown series. A boy spills some flour, the hard-hearted miller takes him to court, but loses the case, as he has already held out the value of the money from the boy's meagre salary. The boy, Steve, threatens to get even. Later oil is found on land belonging to Steve's widowed mother. The miller threatens to foreclose the mortgage, alleging that the final payment, which has been made, is still due. The boy accidentally cuts his big toe. The miller loses the receipt, and recognizing the boy's foot-prints on the flour-strewn floor, believes that his duplicity has been discovered and that Steve has exposed him. In order to square himself he establishes the widow's title to the land, and through the efforts of the boy agrees to marry the "old maid" whom he has been courting for twenty years. Dale Faith gives a good performance as Steve, and Wharton Jones is excellent as the miller, though at times he is inclined to overact.

"The Rebellion."

In this two-reel Judge Brown story three chums, sons of a laborer, a bookkeeper and a banker respectively, chafing at parental restraint, rebel and run away. They are caught and taken to court, where the judge arranges with the three fathers to have the boys run their respectives homes for a week. At the end of this period the fathers realize that they were possibly in error, and agree to the judge's proposal that they be sent to Professor Rand's school, where they will have a chance to govern themselves.

This is an interesting offering with a number of good scenes and considerable humor, combined with heart interest. The banker's son orders nothing but corned beef and cabbage served at an exclusive luncheon. The bookkeeper's son stops playing on the piano, which he hates, and sleeps outdoors in the fresh air, while the laborer's son forces his father to manicure his hands, eat with a fork and help his mother in the housework. When the fathers get together they enjoy the jokes on each other. There is a somewhat abrupt ending to the picture, as so much has been said about the Rand school you expect more information about it, and it is possible that the further adventures of these boys at the school will be shown in a later release.

Wharton Players Give Performance.

In addition to portraying the activities of German spies and plotters in America through their roles in "The Eagle's Eye," King Baggott, Marguerite Snow and other actors in the serial are also taking to the "stage" in the efforts to help win the war. The vehicle is "Salomey Jane," which is being presented in Ithaca, where the production of the Eagle's Eye" is being made at the Wharton studios, and the benefits of the performance are being turned over to the War Chest Fund of Tioga County.

Practically the entire staff of The Whartons is being used in presenting the play, from the actors on through to the business and press departments. Even the stage settings are from the studios, taken to the theater at night and brought back to the studios in the morning, that no time may be lost on the production of the serial.

Rapid Bookings on Hart Re-Issues.

W. S. Griswold, of the Wisconsin Film Corporation, reports that three W. S. Hart reissues being handled by W. H. Productions are being booked so rapidly in Wisconsin that the prints are scheduled far ahead of the supply, and that reports from exhibitors indicate they are doing a record breaking business with "The Bandit and the Preacher."

Comments

General Film Company.

THE RETURN OF O'GARRY.—Ned Finley in this two-reel offering reappears in the character of O'Garry of the Northwest Mounted Police. It is an interesting melodramatic story of adventure with cattle rustlers, with several good locations and a satisfactory supporting cast, but there are some quite evident faults in direction. Reviewed in last week's issue.

Bluebird Photoplays Corporation.

THE MARRIAGE LIE, April 27.—A five-reel number, adapted by Harvey Gates from a story by Blair Hall, and directed by Stuart Payton. Carmel Myers, Harry Carter and Kenneth Harlan have the chief roles. The story is familiar in plot, but new and different in development; it holds the interest strongly. Reviewed at length elsewhere.

Famous Players-Lasky Corporation.

THE TIGER MAN (Artcraft), April 1.—Written by J. G. Hawks and directed by William S. Hart, who plays the leading role, this picture has a good story, but its possibilities are not all brought out. A longer review is printed on another page of this issue.

UNCLAIMED GOODS (Lasky), April 15.—Vivian Martin is properly cast in this five-part picture which has a novel plot and is sprightly and entertaining all the way through. It is reviewed at length on another page of this issue.

Fox Film Corporation.

A WAITER'S WASTED LIFE (Fox-Lehrmann), April 7.—A roaring comic picture with witty subtitles and fresh ideas that positively compel hearty laughter. It is surely a winner, of that there can be no doubt. For a longer review see another page of this issue.

THE BLINDNESS OF DIVORCE (Fox Standard), April 7.—A six-reel melodrama, well directed, clearly written and, for the best part, acted with an emotional power that tells strongly. It is subtitled to make a preachment, but the message which teaches the horror of divorces is not necessarily accented in the story or the plot. We review it at more length on another page of this issue.

Goldwyn Pictures Corporation.

HEART OF THE SUNSET (Goldwyn Special).—A five-reel Rex Beach picture of the Border. The plot follows the accepted pattern of Western romance and has for its exciting climax the attack on the lonely cabin and the rescue at the last minute by vigilante cowboys. It will probably prove a quite acceptable offering. A review was published in last week's issue.

Greater Vitagraph, Inc.

THE GIRL FROM BEYOND, April 15.—Nell Shipman and Alfred Whitman have the leads in this Blue Ribbon Feature written by Cyrus Townsend Brady. The story starts off well and drops badly before the finish. It is given a longer review on another page of this issue.

W. W. Hodkinson Corporation.

AN ALIEN ENEMY (Paralta).—Louise Glaum does excellent work in this propaganda picture written by Monte Katterjohn. It is reviewed at length on another page of this issue.

Ivan Film Productions.

CONQUERED HEARTS.—A freshly interesting picture of the rise of a famous screen star. It is convincing as a whole and is filled with good playing and direc-

tion. We think it can safely be depended on as a popular hit. For a longer notice see elsewhere in this issue.

George Kleine System.

THE ART BUG (Edison), April 10.—One of the "Girls You Know" series, which is being produced from life sketches by James Montgomery Flagg. The production is well made and will be enjoyed especially by those who have had a glimpse of life in Greenwich village, of which something of a burlesque is given in this picture. Dorothy Wallace plays the title role. A review was published in last week's issue.

Metro Pictures Corporation.

THE LANDLOPER, April 1.—This five-reel picture features Harold Lockwood as a millionaire who becomes a tramp to win a bet and succeeds in finding love and real purpose in life. It is a romantic story that runs easily and smoothly and will be pleasing to this star's admirers. Reviewed in last week's issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 13 (Mutual), April 14.—Considerable of a military nature appears in this issue of the Screen Telegram. Twelve thousand men marching out from Camp Meade in parade, enthusiasm in the Loan drive stirred by tank in New Orleans, and troops being showered with flowers. Negroes being baptized in the river at St. Louis, Mo.; President Wilson with the White House executive facing the camera on behalf of the farm drive, and men of the navy at San Diego forming a human flag are other items of interest.

HER HELPING HAND (Strand), April 16.—An ordinarily entertaining number of the Billie Rhodes comedies. The plot centers about the attempt of a rival lover to stir up strife between the other two of the triangle. By forging a record in the other man's diary he only succeeds in driving the two closer together in an affair which ends in their betrothal.

Pathe Exchange, Inc.

THE BUSY INN (Pathe-Russian Art Film), April 14.—A five-reel comedy, based on a play by Alexander Ostrovsky. This is a novel and laughable Russian character offering, unusual both in plot and treatment. The scenes occur at a country inn in Russia, the landlord of which is a highwayman of the Falstaffian type. Reviewed at length elsewhere.

RULER OF THE ROAD (Pathe Play), April 21.—A five-reel number, based on a novel by Jeanette Lee, entitled "Simeon Tetlow's Shadow." The offering is made remarkably strong by the character work of Frank Keenan as Simeon Tetlow, a railroad president of the old time slave-driving type. The story itself holds the interest from start to finish. Reviewed at length elsewhere.

HEY THERE! (Rolin-Pathe), April 28.—A laughable comedy number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold follows a moving picture girl to the studio, where he contrives to gain admission. He plays the part of janitor in order to be near her. There is some deft and amusing small business running all through this.

THE UNTOLD SECRET (Pathe), April 28.—Episode No. 8 of "The House of Hate." This begins with the rescue of Pearl from the clutches of the Hooded Terror, who attempted to infect her with the super-tox germs. She and Harvey Gresham are lured to the office of a shyster lawyer named Grimlisk, who claims to have the secret. They are made prisoners, but Pearl makes a sensational escape by crossing on a rope between high buildings, with Gresham following. The terror again appears in the later scenes.

PICTURESQUE WALES (Pathe), April 28.—A tinted scenic number showing the rugged surface and moorlands of this attractive country. The town of Llangollen, with its quaint houses and pleasant environs, is also shown. This makes a charming half-reel.

PICTURE SPOTS IN ENGLAND (Pathe), April 28.—On same reel with above. This gives a series of views taken in Worcester county, in the town of Doitwich, and along the Irish sea. It is diversified and entertaining, the scenes being in fine tints.

Select Pictures Corporation.

UP THE ROAD WITH SALLIE (Select).—Made from the novel by Francis Sterritt, this five-part comedy is one of the brightest entertainments, starring Constance Talmadge. A longer review is printed on another page of this issue.

Triangle Film Corporation.

WHO KILLED WALTON, April 14.—J. Barney Sherry and Mary Mersch head the cast of this five-part photodrama. The interest in the murder is fairly well sustained. The picture is given a longer review on another page of this issue.

THE LAW OF THE GREAT NORTHWEST, April 14.—Margery Wilson is the featured player of this five-part story of the Canadian Northwest. It is well acted and produced. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS, NO. 48 (Universal), April 6.—Opening of the season at Atlantic City; capture of German raider by Yankee warship; King George opening British parliament; Roosevelt pleading for the Liberty Loan, and numerous other subjects appear in this diversified number.

ANIMATED WEEKLY, NO. 19 (Universal), April 10.—A glimpse of new fashions in bathing suits at San Francisco heads this number. Bird Millman, the tight rope queen, selling war bonds, and many other stars of the stage and screen are pictured in the same good work. Cartoons by Hy Mayer and other features are included.

AIDS OF A NATION (Universal), April 15.—The first episode of a new series of five installments, two reels each. This pictures the activities of the Boy Scouts of England, and was taken under direction of Lieut. Gen. Sir Robert S. S. Baden Powell. The story concerns two boys, one rich and the other poor, who have adventures with a horse thief named Gypsy Don. The number has a strong juvenile interest and gives an excellent idea of the Boy Scout movement abroad. The story interest is not intense, but natural and quite pleasing.

A RURAL RIOT (L-KO), April 24.—A knockabout comic number, with Gale Henry, Hughie Mack and Dave Morris in the cast. The plot, which is slight, centers about the elopement of a lady vampire and a country youth. There are some fairly laughable moments in this, but it is not much above the average.

ON THE TRAIL (Universal), April 22.—Episode No. 2 of "The Boy Scouts to the Rescue." This number takes up the pursuit of Gypsy Don and Jack by the two friends, Skinnay and Buster. The miscreants are finally captured and Gypsy Don is sentenced to three months in jail. Skinnay and Buster join the Boy Scouts and the former begins to aid his mother and father in bettering home conditions. The plot interest is rather slight, but has a pleasing human element and gets hold of the sympathies.

IN THE LION'S CLAWS (Universal Special), April 22.—Episode No. 4. This opens with the rescue of Beth from the net with the lion, by Buck Masterson and his party. Her father, Capt. Johnson, is injured by a poisoned spear, cast by one of the natives. Beth has some further jungle adventures of an exciting character and is later taken before the native ruler, Rej Hari, who desires her for his harem. Buck fights for her, but the number closes with Beth still in danger. An interesting instalment.

THE SCARLET DROP (Universal Special), April 27.—A five-reel subject, written and directed by Jack Ford. Harry Carey and Molly Malone are featured, the story being one of the Civil War period. It is splendidly produced and holds the attention firmly. Reviewed at length elsewhere.

THE BULL'S EYE (Universal Special), April 29.—This, Episode No. 12, opens with Cody in jail for the barroom shooting, but he is released on confession of the man who was really guilty. Cora is seized by North and Sweeney, who carry her in the direction of Tendez, Mex. Lee and Cody pursue. The desert scenes are exciting and realistic.

A DESPERATE LOVE (Hy Mayer Comedy), April.—This number, concocted by Hy Mayer, despicts the adventures of a countrymen in the city. The scenes are interspersed with sketchy drawings which carry a good deal of Mr. Mayer's characteristic humor. There is not much plot to this, but it is entertaining.

World Pictures Corporation.

THE PURPLE LILY (World), April 22.—A story of the Canadian Northwest, this five-part photoplay has Kitty Gordon in the star role. It is not very well put together. A longer review is printed on another page of this issue.

Much Publicity For New Chaplin Comedy

TO assist exhibitors in the exploitation of "A Dog's Life," first of the new Charlie Chaplin comedies, and the only picture that the well-known artist has made in the past eight months, the First National Exhibitors' Circuit has got out a complete line of lithographic paper, window cards, lobby displays, lantern slides and press matter.

The lithographic posters, printed in full colors, include two different one-sheets, a three-sheet, a six-sheet and a twenty-four sheet. They all depict actual scenes in the comedy. This is the first time that a twenty-four sheet has ever been issued for Chaplin. Previous to this six-sheets were the largest posters got out for him.

Full sets of window cards and photogelatine lobby displays for each of the forthcoming eight comedies have been provided. A four-page press sheet also has been issued on "A Dog's Life," containing a complete supply of ready-to-clip matter and sample lay-outs of twenty-four different newspaper and program cuts available in various sizes. This is the first time in Chaplin's screen career that a press sheet of so comprehensive a nature has been issued on any of his individual releases, which is rather remarkable, considering the star's drawing-power and the wide interest of fans in his personality.

With the special idea of appealing to Chaplin's youthful admirers, a unique cartoon herald, picturing the big moments in Charlie's life from his birth in Paris twenty-nine years ago up to the appearance in the first of his new comedies, has also been published for free distribution. R. M. Brinkerhoff, well known for his daily cartoons in the New York Evening World, drew the pictures, which are sure to arouse much interest among the youthful patrons of the screen.

Walter Jacobson, manager of Jake's theater, Flint, Michigan, advises he is well pleased with the satisfaction "The Eagle's Eye" gave during the recent showing of the first three episodes in his theater.

* * *

Magnet Film exchange report many bookings on the Bessie Barriscale reissue, "Satan's Pawn," and predict it will be a popular subject with exhibitors during the summer months. They are also securing quite a number of return dates on the "Two-Gun Man" in "The Bargain," and state that the Mack Sennett Keystone comedies handled by W. H. Productions Company are being heavily booked throughout Greater New York.

Advertising Aids for Busy Managers

IN THIS ISSUE.

The Accidental Honeymoon (Arrow).
American Buds (Fox).
A Bachelor's Children (Vitagraph).
The Bandit and the Preacher (W. H. Productions).
The Blindness of Divorce (Fox).
Carmen of the Klondike (State Right Distributors).
Chase Me Charlie (Essanay).
The Face in the Dark (Goldwyn).
Mr. Fix-It (Artcraft).
The Hand at the Window (Triangle).
Honor's Cross (Goldwyn).
The Primitive Woman (American).
Playing the Game (Paramount).
The Purple Lily (World).
The Scarlet Drop (Universal).
Society for Sale (Triangle).
Social Ambition (Goldwyn).
Tarzan of the Apes (First National Exhibitors' Circuit).
Treasure of the Sea (Metro).
Twenty-One (Pathe).

"PLAYING THE GAME."

Paramount Presents Charles Ray in Julian Josephson's Story. Directed by Victor L. Schertzinger. Photographed by Chester L. Lyons. Production Supervised by Thomas H. Ince. Released April 22.

Cast.

Larry Prentiss.....Charles Ray
Moya Shannon.....Doris Lee
Matt Shannon.....Harry Rattanberry
"Flash" Purdy.....Robert McKim
Hodges.....Billy Elmer
Babe Fleur de Lis.....Lillian Lorraine

The Story: Larry Prentiss, a dissipated son of a millionaire who has left him a vast fortune, has been leading a wild life, and one night at a dinner given to some friends he knocks down and apparently kills Hickey Tret. In the belief that he is a murderer, Larry goes to Arizona to begin life anew. While there Larry has many adventures, including holdups, and he finally lands as a cowboy upon his own ranch, his identity being unknown to his employees. Here he meets and courts Moya Shannon, the daughter of the manager, and after a series of dramatic occurrences avows his love for the girl, who, of course, reciprocates.

Feature: Charles Ray as Larry Prentiss and Doris Lee as Moya Shannon.

Program and Advertising Phrases: Getting Into Trouble Is Easy. Getting Out Again Is Very Different.
Wild Youth, Wild Arizona, Wild Sensations.
Playing the Game Fast and Furiously.
When the East Goes West and Wins Out.
Not All the Wild Men Come From the West.
Splendid Argument for "Back to the Soil."
Booted and Spurred for Love's Conquest.
City Youth Holds His Own Against Opposition.
Vibrant With Thrilling Dramatic Action.
An Artistic Treat in Photoplaying.
Playing the Game for All It's Worth.

Stunt Suggestions: This is principally a Western play and "Western" stunts will serve excellently in advertising. Use the aids Paramount supplies. Hook a window display of athletic goods with announcement of a boxing episode in the picture. Get your house attached to the national advertising campaign Paramount is forwarding by framing the different adverts in your lobby.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"THE PURPLE LILY."

World-Pictures Present Kitty Gordon in a Drama of the Great Woods. Directed by George Kelson. Photographed by Lewis Ostland and Lucian Tinguy. Released April 22.

Cast.

Marie Burguet.....Kitty Gordon
James Caldwell.....Frank Mayo
Ruth (his wife).....Muriel Ostriche
Sir Philip Bradley.....Charles Welsley
Frank Farnsworth.....Clay Clement
Jean.....Henry West
The Cure.....Howard Kyle
The Doctor.....John Dudley
Emile (Indian Guide).....Carl Axzell

The Story: The picture tells of the adventures of Marie Burguet, a beautiful young mountaineer, who becomes tired of her monotonous mountain life and takes the first opportunity presenting itself to secure her share of life and adventure. Her steps lead her into various places, and she has all the adventure she could possibly desire. It is a strange and supremely fascinating story, and will positively hold the attention of any audience from beginning to end.

Feature: Kitty Gordon as Marie Burguet and Frank Mayo as James Caldwell.

Program and Advertising Phrases: She Wanted Excitement, and Got It.
Out of the Great Woods Into the Great World.
Thrills and Excitement in Vivid Photoplaying.
Realized Longings for Life and Excitement.
Thrills and Excitement in the Great World.
Heartless Woman Seeks Her Own Selfish Purposes.
Braving the World for Her Fill of Thrills.
Thrilling Tale of the Great Woods.
Kitty Gordon in Strikingly Dramatic Role.
A Gripping, Fast Moving, Unusual Photodrama.
The Woods Were Too Quiet for the Mountaineer's Wife.

Stunt Suggestions: Kitty Gordon is an exceedingly beautiful woman who may be advertised effectively with photographs and posters in the lobby, cuts in the newspapers, etc. A large banner, boldly lettered, would make a striking flash in the lobby if only worded thus, "Kitty Gordon's Back." Banners like these attached to wagons used in delivering merchandise around town should have the name of theater, attraction, and date as well.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"THE SCARLET DROP."

Universal Presents Harry Carey, featuring Molly Malone, in Jack Ford's Story. Scenarioized by George Hively and Directed by the Author. Released April 24.

Cast.

"Kaintuck" Cass.....Harry Carey
Marley Calvert.....Vester Pegg
Molly Calvert.....Molly Malone
Betty Calvert.....Betty Schade
Graham Lyons.....M. K. Wilson
"Mammy".....Martha Mattox
Buck.....Steve Clemento

The Story: Class hatred exists between the Casses of the poor quarters of a little Kentucky town and the aristocratic Calverts. The Casses are so despised that they are not even permitted to mingle with those of a higher social scale fighting the Southern rebellion. Years go by, and "Kaintuck" Cass becomes a highwayman, while the Calverts and the Graham Lyons enter the mining business. Molly Calvert goes to visit the Lyons, and is taken a prisoner by "Kaintuck," who is highly pleased when he sees he has captured a Calvert. Association makes each see the good qualities in the other, and they fall in love. "Kaintuck" is about to be apprehended by the officers, when Molly warns him, and he escapes. Lyons takes advantage of the financial straits of Molly's brother to get her in his power, but "Kaintuck" arrives in time to wreak vengeance and to save Molly.

Feature: Harry Carey as "Kaintuck" Cass and Molly Malone as Molly Calvert.

Program and Advertising Phrases: Harry Carey Star of Another Ripping Story of the Great West.
Feuds of Kentucky Ended When Love Enters.
Gripping Story of Kentucky's Aristocracy.
Dreams of Vengeance Thwarted by Love.
"Poor White Trash" Triumphant.
Bitter Contest Between Love and Vengeance.
Love Sweetens the Cup of Bitterness.
Stirring Drama of Love and Retribution.
Defending the Honor of an Enemy.
Aristocratic Pride Bends Before Poverty.
Defending the Family Name and Honor.

Stunt Suggestions: Dependence must be placed on advertising supplied. The story suggests nothing unusual in stunts or lobby displays. The expedient of having "sandwich men" advertise the feature in street tours may add to the interest.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"CHASE ME, CHARLIE."

Essanay Presents a Chaplin Jingle. Five-Part Version of Chaplin-Essanay Comedies. Released Through George Kleine's System on April 8.

Cast.

Charlie.....Charlie Chaplin
Edna, the girl.....Edna Purviance
Duke, the Durti Dog.....Leo White

The Story: Charlie rescues a girl from a hobo, and in appreciation her father gives him a job on his farm. Charlie falls in love with the girl, but when he learns that she has a sweetheart he leaves and obtains a position as a motion picture actor. He cannot forget the girl, how-

ever, and, losing his job, goes to work as a plasterer. He sees the girl of his dreams again, but, being unable to win her, quits his job. Later he again meets her, and this time his persistent wooing wins her love. But her father objects, for he wants his daughter to marry a count. They elope, but after a long and exciting chase the father catches the lovers, and takes his daughter home. Employed as a janitor of a bank, Charlie again meets his beloved. He saves her from thieves who have come to rob the institution, and her father out of gratitude consents to the wedding.

Feature: Charlie Chaplin and Edna Purviance.

Program and Advertising Phrases: The Best of Chaplin Comedies Rolled Into a Five-Act Scream.
British Version of Chaplin's Funniest Films.
The Jingle of a Great Laughter-Frolic.
Rhyming Subtitles Feature to Provoke Laughter.
Pathos and Chaplin Comedy for Five Acts.
Three Extra Acts of Chaplin Comedy Blend.
Scenes from Twelve Films Combined in One Feature.
Funniest Scenes and Swift Action Bring Laughs.
Brisk and Buoyant Chaplin Fun in Five Acts.
Two and a Half Times as Much Chaplin As Usual.
The Most Chaplin Ever in One Entertainment.
Charlie Chaplin's Best Fun in Wholesale Portion.
An Allopathic Dose of Chaplin Fun and Frolic.

Stunt Suggestions: There are so many Charlie Chaplin novelties in circulation that it would require a Yankee genius to think up a novel stunt at this late day. Chaplin is Chaplin, and his name and reputation is beyond all stunts.

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black and white stills. Portrait photos. Mats. Two styles each one and two-column cuts. Announcement slides. Press book.

"MR. FIX-IT."

Artcraft Presents Douglas Fairbanks, the World's Greatest Actor-Acrobat, in His Greatest Laughing Hit. Suggested by Ernest Butterworth. Produced by Allan Dwan. Photographed by Hugh McClung. Released April 22.

Cast.

Mr. Fix-It.....Douglas Fairbanks
Mary McCollough.....Wanda Hawley
Marjorie Threadwell.....Marjorie Daw
Reginald Burroughs.....Leslie Stuart
Aunt Agatha Burroughs...Ida Waterman
Aunt Priscilla Burroughs.....Alice Smith
Aunt Laura Burroughs..Mrs. H. R. Hancock
Uncle Henry Burroughs..Frank Campeau
Butler Jarvis.....Mr. Russell
Gideon Van Tassell.....Fred Goodwin
Olive Van Tassell.....Margaret Landis
Georgiana Burroughs,
Catherine MacDonald

The Story: It is Mr. Fix-It's theory that happiness is a habit, and that real happiness comes to those who make other people happy. In pursuance of this idea he enters the divided home of persons of great wealth, and proceeds to fix things physical and mental. There are two young women in the party who, although engaged to be married, are kept in hot water through fear of their future as the wives of their respective fiances. Mr. Fix-It gets busy along original lines when he learns the stories of the young women, and gets himself involved in serious trouble through his unique methods. Mr. Fix-It, after many rebuffs, emerges triumphant however.

Feature: Douglas Fairbanks as Mr. Fix-It, Wanda Hawley as Mary McCollough, Marjorie Daw as Marjorie Threadwell, and Leslie Stuart as Reginald Burroughs.

Program and Advertising Phrases: The Greatest of Douglas Fairbanks Hits.
Three Leading Women Assist Great Star.
Fairbanks Doing "Stunts" in High Society.
Fairbanks Makes Happiness a Habit.
The Smiling and Athletic Screen Favorite.
Fairbanks Does "Stunts" in Evening Clothes.
Mixing in With Millionaires and Society.
Showing the "Four Hundred" How to Be Happy.
Unusual and Logical Mirth-Provoking "Stunts."
One Laugh is Worth a Quart of Tears. Sure Cure for the Blues. Fairbanks Can Fix It.
Bring Along Your Grouch. Fairbanks Can Fix It.
Bring Your Broken Heart. Fairbanks Can Fix It.
Bring Along That Tired Feeling. Fairbanks Can Fix It.

Stunt Suggestions: Fairbanks wears evening clothes in this society comedy. There is good excuse to hook up with window displays of men's clothing and women's fine gowns. Use a picture of Fairbanks in evening clothes.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"SOCIETY FOR SALE."

Triangle Presents William Desmond in Ruby M. Ayres' Story. Prepared for the Screen by Charles J. Wilson. Photographed by Pliny Horne. Directed by Frank Borzage. Released April 21.

Cast:

Honorable Billy.....William Desmond
Phyllis Clyne.....Gloria Swanson
Lord Sheldon.....Herbert Prior
Furnival .....Chas. Dorian
Vi Challoner .....Lillian West
Lady Mary .....Lillian Langdon

The Story: Honorable Billy dissipates his fortune. Employed in one of London's modiste shops is Phyliss Clyne, who deceives Billy into believing that she is wealthy. Being in financial straits, Billy accepts her proposition to act as her escort and to introduce her into exclusive London society for a stipulated sum. While at a social function some months later, Billy breaks the agreement, but puts himself in right with the girl by presenting her to Lord Sheldon, who has been separated from his wife. Billy's curosity is aroused when she takes readily to the old gent, but he finds out when Lord Sheldon is killed that he was Phyllis' father. Billy realizes his error, is forgiven and the love which each has suppressed flames anew.

Feature William Desmond as Honorable Billy and Gloria Swanson as Phyllis Clyne

Program and Advertising Phrases:
Social Parasites Fatten on the Ambitions of Ambitious Weaklings.
Breaking Into Society Made Easy.
Shallow Pretences and Social Lions.
Social Upstarts Famishing for Fame.
The Shallow Mockery of Social Aspirations.
From Shop Girl to Society Queen.
Social Honors Won by Financial Force.
Love Enters When Hypocrisy Exits.
The Social Moth and the Financial Flame.

Stunt Suggestions: Showmen must depend for advertising upon the aids supplied by the distributor. The story does not invite special exploitation in the lobby or on the street. Fine displays of gowns in store windows may be hooked up with the feature using window cards, thus: "'Society For Sale' (name of theater and date) is a fashion show. Rich gowns of daring design will be a feast for feminine eyes." For a milliner's window: "Fine feathers make fine birds. See the Fashion Show in 'Society For Sale' (name of theater and date)."

Advertising Aids: One design each one, three and six-sheets. Special process are heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"BANDIT .ND THE PREACHER."

W. H. Productions Present W. S. Hart in C. Gardner Sullivan's Thrilling Western Story. Produced by Thomas H. Ince.

Cast.

Belle Shields.....Rhea Mitchell
The Bandit.....William S. Hart
"Sky Pilot," the Preacher..Robert Edeson

The Story: Belle Shields, who is in love with the bandit, meets and becomes much fascinated with "Sky Pilot," who comes to the litle mining town to preach the gospel of God. The bandit notices that Belle admires the preacher, and believing that he has lost her resorts to drink. In the saloon he gets into a fight over the girl with a number of men. He is getting the worst of it, when the minister comes to his aid. The preacher succeeds in reforming the bandit and also Belle, and later marries her. Belle meets a former girl acquaintance, who introduces her to Jack Malone. Partly intoxicated, Malone kisses Belle. The bandit hears of it, and, although he has reformed, determines to avenge the wrong. In a pistol battle with the bandit, Malone is killed, and Belle is assured of a life of happiness as the preacher's wife.

Feature: William S. Hart as the Bandit, Rhea Mitchell as Belle Shields, and Robert Edeson as "Sky Pilot," the Preacher.

Program and Advertising Phrases: A Typical Hart Picture With a Punch in Every Scene.
Hart's New Character Done in a New Way.
Full of Adventure and Excitement.
Hart's Personality and Magnetism Triumphant.
Hart Does the Best Work of His Career.
Every Scene and Situation a Thriller.
Vital Picture of Real Western Life.
An Intensely Interesting Western Story.
Vivid Portrayals of Real Western Life.
Big Situations and Tense Thrills Abound.

Stunt Suggestions: Let a masked horseman dressed like W. S. Hart ride through the streets. Have boys travel with him on the sidewalks handing out circulars and "throw-aways." Any good "stunt" of "Western" class may be used to create interest.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. Cuts. Mats. Lobby displays. Heralds. Press book.

"HONOR'S CROSS."

Selexart Pictures, Inc., Presents Rhea Mitchell in H. B. Daniels' Scenario. Directed by Wallace Worsley. Photographed by L. Guy Wilky. Released by Goldwyn as a Special Feature.

Cast.

Jane Cabot.....Rhea Mitchell
Hon. Thomas Dolan.....Herschel Mayall
Lee Stevens.....Edward Coxen
His Father.....Jos. J. Dowling
Jim Cabot.....Roy Laidlaw
Marian Cabot.....Adele Farrington

The Story: When her mother, who is eking out a meagre existence as a singer in a dance hall, falls ill, Jane Cabot takes her place. Thomas Dolan, a politician and owner of the resort, is struck by the beauty of Jane, and makes advances to her. She repulses him, and Dolan discharges her. Jane's dissolute father kills a man, and is sentenced to be executed. When Mrs. Cabot appeals to Dolan to secure the release of her husband he promises if Jane will do his bidding. The mother thinking more of her good-for-nothing husband than her daughter's

honor implores Jane to become the mistress of Dolan. Jane finally succumbs to her mother's pleadings, but is saved from the sacrifice by Lee Stevens, her sweetheart. Jane's father dies.

Feature: Rhea Mitchell as Jane Cabot and Edward Coxen as Lee Stevens.

Program and Advertising Phrases:

Simplicity Tempts the Powers That Prey.
Heroic Struggles Against Desperate Odds.
Saving Herself Despite Acute Opposition.
The Strength of Innocence Thwarts Intrigue.
Thrilling Drama of New York's Cabaret Life.
Real People Revealed in Real New York Life.
Honor's Hopes Make Dreams Come True.
Lessons in Strength for Weaklings.
Trials and Temptations Beset the Innocent.
Simple Story of Heroic Conduct.
Cross of Honor Bestowed for Virtue's Sake.
Shows How the Other Half Live.
Love and Constancy Win Heroic Battle.

Stunt Suggestions: In factory towns the picture will have great appeal to working girls and their families. Special efforts should be made for an advertising campaign especially directed to further that appeal. Street and lobby stunts may not be consistently adapted to the story.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"THE HAND AT THE WINDOW."

Triangle Presents John A. Morosco's Story. Scenarioized by Charles Mortimer Peck. Photographed by C. G. Peterson. Directed by Raymond Wells. Released April 21.

Cast.

Roderick Moran.....Joe King
Laura Bowers.....Margery Wilson
Tony.....Francis McDonald
The Calabrian Kid.....Irene Hunt
O'Brien.....Aaron Edwards
Inspector.....Arthur Millett

The Story: Roderick Moran, a detective sergeant, secures the conviction of Tony Branchierre, a counterfeiter. As he is being taken away he hurls a threat at the detective, declaring that if he should ever get married he will be killed. Moran, who is a bachelor and living in a boarding house, falls in love with Laura Bowers, and when he and Laura are married the threat made by Tony fills him full of fear. He is relieved upon hearing that Tony, in trying to escape from prison, was shot and killed. An attempt to assassinate Moran is made as he is sitting by a window in his new home. The assailant escapes, but Laura finds a fingerprint on the window which is identical to Tony's. Laura investigates, and discovers that Tony had married a girl known as "The of Tony's with a wax mold and that she fired the shot.

Feature: Margery Wilson as Laura Bowers and Joe King as Roderick Moran.

Program and Advertising Phrases: Study in Criminology Done in Mystifying Photoplay Presentation.
Solving Prints of a Dead Man's Fingers.
Thrilling Detective Story With Baffling Plot.
A Story to Baffle the Plot Detectives.
Counterfeiter Seeks Vengeance from the Grave.
Clever Detective Work Solves Deep Mystery.
Finger Prints Tell Their First Lie.
Vendetta of Vengeance Frustrated by Clever Girl.
Fascinating Interest in Clever Detective Story.
Sustained Interest in Clever Crime Play.
Photographic Trickery Discloses Mystery.

Stunt Suggestions: Transfer two or three thumb-prints to postal cards for your mailing list. Have printed on the cards, "'The Hand at the Window' (name of theater and date) will explain these mysterious markings through clever detective work." Street and lobby "stunts" will be hard to invent. Let the newspaper advertising indicate the mystery plot, and the detective work to lend interest to the attraction. There is always general appeal in a detective or mystery story.

Advertising Aids: Two one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x 14 and 22x28. Electros and mats. Press sheets.

"SOCIAL AMBITION."

Selexart Presents Rhea Mitchell and Howard Hickman in a Powerful Drama Reflecting Social Aspirations. Story by William E. Wing; Directed by Wallace Worsley; Photographed by Robert Newhard. Special Goldwyn Feature.

Cast.

Vincent Manton.....Howard Hickman
Rose.....Rhea Mitchell
Lucille Manton.....Katherine Kirkham
Big Dan Johnson.....Noah Beery
Old Joe, a prospector.....Jos. J. Dowling

The Story: Vincent Manton, a playwright, loses practically all of his fortune through speculation superinduced by the social ambitions of his wife. She divorces him, and he gives her what is left of their money. Manton becomes a derelict, and, drifting to Alaska, arouses the pity of Rose, foster daughter of the proprietor of the dance hall there. Her kindly admonitions to cease drinking are resented, and the crowd attack him. He is almost killed, but Rose nurses him back to health. She helps him to rehabilitate himself, and the two are subsequently married. Manton goes prospecting, and strikes it rich, and while in the East, where he has gone to incorporate his new mine, he encounters his former wife, who tries to win him back. Meanwhile Rose is ostracized by her friends for having married Manton, whom they assert will never return. Manton upbraids the women who would have him again for his money, and returns to Rose and their little son.

Feature: Howard Hickman as Vincent Manton and Rhea Mitchell as Rose.

Program and Advertising Phrases: Here Is a Gripping Drama of Redemption.
How Love of Gold Betrayed Woman's Purpose.
Love Conquers Where Wealth Fails.
Faithful Reflection of Life and Character.
Thrilling Drama of True Love Requited.
The Story of a Man's Redemption.
A Wife for Money, or a Wife for Love?
Love and Constancy Money Cannot Buy.
Brilliant Presentation of Social Problems.
Two Screen Stars in Tense Dramatic Union.
Strong, Upstanding Drama of Modern America.
Gripping Situation and Tense Heart Appeal.
All That Is Best in Screen Entertainment.
Social Ambition and the Curse of It.

Stunt Suggestions: Gold found in the dust from a door-mat turned the scale of fortune in the story. Have perambulator signs read, "Watch the Dust in Your Door Mat—It May Be Full of Gold. See 'Social Ambition' at (name of theater and date), Then You Will Have the Proof." Carry a line in your advertising: "'Social Ambition' Is Wrecking Happy Homes Every Day. 'Social Ambition' is the Curse of American Life, etc." Try to interest social organizations in the attraction. Play up the "Society" element of your community. Use liberally of the advertising furnished with the offering.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"CARMEN OF THE KLONDIKE."

Selexart Presents Clara Williams in Monte M. Katterjohn's Thrilling Photodrama. Directed by Reginald Barker. Distributed by State Right Distributors, Inc.

Cast.

Dorothy Harlan.....Clara Williams
"Silk" McDonald.....Herschel Mayall
Cameron Stewart.....Edward Coxen
Saleratus Joe.....Joseph J. Dowling

The Story: "Silk" McDonald learns that Dorothy Harlan has gone to the Klondike to meet her sweetheart, Cameron Stewart, and plans to get her into his clutches. McDonald not only has Stewart drugged, but also has one of the girls of the dance hall pose as the mistress to Stewart. Shocked at her sweetheart's apparent unfaithfulness, Dorothy decides to remain at the dance hall, and proceeds to lead McDonald on. Stewart regains his senses, and months later loses every cent in a card game with McDonald. He then starts out for Yukon to obtain more gold. McDonald hears of it, jumps Stewart's claims, but through the instrumentality of Dorothy they are recorded in the name of Stewart. McDonald resorts to a subterfuge to get Dorothy to his home, but she is saved from his wickedness by Stewart. McDonald is killed, and after explanations Stewart and Dorothy are united.

Feature: Clara Williams as Dorothy Harlan, Edwards Coxen as Cameron Stewart, her sweetheart, and Herschel Mayall as "Silk" McDonald, the villain.

Program and Advertising Phrases: Stirring Story of Gripping Appeal.
The Surge and Force of Frontier Life.
True Love Disclosed in Land of the Midnight Sun.
Cupid Jumps a Rival Claim and Proves Up.
Heart of Gold in the Land of Nuggets.
Thrilling Drama of the Far North.
Gripping Scenes in Thrilling Photodrama.
True Love Overcomes Intrigue and Vengeance.
Three Stars in Sensational Photoplay.
Exciting Scenes and Sensational Episodes.
Beautiful Vistas of the Frozen North.
True Love Heeds the Call of the Klondike.
Wrongs Adjusted by the Code of the Klondike.

Stunt Suggestions: Lobby decorations should take on Klondike atmosphere. Cotton-batting may be used to represent snow in trimmings. Guns, shovels, and pick-axes may be conspicuously placed to add to the effect. If you can get cedar branches or evergreens they will assist in making the lobby attractive.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. One, two, three and four-column advertisements. Lobby displays, 8x10, 11x14, 22x28. Slides. Press book, which includes music cue sheets.

"TWENTY-ONE."

Pathe Presents the Anderson Burton Co.'s Comedy, Starring Bryant Washburn. Screen Version of George Randolph Chester's Story. Released April 7.

Cast.

Jimmy Mufferton and "Battling Dave Carey .....Bryant Washburn
Dixie Charlton.....Gertrude Selby

The Story: When Jimmy Lufferton, who has been raised by his aunt and uncle as a "pampered darling," reaches his majority he, at the instigation of Maggie Curtis, the maid, rebels. He inherits his late father's fortune, and, starting out to seek adventure, meets Dixie Taylor. Jimmy learns that he has a double in Dave Carey, a member of a boxing club,

and prevails upon Dave to change places with him for twenty-four hours. Jimmy is informed that he possesses a knock-out punch, and he no longer fears Joe, Dixie's brother, who interfered with his love making. At Jimmy's home Dave falls in love with Maggie, causing her discharge, and later he rescues Dixie from her runaway horse. Many funny complications follow, and the girls almost get their wrong husbands-to-be on account of their resemblance, but Jimmy and Dave straighten things out, and all ends happily.

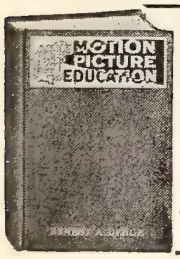
Feature: Bryant Washburn as Jimmy Mufferton and "Battling Dave Carey," and Gertrude Selby as Dixie Charlton.

Program and Advertising Phrases: Comedy Results of a Domestic Rebellion.

The Mollycoddle With a Knock-Out Punch.
Strange Adventures of Mysterious "Doubles."
Double's Double Adventure and Troubles.
Mix-ups Multiply When "Doubles" Mix In.
Laughable Results of Strange Adventure.
Bryant Washburn Brilliantly Plays Double Role.
Screen Reflects Rousing Comedy Situations.
The Merriest of Screen Comedies.
Corking Love Story Enlivened by Adventures.
Cupid Indulges in Lively Comedy Mix-ups.

Stunt Suggestions: The lobby may be effectively decorated with all sorts of sporting togs and paraphernalia; particularly boxing gloves, etc. Cards should be painted to couple the various exhibits with the story, events in a sporting club forming the principal element of the plot. It will be well to interest local sporting organizations in the exhibition either by circular letters or anouncements in the newspapers.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.



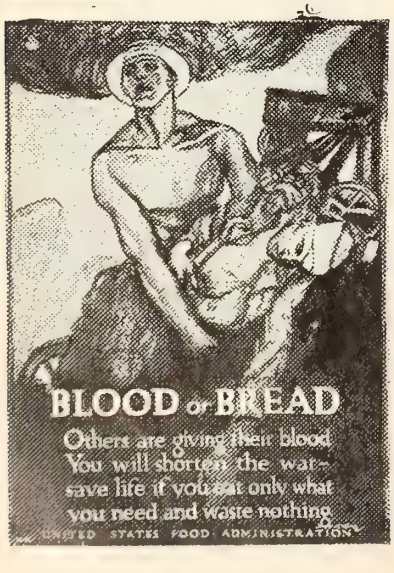
Something new, important and practical.

What are the uses of motion pictures? How can I employ them in my work? What will it cost? All these questions—and many more—fully covered in this new book by Ernest A. Dench.

Cloth, 12mo. Price, postpaid,

$2.00

THE STANDARD PUBLISHING CO., Desk 24, CINCINNATI, O.


BLOOD or BREAD
Others are giving their blood
You will shorten the war—
save life if you eat only what
you need and waste nothing
UNITED STATES FOOD ADMINISTRATION

WE have not missed an issue of this paper in seven years.

We have grown with the industry and have always done our utmost to keep a step ahead on your advertising wants—

In this time we have helped turn many a "movie" into a full fledged theatre by dignifying the lobby with a proper decoration besides furnishing up-to-date and timely advertising matter to correspond with the "Show Window"—

But Today

We are going to ask you to follow us in another and a more important matter.

We are going to ask you to do as we have done and that is Put Every available "penny" you possess behind our magnificent government in the most trying moment of her existence. GERMANY'S DEFEAT MUST BE COMPLETE and there must be aroused the Spirit of PAUL JONES, the most gallant figure in naval warfare the world ever knew, who when hitching his sinking ship to the enemy's—all aflame and shot to pieces—shouted back when asked if he had surrendered:

"Why, —— your soul, I have just begun to fight."

We are "just beginning to fight." All previous "touches" which our government made were get-ready loans—with that Six Billion we started our organization—and from now on You Will See Results and You Will Get the Safest and Best Investment in the World for the Use of Your Money—to Make Your Fireside Safe. These Bonds will sell for $120.00 per hundred 7 Days after hostilities cease.

Buy a

Liberty Bond

and have a Winning Bet on

OUR VICTORY

Kraus Manufacturing Co.
220 West 42d Street, New York

"THE PRIMITIVE WOMAN."

Mutual Presents the American Film Co.'s Comedy Drama, Starring Margarita Fischer. Directed by Lloyd Ingraham. Released April 15.

Cast.

Nan Graythorpe.....Margarita Fischer
Professor Learned.....Jack Mower
Ned Graythorpe.....Millard Wilson
Mrs. T. Ashbury Graves.....Emma Kluge
Nell Graves.....Helen Howard
Ida.....Molly McConnell
Edward Burnham.....Edward Peil

The Story: Professor Learned, a writer on prehistoric subjects, abhors modern women, and leaves for the mountains to write a story on primitive women as compared with the women of today, using as a type of modern woman Nan Graythrope, a young girl who surprised him with her daring dance, "The Eskimo Fling." Nan, determined to change the professor's views, repairs to the cabin of a woman friend, and, after donning primitive garb, rolls down a hill, landing in front of the professor. He, believing that she is a girl of nature and badly injured, takes her to his home to train her. Nan does not reveal her identity, and the professor falls in love with her. Nan's brother, Ned, trails her, and she tells him of her plan. In conventional garb she visits her brother and mother at the hotel, and learns that the people are speaking about the professor and his "wild girl." Nan brings her mother and brother to the professor's lodge. He denies that he is harboring a girl of the primitive type, but then he recognizes Nan, and declares that modern women are the women for him.

Feature: Margarita Fischer as Nan Graythorpe and Jack Mower as Professor Learned.

Program and Advertising Phrases: Lovely Woman Gets Back to Nature.
Dainty Margarita Fischer in Fascinating Role.
Spending Her Days Close to Nature.
Girl of the Woods Shocks the Community.
Prehistoric Garb in Modern Settings.
Daring Dance Shocks Staid Society Matrons.
College Professor Gets Enough of the Ancients.
How the "Eskimo Fling" Won a Husband.
Unusual and Startling Effects in Photoplaying.
Taking the Conceit Out of High-brows.
Engaging Specimen of the Primitive Woman.

Stunt Suggestions: Rather hard to suggest "stunts" for this unusual theme. Dependence had best be placed in newspaper and lobby advertising provided by the distributor.

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

"TARZAN OF THE APES."

First National Exhibitors' Circuit Presents an Amazing Cinema Production Based on Edgar Rice Burroughs' Famous Story of Same Title. Directed by Scott Sidney.

Cast.

Tarzan.....Elmo Lincoln
Tarzan as the Boy.....Gordon Griffith
His Father.....True Boardman
His Mother.....Kathlee Kirkham
Jane Porter.....Enid Markey
Prof Porter, her father..Thomas Jefferson
The Bar Maid.....Bessie Toner
Binns.....George French
Captain of the Fuwalda.....Jack Wilson
Greystoke's Brother.....Colin Kenny
Greystoke's Father.....Colin Kenny

The Story: En route to Africa the ship's crew mutinies, but Binns, one of the number, saves Greystoke and his wife, and they are landed on the coast of Africa. A tribe of apes later enters Greystoke's cabin, kills him, and an ape that has lost

her offspring takes his motherless baby boy and raises him as an ape. A scapegrace brother of Lady Greystoke marries a bar maid. Binns, who was captured by Arabs, escapes, meets Tarzan, the child who is being reared by the ape, teaches him to read, and then leaves for England, where he relates his story to the bar maid, who has now become Lady Greystoke. Jealous of Tarzan she has Binns incarcerated. He escapes, and again tells his story. A party sets out to rescue Tarzan. They find his hut, which is attacked by a lion. Tarzan kills the beast, and rescues Jane Porter, who is inside the cabin. Later Tarzan rescues Jane from irate natives, and brings her back to the cabin. As he is leaving Jane calls him back, and tells him she loves him.

Feature: Gordon Griffith as Tarzan and Enid Markey as Jane Porter.

Program and Advertising Phrases: The Wonder Film of the Period.
Darwin Was Right, All Right.
Strange Picture of Jungle Life.
Thrills, Startles, Entertains.
It Thrills and Educates. Great Tale of Adventure.
Real and Rare $300,000 Production.
Its Magnitude Must Be Seen to Be Realized.
Weird, Vivid, Sensational Romance.
Like Nothing Ever Before Seen.
It Stands Behind and Makes Good Its Advertising.
It Is Thrilling and Entertaining.

Stunt Suggestions: Most of the foregoing lines are excerpts from New York dailies. They are comments of the reviewers. The distributor will furnish Harry Reichenbach's "Campaign Book," giving advertising stunts and suggestions; forms for display and prepared press notices. You cannot get full value out of your opportunities unless you have this book. There is too much to reproduce here, and it will be only of interest to exhibitors who play "Tarzan" at all events.

Advertising Aids: Sensational ones, threes and six-sheets, descriptive twenty-four-sheets. Window cards. Half tone descriptive one-sheets. Postal cards of an unusual nature. Cut out heralds. One, two and three-column advertisements. Mats. Photos of Elmo Lincoln, Enid Markey, and other featured players.

"AMERICAN BUDS."

William Fox Presents Screendom's Baby Grands—Jane and Katherine Lee—in Kenan Bual's Own Story and Production. Released April 21.

Cast:

Jane and Katherine, Orphans, Jane Lee and Katherine Lee
Colonel Harding.....Albert Gran
Cecile and Ethel, his daughters, Regina Quinn and Lucille Southerwaite
Emily .....Nora Cecil
Bob Dutton .....Lesle Austin
Robert Duncan .....H. D. Southard
Sam .....William Hays
Mrs. Swartz .....Maggie Weston

The Story: Cecile, the youngest daughter of Colonel Harding, is loved by Captain Robert Dutton and Rupert Duncan, who is holding a commission in the American army, but who was formerly a lieutenant in the Austrian army. Captain Dutton wins Cecile, but their happiness is soon blighted by a letter which Emily, the Colonel's sister, finds and which leads her to believe that Jane and Katherine, two of the children at a nearby orphanage, are his. The Colonel brings the matter to Dutton, who, without an explanation, takes the kiddies. Duncan, who is working in the interest of Austria, receives word from his government to steal the plans that Dutton is working on. Jane sees him, gives the alarm, and Duncan is mortally wounded. Dying, he confesses that the children are his and that his wife was the Colonel's oldest daughter with whom he had eloped while in the Philippines. This announcement results in a reconciliation between Dutton and Cecile.

Feature Jane and Katherine Lee as the orphans; Regina Quinn as Cecile Harding, and H. D. Southard as Robert Duncan.

Program and Advertising Phrases:
Lee Kiddies Are Real Stars of Filmdom.
William Fox's Baby Grand Stars in Great Roles.
See Jane and Katherine Lee in Khaki.
Sparkling Drama Blooming with Childish Appeal.
Fox "Kiddies" Are Real "Baby Grand" Stars.
Little Jane Lee, the Irresistible Comedienne.
Katherine Lee, Dainty Lady of the Screen.
Small in Size, But Big in Reputation.
The Screen's Youngest Stars Grow in Favor.
Mirth is Jane Lee's Middle Name.
Offering Real Novelty in Screen Drama.
Romantic Drama in Sparkling Raiment.
Full of Thrills and Full of Fun.

Stunt Suggestions: Wm. Fox furnishes a campaign book that every exhibitor who plays this feature should insist upon getting from the supplying exchange. It is especially designed to get the money with press work, advertising copy and "stunt" suggestions.

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slides. Mats and press sheet free.

"TREASURE OF THE SEA."

Metro Presents Edith Storey in a Romance of the West Coast. Story by Leighton Osmun; Scenario by Mr. Osmun and Albert Shelby Le Vino. Photographed by William Thompson. Directed by Frank Reicher. Released April 22.

Cast.

Margaret Elkins.....Edith Storey
Jim Hardwick.....Lew Cody
Henry Ames.....Lewis Willoughby
Thomas Elkins, Margaret's father, Josef Swickard
Harris.....William De Vaull
Manuel, the half-breed.....Toto De Crow

The Story: Believing if the wealthy Thomas Elkins and his daughter, Margaret, were brought to his level that Margaret would consent to marry him, Henry Ames, an unscrupulous lawyer, ruins Elkins financially by misusing the power of attorney given him by Jim Hardwick. Elkins assumes that Hardwick is responsible, and goes West to recuperate. Margaret, who chances to meet Hardwick, who is in the West on business, plots to secure revenge upon the man she, too, believes has ruined her father, and effects his capture as he is having bullion removed from a wreck. But when

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

"Son,-I guess it's up to you!"

It's up to the boys at home to help those at the front. But these boys—regardless of age or creed—must be equipped—morally and physically—for national tasks. Your support of the Boys' Club Federation in extending its BOY mobilization here—to back up *your* boy, husband, brother, son—in France—is a patriotic duty. More Community Boy Clubs, under expert supervision, are needed.

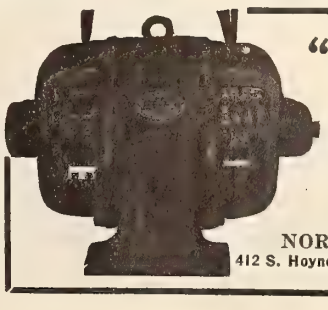
Will You Send A Contribution NOW?

Already 121 Clubs have been established in 86 cities. Work is commended by Government officials as an important war measure. Money is needed NOW to extend the work throughout the U. S. Will YOU send $1—or $5—or $25—or more—NOW? Address

C. J. ATKINSON, Secretary

BOYS CLUB FEDERATION
1 Madison Ave., New York

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Ames appears she learns that he is the guilty man, and he gets what he deserves. Hardwick, who has fallen in love with Margaret, whom he calls his "treasure of the sea," tells her of his love, and the two look forward to a life of happiness.

Feature: Edith Storey as Margaret Elkins and Lew Cody as Jim Hardwick.

Program and Advertising Phrases: Treasures of the Deep Cast Up by the Sea.
Gold Found and Lost, but Love Remains.
Love, the Greatest Treasure of Land or Sea.
True Love More Precious Than Gold.
Intrigue and Villainy Thwarted.
Sensations Multiply, Thrills Abound.
Love's Great Reward Is Lasting Happiness.
Happiness Comes When Love Holds Sway.
Love's Victory Over Intrigue and Villainy.
Love's Greatest Gift Is Trusting Faith.
Thrills and Sensations Grip Attention.
Thrilling Romance of the Gold Coast.

Stunt Suggestions: The story does not lend itself to street or lobby stunts to very good advantage. Depend upon the advertising aids supplied by the exhibitor, plus the popularity of the star. Newspaper advertising would prove the most fruitful dependence.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"THE BLINDNESS OF DIVORCE."

William Fox Presents, in Standard Pictures, Frank Lloyd's Social Problem Play. Directed by the Author. Photographed by Billy Foster. Released April 7.

Cast:

John Langdon.....Charles Clary
Florence Langdon.....Rhea Mitchell
Florence Langdon, as a child, Nancy Caswell
Stanley Merrill.....Bertram Grassby
Edward Hopkins.....Marcus Robbins
Robert White.....Willard Louis
Bruce Livingston.....Fred Church
Chief Detective.....Al Fremont

The Story: John Langdon neglects his wife and baby daughter in the interest of his business, and finds her in the arms of Stanley Merrill, an old suitor, when he comes home from the club. Although Mrs. Langdon is guiltless of any wrong he refuses to listen to her explanation and they are divorced. Years later the daughter becomes the wife of Bruce Livingston, the district attorney. Robert White, his political opponent, in an effort to discredit him for re-election, hears that the mother of the wife of Livingston runs a notorious resort. White secures an audience with Mrs. Livingston, revealing to her what he has learned. She goes to investigate. The house is raided and she is arrested. Neither his wife nor her mother makes an explanation, so Livingston resorts to the divorce court. Fearful that her daughter might meet the same fate that she has met the mother takes the stand and tells her story. Recognizing in the judge her former suitor, Stanley Merrill, she exclaims: "And there is the moral coward who might have saved me from all this." The district attorney and his wife are reconciled.

Feature Rhea Mitchell as Florence Langdon, Charles Clary as John Langdon, her husband, and Bertram Grassby as Stanley Merrill.

Program and Advertising Phrases:
Presenting Divorce in Its True Light.
Divorce Undermining Morals of the Nation.
A Play to Stir the Conscience of the Community.
The Greatest of All Social Problems Solved.
Camera Art Reveals the Monster of Divorce.
Greatest of Social Evils Shown in Strong Photoplay.
"Easy Divorce is a bane to any Nation."—Roosevelt.
"Divorce—An incitement to unhappiness and immorality."—Roosevelt.
Solving the Greatest of Sociological Problems.
Divorce—A National Scandal.
Age-Old Problem Solved in Gripping Photoplay.
The Ogre of Modern Society—Easy Divorce.
Divorce the National Black Mark.

Stunt Suggestions: The distributor furnishes literature that every exhibitor showing this picture should insist upon getting from his exchange. There are complete plans for an advertising and stunt campaign that showmen are entitled to and need to get the money.

Advertising Aids: Two each one, two, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Slides. Mats and press sheet.

"A BACHELOR'S CHILDREN."

Vitagraph's Blue Ribbon Feature Starring Harry Morey and Florence Deshon. Story by William Addison Lathrop. Directed by Paul Scardon. Released April 22.

Cast.

Hugh Jordan.....Harry Morey
Mrs. Beaumont.....Florence Deshon
Larry Kendall.....Denton Vane
Penelope Winthrop.....Alice Terry
"Whiskers" O'Brien.....William Shea
Mrs. Clancey.....Jessie Stevens

The Story: Hugh Jordan, a mining prospector, inherits a big fortune from his uncle. The poverty stricken Penelope and her sisters find a letter in their father's handwriting stating that he had transferred his mining claims to Hugh Jordon, uncle of the young prospector. The letter is shown to Hugh, who starts an investigation. Believing that she will lose the wealthy young mining man whom she has planned to win, Mrs. Beaumont conspires with Larry Kendall to get Penelope, an extremely pretty girl, out of Hugh's home. Penelope is told that Mrs. Beaumont and Hugh are engaged, and the young girl is about to leave when she is stopped by Hugh, who has been summoned home by one of the sisters. Hugh gives the matter over to his lawyers, and, although there is no legal claim, he tenders the vast amount of money to Penelope and her sisters. But Penelope assures him that money without him would mean nothing, and it is not long before Penelope becomes Mrs. Hugh.

Feature: Harry Morey as Hugh Jordan and Alice Terry as Penelope Winthrop.

Program and Advertising Phrases: Love Becomes the Pawn for Millions.
The West Comes East and Surrenders to Cupid.
With Millions at Stake Love Effects a Settlement.
Rough and Ready Miner Easy Victim of Love.

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. New York

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c .packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

Help Win The War!
Do Your Share!
Buy Liberty Bonds!

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

Scheming Women and Idle Men Outwitted.
Struggle for Millions Ends in Happiness.
Gripping Story With Love Baffling Intrigue.
Tense Situations and Gripping Episodes.
Photoplaying Revealed in Its Best Light.
Beauty and Talent Combine in Pleasant Entertainment.
Blue Ribbon Players in Blue Ribbon Feature.
Engaging Photoplay in Pleasing Presentation.

Stunt Suggestions: As the story does not lend itself to lobby or street "stunts" dependence must be placed in aids supplied and in newspaper publicity, which is, after all, the best form of appeal.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan Book. Press sheet.

"THE FACE IN THE DARK."

Goldwyn Presents Mae Marsh in Irvin S. Cobb's Story. Directed by Hobart Henley. Photographed by J. C. Bitzer. Released April 21.

Cast:

Jane Ridgeway.....Mae Marsh
Richard Grant .....Niles Welch
Charles Ridgeway.....Alec B. Francis
Jim Weaver.....Harry C. Myers
Nixon .....Donald Hall
Charles Hammond.....Willard Dashiell
Rosalind Hammond.....Isabelle Lamon
Mrs. Hammond.....Alice Wilson

The Story: To weave more tightly the net of the law around a gang of counterfeiters Charles Ridgeway, a secret service man, becomes one of them. The crooks do not suspect he is spying. The country bank in which Richard Grant, the sweetheart of Jane Ridgeway, is employed as paying teller, is robbed, and circumstances so shape themselves that the young man is convicted and imprisoned. Jane makes a startling discovery, and it would now seem that Ridgeway himself is the thief. Jane denounces her father, who at the next council of the thieves puts the situation before the leader, who is known as "the face in the dark," because at conferences of the counterfeiters he has his face shielded by a shadow. Ridgeway is offered money to get out of the country when suddenly the secret service man throws the light on the face of the master mind of the gang. The crooks are taken prisoners, Richard is released, and Jane learns that her father was a secret service man all the while.

Feature Mae Marsh as Jane Ridgeway and Niles Welch as Richard Grant.

Program and Advertising Phrases:

The Master stroke of a Master Detective.
Once a Detective, Always a Detective.
Thrilling Suspense in Crime Photoplay.
Master Robber Tricked at His Own Game.
Criminal Shielded by Blinding Light.
Girl's Occult Power Reveals Criminal Band.
Unraveling Mystery of Great Bank Robbery.
Mae Marsh, "The Girl of a Thousand Faces."
Girl Cleverly Plays Detective Role.
No Tears in Great Crime Photoplay.
Mae Marsh Gets Her Ideal Kiss.
Reflecting the Call of Youth to Youth.
True Love Born in a Snowdrift.

Stunt Suggstions: Play up Irvin S. Cobb and his Saturday Evening Post Story, "The Web," on which this is based. Perhaps newsdealers will allow you to "stuff" a circular identifying "The Face in the Dark" in copies of The Post they circulate. Play up Mae Marsh and her popularity as a screen star. Use liberally of the lobby advertising aids the company furnishes. Shape your newspaper advertising to couple Irvin S. Cobb and The Post with the photoplay. Lobby decorations might include masks, dark lanterns, etc., typifying the "crime" play.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

"THE ACCIDENTAL HONEYMOON."

Wick War Film Corp. Presents Robert Warwick in "An Accidental Honeymoon." Written and Produced by Leonce Perret. Released Through Arrow Film Corporation.

Cast.

Robert Portland.....Robert Warwick
Kitty Gray.....Elaine Hammerstein

The Story: Robert Portland, despairing as to his success as an artist, is about to commit suicide by jumping in front of a train, when Kitty Gray asks him to start her stalled machine. Kitty has left her father's home because he insists that she marry a man of his choice. Starting the auto, Robert drives off with her. The car breaks down again, this time many miles from the village, and they are obliged to stop at a farmer's house for the night. The next day, the machine having been repaired, Kitty and Robert leave, but encounter Mr. Gray, who is searching for his runaway daughter, and who takes her home. From this point until the end the picture is jammed full of thrilling and exciting incidents and situations, but it all works out in the interest of Kitty and Robert, who are eventually made man and wife.

Feature: Robert Warwick as Robert Portland, the artist, and Elaine Hammerstein as Kitty Gray, the runaway daughter.

Program and Advertising Phrases: Presenting Robert Warwick and Elaine Hammerstein in Breezy Comedy-Drama.

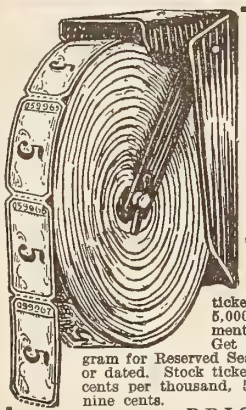
Robert Warwick, Captain, U. S. Army, on General John J. Pershing's Staff.
Soldier-Actor, Now in France, Leaves Screen to Join Pershing's Staff.
A Will to Suicide Turned to a Will to Love.
Life Worth Living for a Pretty Girl.
Dan Cupid Stays a Suicide's Hand.
Thrilling Adventure and Daring Situations.
The Happy Outcome of Tire Trouble.
Motoring With Cupid at the Wheel.
Sensational Elopement from Girl's Boarding School.
Society Shocked When Girl Disappoints Prospective Groom.
Society Lion Left Waiting at the Church.
Sudden Cloudburst Raises Storm of Scandal.
Good Intentions Create Bad Appearances.
Fast-Moving Plot in Gripping Photoplay.

Stunt Suggestions: The story does not suggest street stunts. Lobby display will depend upon aids supplied by distributor. Capt. Robert Warwick, now on Gen. John J. Pershing's Staff, active in France, give

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

MUSLIN BANNERS
3 x 12 ft., $1.50
PAINTED IN 4 COLORS PREPAID
WE MAKE a SPECIALTY of DISPLAY CARDS and BANNERS for EVERY PURPOSE
SAMPLINER ADV. CO., Inc.
729 Seventh Avenue New York

LABORATORY WORK
High-Class Developing, Printing, Tinting and Toning
AT LOWEST PRICES
Give Us a Trial
Mt. Vernon Motion Picture Co.
1457 Broadway (cor. 42d St.)
New York City
Phone, Bryant 1058



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

good opportunity to play up for publicity in every legitimate way.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Cuts. Twelve-page circular magazine. One set of 8x10 black and white (10 in set) title cards. One 11x14, two 22x28, and one 22x28 reproduction of Robert Warwick in his uniform as captain in the U. S. Army. Attached to each print of "The Accidental Honeymoon" is a trailer showing Robert Warwick in uniform.

Synopses of News Reels

Gaumont Company.

GAUMONT NEWS NO. 3 (April 9).

Altanta, Ga.—Fighting Men from Camp Gordon on Parade for First Time. National Army troops camp over night in Piedmont Park, then march down Peachtree street like veterans.

San Francisco, Cal.—"Keep the Boys' Pipes Burning." Actresses and soldiers collect $18,000 for the Bulletin's Tobacco Fund.

Chicago, Ill.—Eleven Thousand Boys Enlisted for Farm Work Parade Through Loop District. They will help the farmers of Illinois harvest the biggest crop in history.

Palo Alto, Cal.—Knights Templars in Annual Review. Impressive sight as well drilled Knights march through stately arches and beautiful avenues of palms on the Leland Stanford University grounds.

Pomona, Cal.—Sammies and Jack-Tars Bombarded. Strength surrenders to beauty after the barrage of golden fruit lifts.

Riverside, Cal.—Inspiring Sunrise Service on Mt. Rubidoux. Thousands of loyal Americans symbolize their faith in Justice and Truth.

Baltimore, Md.—Wilson Denounces German Ambitions as Thousands Cheer. The President opens 3rd Liberty Loan drive in this city with ringing speech in which he pledges America's "Force to the Utmost."

Chicago, Ill.—"Doug and Mary and Charlie, $3,000,000 Movie Trio, En-Route to Washington to Boost 3rd Liberty Loan.

Washington, D. C.—The Tree of Liberty Is Planted on U. S. Capitol Grounds. Vice-President Marshall and Senator Saulsbury plant memorials to perpetuate the 3rd Liberty Loan.

Philadelphia, Pa.—The Drive Starts Here With an Unveiling of a Statue of Liberty, Governor Brumbaugh and Secretary McAdoo being the guests of honor.

Boston, Mass.—Third Liberty Loan Drive Opens Here With Huge Parade. City, state and nation's officials take part in big demonstration to make third loan a success.

GAUMONT GRAPHIC NO. 2 (April 5).

Camp Devens, Mass.—This National Army Camp Gets Its First Annual Spring Cleaning. Soldiers don overalls and make their home look spick and span.

Boston, Mass.—First Shell Fired by the National Guard in the World War Is Presented to Gov. McCall. It was thrown into the Boche trenches by a gun attached to Battery "A," 101st Field Artillery.

France.—The American Army Takes Its Place on the French Front. Our boys arrive at their billet nearest the first line trenches ready to go into action.

Washington News.—Interesting Items from Our National Capital.

Somewhere - in - America. — The Tank "Britannia" Stars 3rd Liberty Loan drive.

Oyster Bay, N. Y.—Volunteer Workers for 3rd Liberty Loan Journey to "Teddy's" Home for Inspiration. The Colonel says, "If a man is seditious, shoot him, but if just neutral send him out of America."

Paris, France.—The French Sculptor Cogue Has Just Finished a Bust of Marshal Joffre.

Mare Island, Cal.—Trench or Open Warfare? The Marines are prepared for both.

Universal Screen Magazine.

ISSUE NO. 66 (April 12).

Agriculture.—Speeding Up the Spring Drive. Potato tractors do the work of twenty men, releasing hundreds for war work, and aid in getting crops to market in record time.

Comedy.—We Present a Vaudeville Act De Luxe. It takes years of patient effort to train a troupe of pigs. Watch 'em work.

Industry.—Lumbering Lodgepole Pine on a National Forest. The timber, as all the other resources of the national forests, is for use. (Official film of the United States Department of Agriculture.)

Animal Friends.—Wars May Come and Wars May Go, But Swans Should Worry. They live in the North in the Summer time, take their families to Palm Beach in the Fall, behave like real aristocrats, and enjoy life generally.

Art.—Miracles in Mud Produced by Willie Hopkins, Noted Sculptor. "Barnyard Faces."

ISSUE NO. 67 (April 19).

Beauty Hints.—Hair Dressing Hints from South America. Kipling said that the Colonel's lady and Judy O'Grady were the same under the skin. The Indian lady and Mrs. Asterbilt have the same keen desire for a comely coiffure, and do their best to secure it.

Comedy.—The World's Best Vaudeville Brought to You. For the last twenty-five years the Japs have proven themselves wonders in every line. When it comes to acrobatics they display a cleverness and resourcefulness that are hard to beat.

Preparedness.—Cavalry of the Air! Uncle Sam is spending $10,000,000 to build aeroplanes for service in France. Air supremacy means victory!

Animated Interviews.—The Universal Screen Magazine Will Present Each Week an Animated Interview With Famous People You Ought to Know. Interview No. 1. Ida Tarbell, renowned writer, editor and biographer of John D. Rockefeller, makes some interesting statements on the vital question, "Are men happier than Women?" (Written by Martha E. G. Anderson.) Next week we will present an interview with Dorothy Dix, famous advisor of the lovelorn.

Art.—Miracles in Mud Produced by Willie Hopkins.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

OUR SPECIALTY IS
PLAIN and FANCY TITLES
Printed in Any Language
Write or Call
VELASCO & PUIG
145 W. 45th St., New York Phone: Bryant 6837

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

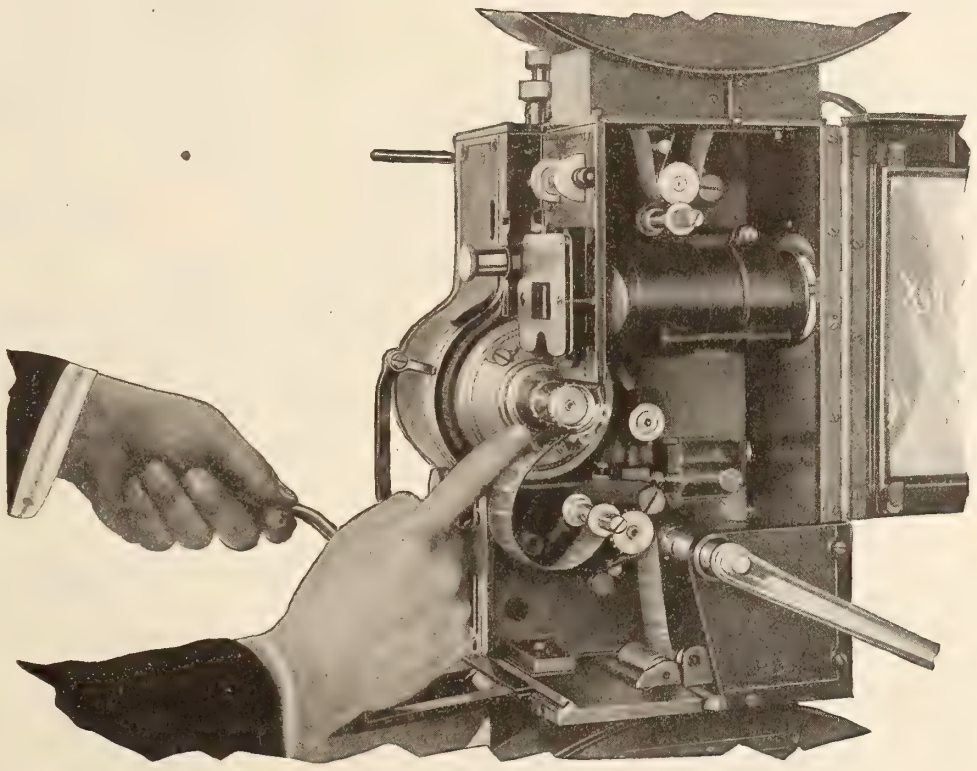
UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

Simplex

You can't put it on

When you hear others tell of the steady picture the Simplex projects, don't imagine that this is a quality we've put onto the Machine, and that it will wear off.

No. Steadiness of picture is designed and built right into the Simplex. It's a quality that stays in; and that's why it is the Machine with Permanently Perfect Projection.



The idea is simply this:

The Intermittent Sprocket is very close to the Aperture—and it stays there.

This is so very important because the film is not made of a perfect material; it shrinks and undergoes changes that introduce inaccuracies. And the greater the distance between the Sprocket and the Aperture, the greater is the effect of these inaccuracies upon the position of each picture in the Aperture—upon the steadiness of the picture on the Screen.

And the Simplex is the only Projector (a patented feature) in which framing is accomplished by revolving the Intermittent Sprocket around its own center. Its distance from the Aperture does not increase in framing, but it sticks close by, and errors in the film are thereby kept off the Screen.

That isn't all. We frame the picture by turning the entire Intermittent Sprocket Oil Chamber; and your mechanical sense will tell you that such a round bearing can be made to move freely without the slightest perceptible looseness, whereas any movement in a straight line must be produced by mounting the parts loosely on rods or guides, without the possibility of a really close, shakeless fit.

There's no room here for other, less important reasons. What we have shown you will help you understand the sound mechanical reasons for the Simplex's unequaled steadiness of picture.

Designed-and-built-in qualities beat so-called "talking points" all hollow

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Universal Animated Weekly.

ISSUE NO. 19 (Apri 10).

All Hail the "Flapper" and the "Frisk-O!"—Here are the very latest in bathing suits for the fair sex introduced at the official opening of the "splash season," although the "flapper" doesn't flap and there isn't much "frisk" to the "frisk-o."—San Francisco, Cal.

Roped in by a Tight Rope.—Miss Bird Millman in flimsy circus costume prances into the hearts and pocket-books of New York's great financial district, and sells many thousands of dollars' worth of War Savings Stamps.—New York City.

"Sammies" Suffer First Defeat of the War.—World's Champion White Soxs "put it over" on "U. S. A. Boys" from Illinois Division, and show evidence of being well prepared for big attack against enemy for 1918 pennant.—Houston, Texas.

Allied Balkan Armies Prepare for Hun Drive.—General Guillemat, one of the heroes of Verdun, recently named Commander of the Great Allied forces on the Salonica front, inspects the fighters of the air as preparations proceed to meet the expected German offensive. (Official French War Film.)

Launch Great American Drive.—With President Wilson sounding the keynote for the vast Liberty Loan offensive the nation bends it energies to the utmost to raise such a tremendous sum that its answer to Autocracy's challenge will ring around the world.

Cartoons by Hy Mayer.

"NEWMAN" Brass Frames and Rails

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
Hartford, Conn.
C. A. Morrison, Mgr.

Insist on the Name "Newman" When Buying Frames

Write for New 1918 *Catalogue*

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Mutual.

SCREEN TELEGRAM NO. 13 (April 14).

Liberty Day Celebrations.—President Wilson speaks at Baltimore—"Divine Sarah" Bernhardt in parade at New Orleans—Regulars march at Indianapolis—thousands in line in Chicago.

Aviation in the Far East.—General Guillaumat, commander of the Allied forces in the East, inspects an Allied flying camp at the Turkish front near Salonica.

Elks Dedicate New Edifice.—Girls toss million roses on paraders as Brothers Bill from many states open new half million dollar home in New Orleans. Editor D. D. Moore extends welcome.

Here's "Grand Crossing Jim."—James R. Quirk, editor of Photoplay, upon whom screen stars call on their transcontinental tours, conferring in his Chicago office with Terry Ramsaye, contributing editor.

Stimulate Farm Production.—President Wilson greets on the lawn at the White House representative farmers from many states, and urges upon them the necessity of maximum production from the soil.

Take Their Religion Cold.—An old fashioned negro baptism is held in the icy waters of the Mississippi River near St. Louis as converts take the water before crowds of spectators.

Pacific Sailors at Drill.—Jackies at Balboa Park, San Diego, massed in the shape of a flag—spell out the word "N-a-v-y." Beautiful formations photographed from elevated spot.

Universal Current Events.

ISSUE NO. 48 (April 6).

Winter Effects Retreat Before Forces of Spring.—Thousands flock to this famous resort where the boardwalk is crowded by celebrants of the end of King Frost's reign and the arrival of the months of merriment, mermaids, and millinery.—Atlantic City, N. J.

Yankee Warship Captures German Commerce Raider.—The "Alexander Agassiz," fitted out by the Germans at Mazatlan, Mexico, to raid Allied shipping of the South Seas, is brought into port by an American naval vessel after an exciting chase.—A Pacific Port.

King George Opens Great British War Parliament.—Impressive procession representing all military branches of the Empire escorts their Majesties, George and Mary, from Buckingham Palace to the Houses of Parliament.—London, England.

Browning Guns Lead in Thrift Stamp Offensive.—United States Marines and post office employees exhibit marvelous new machine gun and automatic rifles to all purchasers of War Savings Stamps.—New York City.

Land Battleship Raids "City of Brotherly Love."—British tank Britannia shows American troops how the difficulties of "No Man's Land" are overcome when one of his Majesty's land ships leads an attack on German trenches.—Philadelphia, Pa.

New Army Head Puts "Pep" in War Department.—"Tell the Americans to come quickly," said Premier Clemenceau, of France, and Major-Gen. Peyton C. March, acting Chief of Staff, is doing his utmost to comply by keeping the great Atlantic ferry working over-time carrying troops.—Washington D. C.

"Ukulele-Land" Troops Leave for Service in France.—Wherever Uncle Sam rules the tramp of marching feet is heard as boys in khaki depart to join Pershing's armies of democracy in the death struggle with the Hun.—Honolulu, Hawaii.

"La-Dees and Gent'men! The Camp Dix Circus"—Boys of the Seventy-eighth Division, National Army, get a day off from the strenuous stunts of training and have a day of fun in which the "Sammies" take the parts of the star performers.—Camp Dix, Wrightstown, N. J.

Roosevelt Urges Nation to Back Liberty Loan.—Former President, recently recovered from a serious operation, tells business men "the greatest good that can come to an individual is through lending his money to Uncle Sam."—Oyster Bay, N. Y.

"Sammies" Prepare Bayonet "Knock-out" for the Huns.—Boxing is the best training in the world for a bayonet fighter, which is the reason why Benny Leonard, world's champion lightweight pugilist, is co-operating with military instructors in drilling our boys.—Camp Upton, Long Island.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 29 (April 6).

Chicago, Ill.—Ten thousand strong—fully prepared to man the Navy's guns, Jackies at Great Lakes are reviewed by Commander Moffett.

San Francisco, Cal.—Nippon's athletes to the fore! Hundreds of sailors from visiting Japanese warships hold a "umdokai" or field day sports.

On the Pacific.—Another plot nipped in the bud! Vigilant coast patrol seizes a German raider fitted out in Mexico to attack U. S. shipping.

Chambrettes, France. — Quiet reigns along the Meuse, while the great battle rages further north, and the French here strengthen their lines.

Oyster Bay, L. I.—"Buy a Liberty Bond," cried Col. Roosevelt with his old-time vigor, as he launches the Third Liberty Loan campaign here.

New London, Conn.—U-Boats will fight U-Boats! Six undersea craft built here for the Chilean Navy are ready to depart for their home waters.

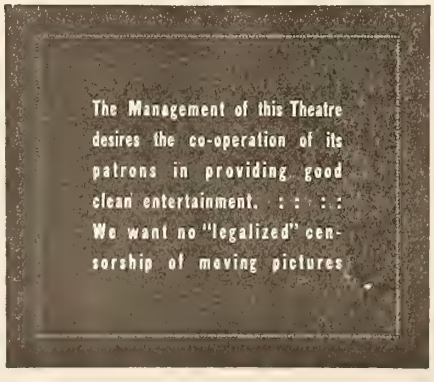
A New Era.—The eyes of civilized mankind are focused upon General Foch, the man who is now to lead all the Allies' armies against the common foe.

Cartoon.—Join the Land Army!

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilanee is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment. : : : :
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MANAGER at liberty, American, knows picture business, ten years' experience, sober, reliable, go anywhere. Address Export, care M. P. World, N. Y. City.

MANAGER considering a change, understands running of first-class picture or vaudeville theater. Address Theater Manager, care M. P. World, N. Y. City.

THEATERS WANTED.

WANTED to lease or buy motion picture or vaudeville theater, or will consider proposition to direct large house. Address all correspondence to F. N. McCullough, 5560 Wilkins Ave., Pittsburgh, Pa.

THEATRES FOR SALE OR RENT.

THEATER for sale; capacity, 300; modern equipment, good run of business, open five years. Will sell at bargain for cash. In Class A-1 draft, must report soon. Answer quick. G. T. S., care M. P. World, N. Y. City.

ONCE IN A LIFETIME, a business proposition of unusual merit is placed on the market for various reasons which can only be told in person; we offer for sale one of the leading and most successfully conducted vaudeville houses in the United States; admission ten to thirty cents; annual business around one hundred seventy-five thousand, with net profit of about seventy-five thousand; this proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will, and business to be sold; price, half million; half cash will be accepted down. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—New up-to-date motion picture theater, absolutely first class equipment; capacity, seven hundred; population, ten thousand. Only one other house in city. This is the finest house in Oregon outside of Portland. Will bear the strictest investigation, owner going to war. Will make this very attractive for cash. Address Box 1018, Medford, Ore.

EQUIPMENT FOR SALE.

CALCIUM LIGHTS.—Oxy-Acetylene light for moving picture projection. Brightest, cheapest, most convenient. Full line calcium light supplies always on hand. Write for circulars and prices. S. A. Bliss, 807 Third Ave., Peoria, Ill.

FOR SALE.—Bargain, slightly used Power's 6B and Fort Wayne compensarc. Address W. Hendra, 169 David St., New Bedford, Mass.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

FOR SALE cheap, a complete studio outfit. Mutual Film Corporation, 1600 Broadway, N. Y. City.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMEERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS FOR SALE.

SEND AT ONCE FOR THE LATEST BASS BARGAIN LIST 28, CONTAINING ALL THE LATEST ADDITIONS IN OUR STOCK OF BASS TESTED AND GUARANTEED USED BUT EQUAL TO NEW MOTION PICTURE CAMERAS. TAKE ADVANTAGE OF OUR HIGHLY TRAINED ORGANIZATION. WE CAN SELL YOU THE CAMERA FOR YOUR SPECIAL NEEDS, ALL GUARANTEED. EXTRA SPECIAL BARGAINS FOR THIS WEEK: 1st, 200 ft. Capacity LE PERISCOPE Cinematograph Camera. Accurate Claw intermittent, direct finder, 50 M. M. Tessar lens. A snap at $70.00. 2d, 400 ft. Capacity PRESTWICH PROFESSIONAL, footage indicator, one to one crank and eight to one crank. Beautifully constructed. Condition like new. Extra special, $145.00. 3d, Slightly used UNIVERSAL Motion Picture Camera. Complete with Tessar F:3.5 lens. Cannot be told from a new one. Price, $200.00. 4th, 400 ft. PATHE PROFESSIONAL OUTSIDE MAGAZINE, Automatic dissolve, 50 M. M. Krauss Zeiss Tessar F:3.5 lens, 4 magazines and carrying case. Complete, $400.00. Equal to new, UNIVERSAL PANORAM AND TILTING TOP TRIPOD, $60.00. Special dissolves built to order. Used NORTHERN LIGHTS, $45.00 each. Other experimental work done at lowest prices. Write today to America's Modern Camera Exchange. BASS CAMERA COMPANY, Charles Bass, President, 109 N. DEARBORN ST., CHICAGO, ILL.

CINEMA CAMERAS, self adjusting tripods—tilts, printers, polishers, perforators, lenses, developing outfits, rewinders, prismaopticons. Expert mechanical repairing. Eberhard Schneider, Second Ave., 14th St., New York.

"A REEL SNAP"————UNIVERSAL M-P. CAMERA F:3.5-50 M. M. B. & L. TESSAR LENS, REGULAR AND TRICK CRANK, TRIPOD, 2 EXTRA MAGAZINES AND CARRYING CASE————$275.00—WORTH OVER $400.00. TAKE ADVANTAGE OF THIS EXCEPTIONAL BARGAIN————WRITE OR WIRE AT ONCE FOR OUR LATEST LIST OF NEW AND USED MOTION PICTURE CAMERAS, LENSES, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY. In business since 1885. 1027-R Madison St., Chicago, Ill.

FILMS FOR SALE.

SEVEN HUNDRED reels in bulk or lots, one, two and three reelers. Finest lot of short subjects in the country. Sidney Drew, Norma Talmadge, Edith Storey, Clara Kimball Young, Hazards of Helen, Alice Joyce, etc. Full reels in splendid condition. State needs. Popular Film Exchange, 1331 Vine St., Philadelphia, Pa.

MUSICAL INSTRUMENTS FOR SALE.

PHOTO PLAYER—Wurlitzer style K, factory overhauled, guaranteed condition. Price, $1,400. Tangley Company, Muscatine, Iowa.

Order Now!

BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

(The Encyclopedia of the Moving Picture Industry)

Substantially Bound in Cloth

PRICE $1.50 Each

Transportation Charges Additional

This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911

Four volumes embrace year's issues.

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).
Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).

CHAPLIN COMEDIES.

A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

JAXON COMEDIES.
(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.
(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).
Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).
The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).
Truths on the War in Slang; Scenic (One Part).
Oh, What a Beautiful Dream; Scenic (One Part).
The Ghost; Hocking the Kaiser; Scenic (One Part).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Buck Bailey's Failin'.

SELBURN COMEDIES.
(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slacker (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 7.

Twenty-One (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 5—"Spies Within"—Two Parts—Astra).
Follow the Crowd (One-reel Comedy—Rolin).
Timber Transportation, Sweden (Colored educational), and St. Flour and Aurillac, Picturesque France (Colored Travel) (Pathe Split-reel).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 14.

The Busy Inn (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 6—"A Living Target"—Two Parts—Drama—Astra).
Pipe the Whiskers (One Part—Comedy—Rolin).
Whispering Wires of War (One Reel—War Film).
Hearst-Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 21.

Ruler of the Road (Five Parts—Dr.—Pathe).
The House of Hate (Episode No. 7, "The Germ Menace"—Two Parts—Drama—Astra).
It's a Wild Life (One Reel—Comedy—Rolin).
Trinidad, British West Indies (One Reel—Travel—Pathe).
Hearst-Pathe News No. 34 (Topical).
Hearst-Pathe News No. 35 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).
Apr. 1—Honor of His House (Five Parts—Drama).
Apr. 8—His Majesty, Bunker Bean (Five Parts—Comedy-Drama).
Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).
Apr. 22—Rich Man, Poor Man (Five Parts—Drama).
Apr. 22—Playing the Game (Five Parts—Dr.).
Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.
Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.

PARAMOUNT-BURTON HOLMES.

Mar. 25—Over the White Pass.
Apr. 1—Down the Yukon.
Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.
"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

This Day is Now at Hand

from New York Evening Sun Nov. 9, 1917

fully provided
be put in fighting-units.

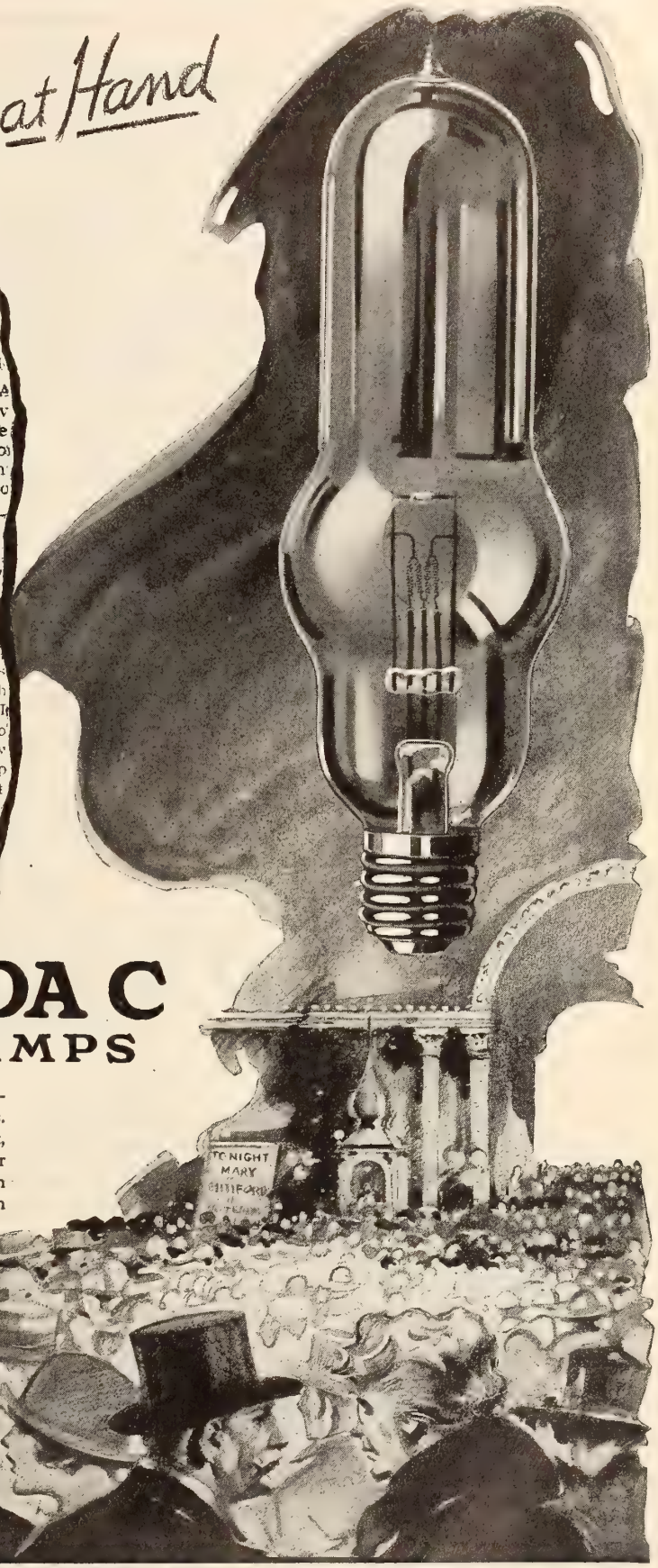
DAY OF BETTER MOVIES SEEMS NEAR AT HAND

Film Failures to Be Cured by Incandescent Lighting System.

The day of better movies will soon be at hand, according to scientists who are experimenting on a new lighting device for moving picture machines.

Then no longer will the breathless movie fans seeing the heroine, with the prize limited rushing down upon her, be brought back to earth by the sight of a blank screen, and a terrible sizzling and sputtering in the rear of the house

The contemplated use of the incandescent instead of the arc light is expected to bring about a more satisfactory condition in moving picture lighting Men who have been experimenting for months say that the incandescent light is much steadier and far more reliable than the arc light now being used in moving picture machines



EDISON MAZDA C
MOTION PICTURE LAMPS

THE moment you instal this lamp—*down* goes your operating expense—*up* goes the quality of your pictures. Increased brilliancy, permanent focus, no flicker, less heat, no carbon ash, no interruptions, a much smaller bill for electric current—these are a few of its advantages. It can be applied to your present equipment. Write us for Bulletin No. 43607, or get in touch with nearest distributor.

EDISON LAMP WORKS of General Electric Company
HARRISON, N. J.

47D-3

GE GENERAL ELECTRIC COMPANY

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp. 729 Seventh Ave.
Independent Movie Supply Co. 729 Seventh Ave.
Chas. Beseler Co., 131 E. 23d St.

BOSTON
A. T. Thompson, 15 Tremont St.
United Theatre Equipment Corp. 129 Pleasant St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept. 132 So. 11th St.
United Theatre Equipment Corp. 1233 Vine St.
Williams, Brown & Earle, 918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co. Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co. 1815 Main St.

PITTSBURGH
United Theatre Equipment Corp. 940 Penn Ave.

OMAHA
United Theatre Equipment Corp. 13th and Harney Sts.

CLEVELAND
United Theatre Equipment Corp. 314 Columbia Bldg.

CINCINNATI
United Theatre Equipment Corp. 115 W. 7th St.

CHICAGO
E. E. Fulton Co. 3208 Carroll Ave.

DETROIT
Erker Bros. Optical Co. 511 N. Grand Ave.
United Theatre Equipment Corp. 409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equipment Corp. 16 N. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co. 813 Walnut St.

DES MOINES
Kansas City Mach. & Supply Co. Utica Bldg.

ST. LOUIS
Erker Bros. Opt. Co., 608 Olive St.

SAN FRANCISCO
G. A. Metcalf, 117 Golden Gate St.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 3—Number 18 (Topical)—02949.
Apr. 10—Number 19 (Topical)—02958.
Apr. 17—Number 20 (Topical)—02969.
Apr. 24—No. 21 (Topical)—02979.

L-KO.

Apr. 3—Gowns and Girls (Two Parts—Comedy)—02948.
Apr. 10—Saved from a Vamp (Two Parts—Comedy).
Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.
Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.

NESTOR.

Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.
Apr. 1—Pink Pajamas (Comedy)—02947.
Apr. 8—Hickory Hiram (Comedy)—02956.
Apr. 15—The Shifty Shoplifter (Comedy)—02967.
Apr. 22—The Stolen Keyhole (Comedy)—02977.

UNIVERSAL PRODUCTION.

Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.
Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.

UNIVERSAL SCREEN MAGAZINE.

Mar. 30—Issue 64 (Educational)—02941.
Apr. 6—Issue No. 65 (Educational)—02950.
Apr. 13—Issue No. 66 (Educational)—02959.
Apr. 20—Issue No. 67 (Educational)—02970.
Apr. 27—Issue No. 68 (Educational)—02980.

UNIVERSAL SPECIAL FEATURE.

Apr. 13—The Bull's Eye (Episode No. 10—"Coyotes of the Desert"—Two Parts—Drama)—02961.
Apr. 13—The Lion's Claws (Episode No. 2 "Beasts of the Jungle"—Two Parts—Drama)—02962.
Apr. 13—Finley Nature Series No. 13—"Sea Birds and Animals" and "The Land of Long Ago" (Scenic—Split Reel) 02963.
Apr. 15—Boy Scouts to the Rescue (No. 1, "Aides of a Nation"—Two Parts) 02997.
Apr. 20—The Bull's Eye (Episode No. 11—"Fired"—Two Parts—Dr.)—02972.
Apr. 20—The Lion's Claws (Episode No. 3—"The Net of Terror" (Two Parts—Drama)—02973.
Apr. 20—Finley Nature Studies No. 14—"Wild Animals at Yellowstone" and "Atop the Alps" (Scenic—Split Reel)—02974.
Apr. 22—Boy Scouts to the Rescue (No. 2, "On the Trail"—Two Parts)—02998.
Apr. 27—The Bull's Eye (Episode No. 12, "Burning Sands"—Two Parts—Drama)—02982.
Apr. 27—The Lion's Claws (Episode No. 4, "A Woman's Scream"—Two Parts—Drama)—02983.
Apr. 27—Finley Nature Studies (No. 15, "Wild Bird Pets" and "In and Around Key West, Florida"—Scenic Split Reel)—02984.
Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.

UNIVERSAL CURRENT EVENTS.

Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.
Apr. 6—Issue No. 47 (Topical)—02951.
Apr. 13—Issue No. 48 (Topical)—02960.
Apr. 20—Issue No. 49 (Topical).
Apr. 27—Issue No. 50 (Topical)—02981.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 13—A Pigskin Hero.
Apr. 20—The Tail of a Cat.
Apr. 27—The Guilty Egg—02987.

Mutual Film Corp.

STRAND.

Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.

MUTUAL STAR PRODUCTION.

Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.

MUTUAL.

Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).
Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—The Trail of Yesterday (Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Love Brokers (Five Parts—Dr.).
Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr. 21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Notice to Producers:

Mr. George Dobbs, for eight years with the New York Motion Picture Corporation and Triangle Laboratories, and until recently superintendent of the Fort Lee Laboratories, is now General Superintendent of the Palisade Laboratories.

The exceptional ability of Mr. Dobbs is well known to the trade. It is his ambition to not only produce as good work as he has in the past, but to excel it. The fact that he has been turning out more than 1,000,000 feet of film per week, and will specialize on half that amount, makes this possible.

The pick of his working crew, who have been with him for a long time, including his head developer and color men, remain with him. His personal attention will be given to all work.

Trick work, varieties of tinting and toning and the bringing out of weak negatives a specialty. Mr. Dobbs has remodeled the plant and equipment and is ready to do business. Quick service assured, and all film guaranteed.

Palisade Laboratories

Opposite 129th Street

Palisade, New Jersey Telephone, Cliffside 176

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 1—Little Miss No-Account (Five Parts—Drama).
Apr. 8—The Business of Life (Five Parts—Drama).
Apr. 15—The Girl from Beyond (Five Parts—Drama).
Apr. 22—A Bachelor's Children (Five Parts—Drama).
Apr. 29—The Seal of Silence (Five Parts—Drama).

BIG V COMEDIES.

Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.
Apr. 1—Sleuths and Slickers.
Apr. 8—Rummies and Razors.
Apr. 15—Counts and No Accounts.
Apr. 22—Whistles and Windows.
Apr. 29—Flirts and Fakers.

VITAGRAPH COMEDIES.

Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.

VITAGRAPH SERIAL.

"The Woman in the Web."
Apr. 8—Episode No. One ("Caught in the Web"—Two Parts—Drama).
Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).
Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—A Camouflage Kiss (Five Parts—Comedy-Drama).
Apr. 7—The Bride of Fear (Five Parts—Dr.).
Apr. 14—Western Blood (Five Parts—Comedy-Drama).
Apr. 21—American Buds (Six Parts—Drama).
Apr. 28—Her One Mistake (Five Parts—Dr.).

FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 24—The Decoy (Half Reel).
Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).
Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.
A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.

FIRST NATIONAL EXHIBITORS' CIRCUIT

The Sign Invisible.
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).

Petrova Pictures Company.

The Daughter of Destiny (First Production—Seven Parts).
The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Feb. 25—Ruggles of Red Gap (Essanay).
A Pair of Sixes (Essanay—Five Parts—Comedy-Drama).
Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Feb. 13—The Matinee Girl.
Feb. 27—The Artist's Model.
Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.
Mar. 29—Broncho Billy's Indian Romance.
Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Feb. 1—Panama Canal, Part I.
Feb. 8—Panama Canal, Part II.
Feb. 15—Colombia, Part I.
Feb. 22—Colombia, Part II.
Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).
April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Apr. 1—The Cross Bearer (Seven Parts).
Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).
Apr. 29—Leap to Fame (Five Parts—Drama).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.

Mother Love and the Law (Drama).

M. S. EPSTEIN,

1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.

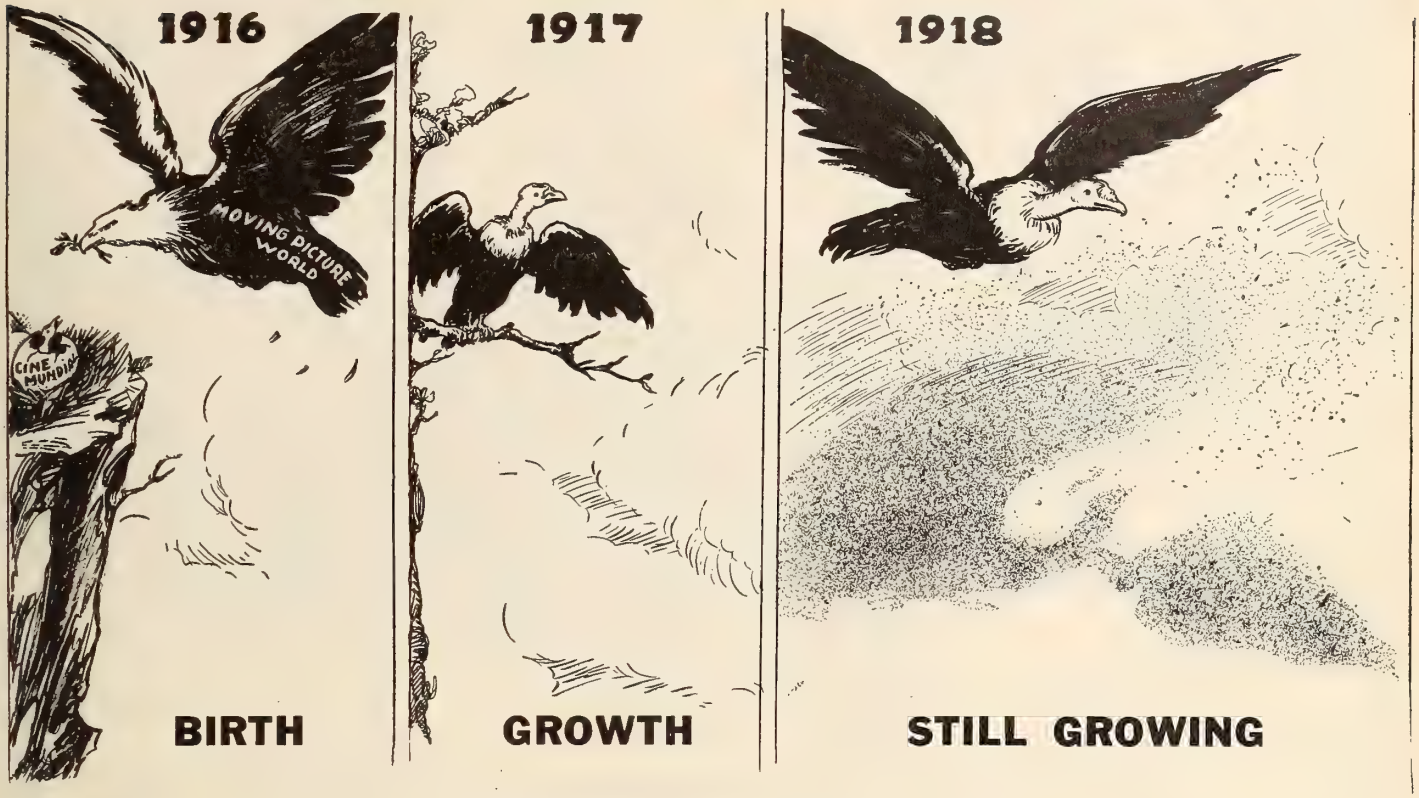
51 East 42d Street, New York.

The City of Purple Dreams.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

CINE-MUNDIAL

The Export Edition of The Moving Picture World



The difference between yesterday and today

1916	1917	1918
CIRCULATION: 2,000	**CIRCULATION:** 3,250	**CIRCULATION:** 5,000
SUBSCRIBERS: 200	**SUBSCRIBERS:** about 1,000	**SUBSCRIBERS:** more than 2,600

Numbers of Film Theaters in South America, Central America, Mexico, Spain, Portugal, the West Indies and Philippines

3,000	5,000	more than 7,700

and still growing with the same remarkable development that took place in this country five to ten years ago.

This is why our advertising rates are being justifiably increased commencing

JUNE 1st, 1918

All advertising contracts entered into prior to this date, however, will be written at the current rate.

PERCENTAGES OF DEVELOPMENT FROM 1916 TO 1918

Circulation, 150% plus Subscriptions, 1,300% plus Theatre Total, 157% Advertising Pages, 243%

SUCH IS THE REMARKABLE STORY OF

CINE-MUNDIAL

CHALMERS PUBLISHING CO., 516 Fifth Avenue, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

List of Current Film Release Dates

FRANCIS FORD PRODUCING CO.
1476 Broadway, New York.

Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.

The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.

The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.

Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.

God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.

Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.

Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.

The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.

Moral Suicide (Seven Parts—Drama).

HILLER & WILK.

Raffles, the Amateur Cracksman.

(The Following Are Keystone-Mack Sennett Comedies.)

The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

(The Following Are Frank Keenan Productions.)

Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.

(The Following Are Norma Talmadge Productions.)

The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)

The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.

(The Following Are Douglas Fairbanks Productions.)

The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.

One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)

February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.

A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.

Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.

Whither Thou Goest.

MY FOUR YEARS IN GERMANY, INC.
601 Chandler Bldg., New York.

My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.

Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.

Zongar (Drama).

PIEDMONT PICTURES CORP.
729 Seventh Avenue, N. Y. City.

His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.

The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.

In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.

The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.

The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.

Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.

Redemption (Six Parts—Drama).

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHTS DISTRIBUTORS, INC.

Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.

The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)

Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.
1476 Broadway, New York.

The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.

The Servant in the House.
The Siren in the House.

TRIUMPH FILM CORP.
1476 Broadway, New York.

The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.

The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.

The Triumph of Venus.

HARRY McRAE WEBSTER PRODUCTIONS, INC.
Brokaw Bldg., 42d Street and Broadway, N. Y. City.

Reclaimed.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.

Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)

The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)

Satan's Pawn.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Twenty-two Million Members of the

American Red Cross

are ready to crowd the theatres of the exhibitors who show

"THE SPIRIT OF THE RED CROSS"

a splendid twenty-five-minute motion picture

BY

JAMES MONTGOMERY FLAGG

Produced by Jack Eaton and E. F. Warner
for the American Red Cross.

THIS thrilling drama, furnished at no cost to you, is a part of the new campaign for Red Cross Funds. When you show it you tie up with the patriotic efforts of the most influential people in your community.

Released April 28th

THESE EXCHANGES ARE BOOKING IT NOW.

Famous Players-Lasky Corp.	Metro Pictures Corp.	Universal Film Corp.
Fox Film Corp.	Pathe Exchange, Inc.	Vitagraph
Goldwyn Distributing Corp.	Select Pictures Corp.	World Film Corp.

(This advertising space contributed by the Moving Picture World, and is acknowledged by Jesse L. Lasky, Chairman Red Cross Committee, National Association of the Motion Picture Industry.)

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

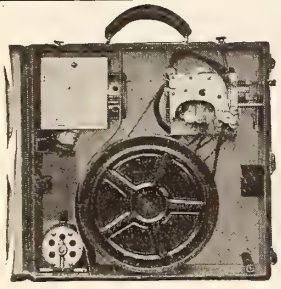
B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

PROFIT BY THIS

Declare your independence from an inferior quality of work and delayed deliveries, by entrusting your DEVELOPING and PRINTING to EVANS.

Our plant is modernly equipped in every detail, our operators are the most skilled that money can hire, which combined with our prompt service assures you of absolute satisfaction.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44



Motor Drive—17"x17"x7". Weighs but 20 Pounds. Takes Standard Size Reels and Film.

Exhibit in Small Towns—

Attach the De Vry to any light circuit, Independent lighting plant or storage batteries.

"Have been doing a little showing this week. Used a hall last night in the back woods, and, in spite of the rain and severe winds, took in nearly $20.00. The night before, in a much smaller place, took in $25.25, and other towns up to $37.00, and it can be done night after night.

"The hall the night I took in $25.25 cost me just $2.00. Am showing six reels and charging 15c. and 25c., and using a Storage Battery. Respectfully yours,

"(Signed) A. S. ROCKWELL."

Packard Motor Company are using 26 De Vry's

The DE VRY CORPORATION, 117 North Fifth Ave., CHICAGO, ILL.

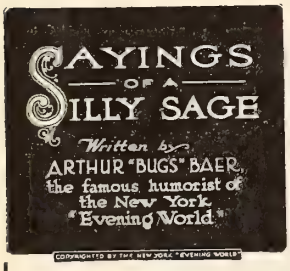
A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

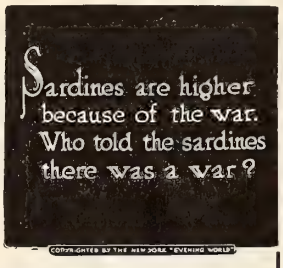
MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting



State Rights Going Fast



SEND FOR FULL INFORMATION, or, better, $10.00 brings sample set of 20 sayings to try out. Money back if not satisfied. THEATRES WRITE.

GREATER NEW YORK SLIDE CO.
154 W. 45th STREET, NEW YORK

Guaranteed Rebuilt Moving Picture Machines

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex, Complete with Lenses, Hand Drive	$150.00
Simplex Complete, with Lenses, Motor Drive	200.00
Power's 6A, Complete with Lenses, Hand Drive	110.00
Power's 6A, Complete with Lenses, Motor Drive	150.00
Power's 6, Complete with Lenses	75.00
Motio, 1908, Complete with Lenses	25.00
Motio, 1909, Complete with Lenses	30.00
Edison Exhibition Model, Complete with Lenses	25.00
Standard, 1915 Model, Complete with Lenses	50.00
Ft. Wayne A. C. to D. C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale.

Write today for Particulars and Catalog

Amusement Supply Company

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Ave.

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

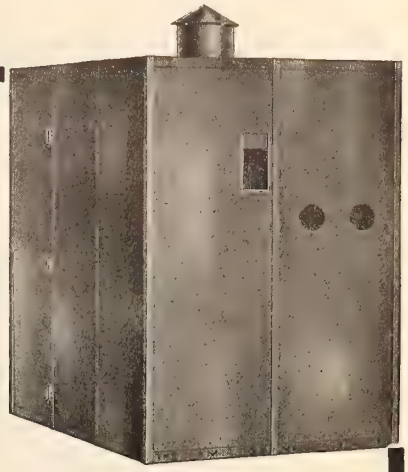
Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Steel Booths



THESE booths are made entirely of heavy steel with angle frame, and are finished with a pleasing olive green baked enamel.

The door has spring hinges. The openings in front of the booth are provided with safety slides which close automatically in case of fire.

Hamilton booths are now being used in many theatres, as well as colleges, schools, laboratories, and by the United States Government.

They will reduce your insurance rates and give you the protection you need.

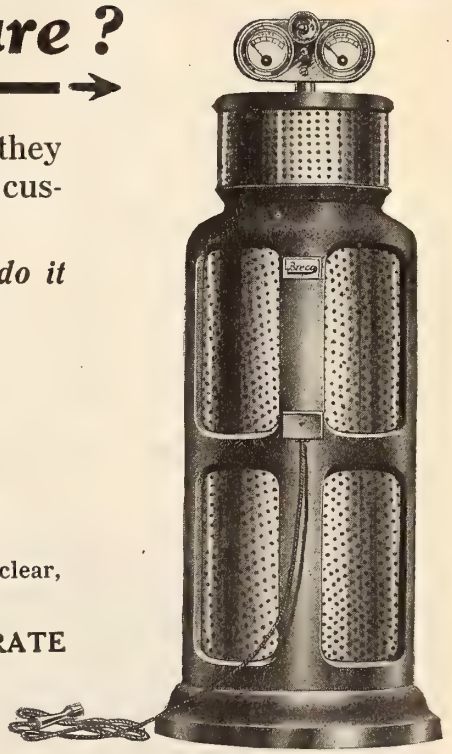
Send for full information.

The Hamilton Mfg. Co.
210 39th Street,
TWO RIVERS, WISCONSIN

Can I Display a Better Picture?

This is a question exhibitors are asking everywhere for they realize it is the quality of picture displayed that holds their customers' patronage.

Why not give your patrons the best, keep them coming and do it at a big saving?



THE BRECO CONVERTER

THE MODERN METHOD OF
CHANGING A. C. TO D. C.

Was designed for your particular benefit. It enables the operator to display a clear, sharp, brilliant picture, free from eye strain or flicker.

HIGHLY EFFICIENT, ECONOMICAL, VERY EASY TO OPERATE

Will operate one or two arcs at a big saving in current. Very easy to install. Takes up little space and can be operated without special instructions.

LOW IN PRICE UPKEEP MINIMUM

Get particulars of this modern necessity

THE BRECO ELECTRIC CO. Sole Licensees **206 Huron St., Toledo, Ohio, U.S.A.**

Write us today for descriptive literature

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

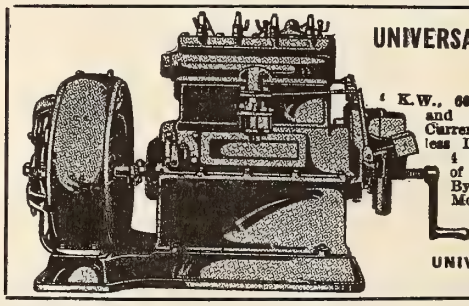
La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.


UNIVERSAL ELECTRIC GENERATOR SET
4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.
Write for Bulletin 26.
UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Screencraft
BY LOUIS REEVES HARRISON
An invaluable help to the writer who is making a serious effort to evolve stories for screen production.
Of great interest too to the individual who is watching the development of "the silent drama."
$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Wright & Callender Building, Los Angeles, Cal.

Moving Picture Machine Patents My Specialty
PATENTS
WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.
Personal Attention Established 25 Years

LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716
203 to 211 West 146th St., New York City

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

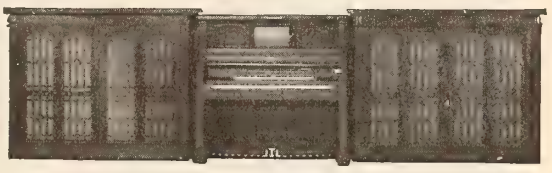
Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Cremona
Solo Theatre Orchestra-Organs

The instrument with the human voices.



SOLO STYLE "O"

The exclusive features of the CREMONA create a permanent satisfaction with both manager and patrons.

Reduces the overhead for music.

The Marquette Piano Co.
General Office and Factory:
1608-24 South Canal St., Chicago

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00
Sent Postpaid on Receipt of Price by
MOVING PICTURE WORLD
516 Fifth Ave. New York City | 917 Schiller Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

At Public Auction
Stage costumes and wearing apparel, wigs, shoes, uniforms, etc.
SAMUEL MARX
AUCTIONEER,
by order of William A. Brady
SELLS BY PUBLIC AUCTION
Thursday, April 18th
At 10:30 A. M.
at 115-117 W. 23rd St., N. Y. City

Large, desirable assortment of above, used in the following productions:

"The Whip," "Bought and Paid For," "Little Women," "Girl and the Drummer," "Hop o' My Thumb," "Pirates of Penzance," "Iolanthe," "Pinafore," "The Sorcerer," "Mikado," "Much Ado About Nothing," "Julius Caesar," and others.

AUCTIONEER'S NOTE—Above offering is a large assortment of new and nearly new wearing apparel and stage accessories.

Sale arranged and conducted by PHILIP SMITH.
On view Wednesday, April 17, from 9 A. M. to 5 P. M.

SAMUEL MARX, Auctioneer
Office, Woolworth Bldg. Tel. 6911 Barclay
Salesrooms, 115-117 W. 23rd St. Tel. 9660 Farragut

It is my personal opinion that if every member of the motion picture industry was as loyal to the best interests of the industry as is each member of the *First National Exhibitors' Circuit*, we would have *better* pictures, and the weekly weakling wail about the picture business going to the bow-wows would be stilled *once and for all.*

The First National Exhibitors' Circuit make better pictures <u>better</u> by having their printing and developing done by

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

PICTURE ON ORDINARY SCREEN

To See Is To Believe

Look! Look! Look!

-UTE-

Produces this marked difference with its

Gardiner Velvet Gold Fibre Screen

You cannot **afford** to be without one **any longer.** Write about it today. Don't wait until your competitor puts one in—Do It Now!

WE GUARANTEE PROJECTION SUPREME

WITH

Gardiner Velvet Gold Fibre Screen—Hallberg Motor Generators—Power's Projectors—National Carbons, and Ute Service—BE WISE!!

We are now selling more screens, motor generators and M. P. machines than ever before. Looks like Exhibitors are waking up to the necessity of Perfect Projection.

PICTURE ON UTE GARDINER VELVET GOLD FIBRE SCREEN

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—910 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—514 S. Wabash Ave.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

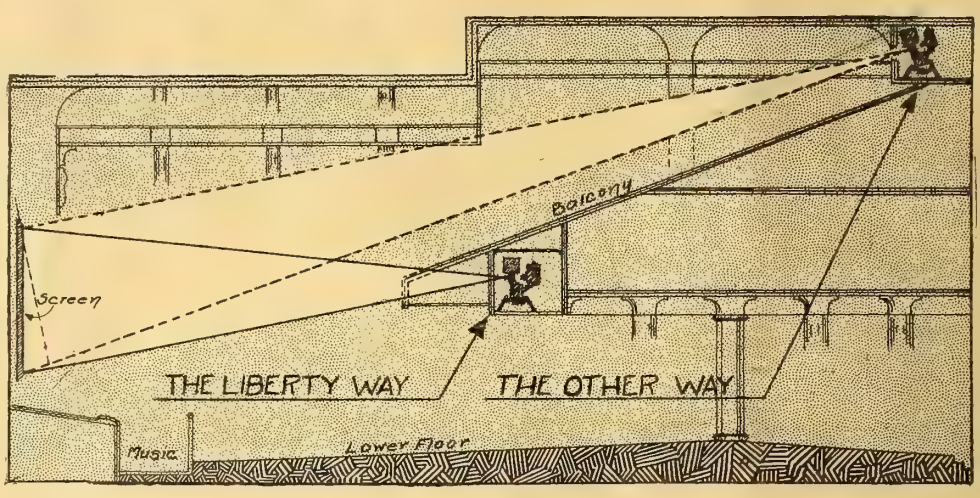
United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

BRAINS BUILT THIS THEATRE



Projection Plan, Liberty Theatre, New Orleans

BRAINS—up-to-date brains—are evident in all its appointments.

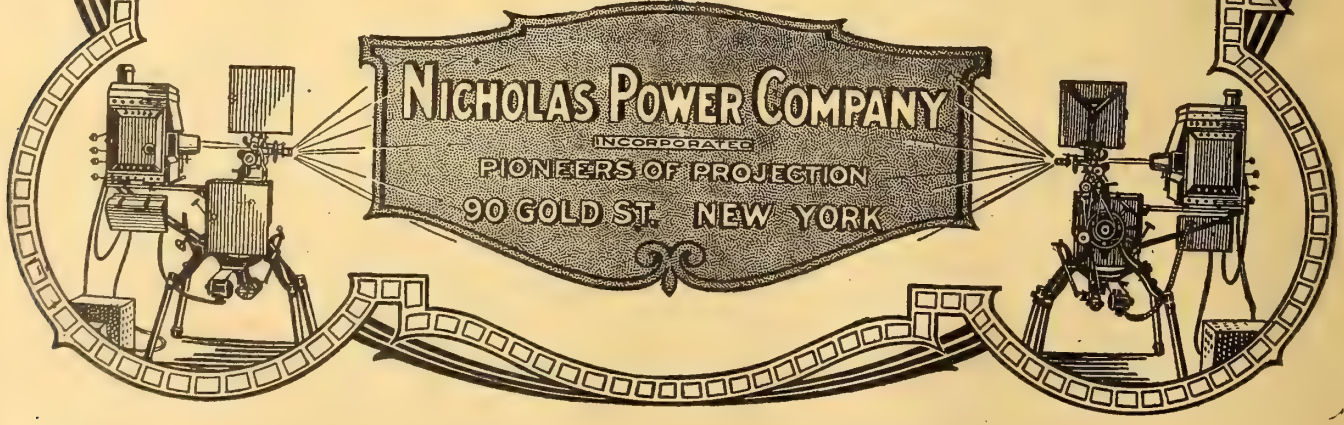
BRAINS conceived the idea of straight throw projection, thus reproducing a picture in perfect proportion.

BRAINS knew that perfect projection demands a perfect projector.

Therefore:

Brains Selected
The Projector

Power's Cameragraph No. 6B



Vol. 36, No. 5 May 4, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION NEW YORK

TRADE MARK ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

HARRY CAREY
PRODUCTION
WITH BEAUTIFUL
MOLLY MALONE
"The
SCARLET DROP"
A DRAMA AS VIVID AND
THRILLING AS THE DAYS OF '63
DIRECTED BY JACK FORD
PRODUCER OF THOSE BIG WINNERS
"THE PHANTOM RIDERS"
"STRAIGHT SHOOTING" & OTHER
HARRY CAREY SUCCESSES
BOOK THRU YOUR NEAREST
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM M'F'G CO.
CARL LAEMMLE.....PRES.
1600 BROADWAY N.Y.
MONEL KARLS

SCREEN GEMS!

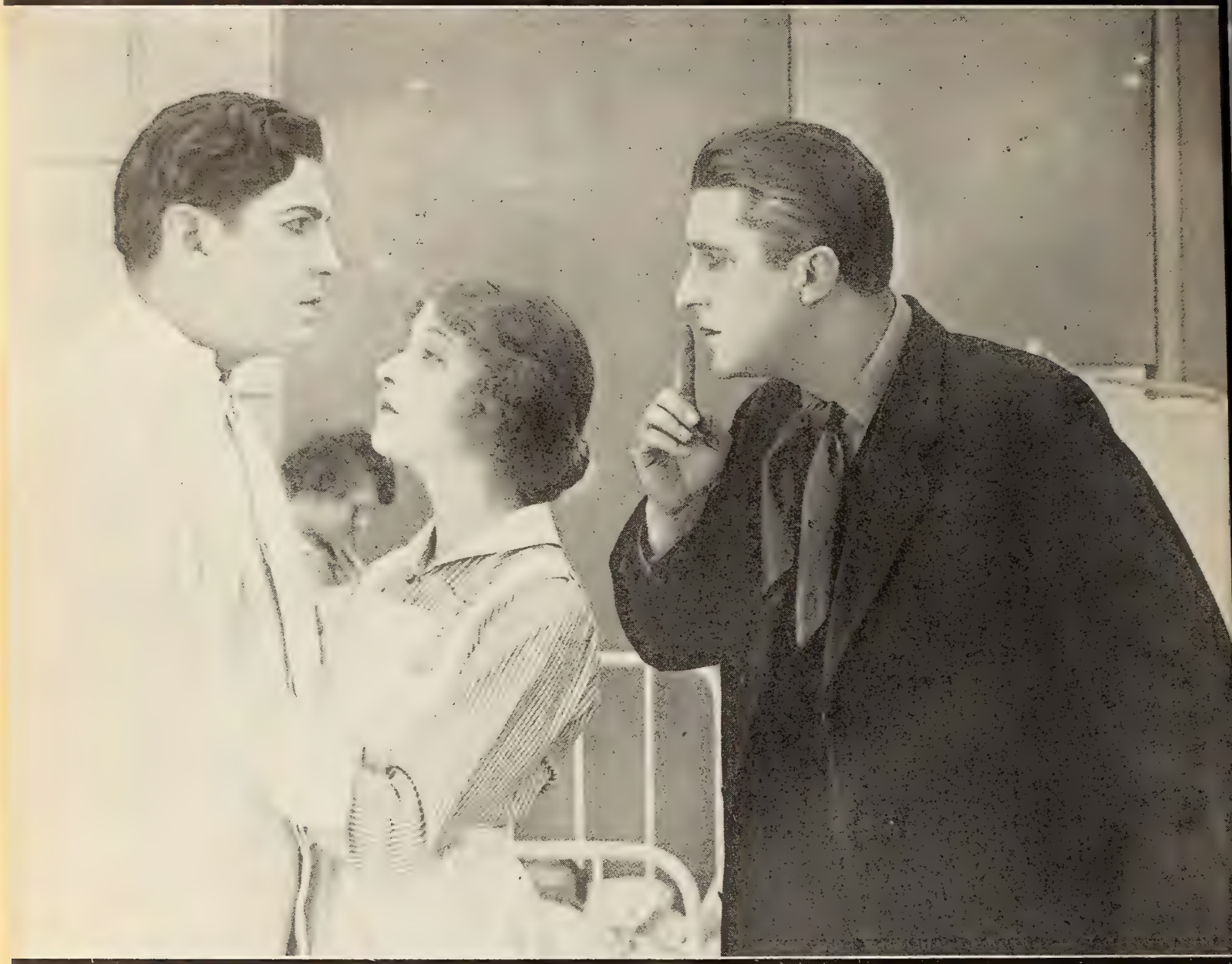
That's what the critics call the REVIVIFIED BRONCHO BILLY pictures of the hills and plains. Ten superb dramas now booking. To be followed by others. Run one every week

Essanay

George Kleine System
Distributors

Perfection Pictures

can't stand it any longer! What does
ll this mystery mean?"



The DOCTOR AND THE WOMAN

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

ook thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

If you want to know who the woman is —take a good look at me!"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc 1600 Broadway New York

"And all for the love of a good looking doctor—isn't it so, dearie?"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

I thought you were wonderful—till I heard about her"

"The DOCTOR AND THE WOMAN"

The New

LOIS WEBER PRODUCTION *featuring* MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

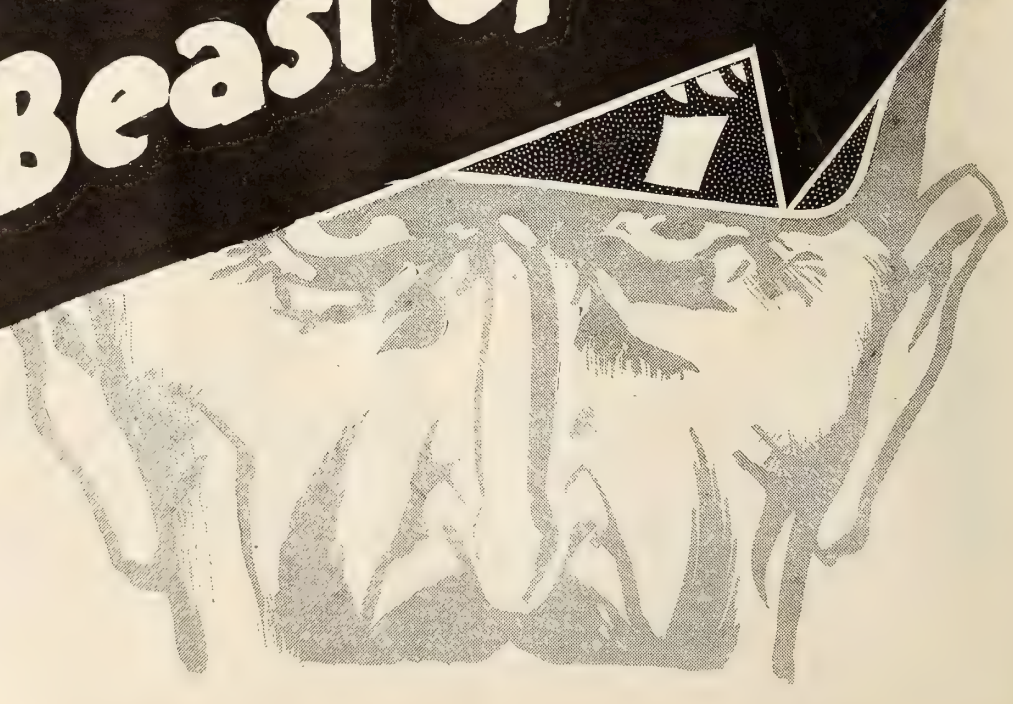
Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

WHAT PICTURE EQUALS THIS FOR CASH R

GENTLEMEN! At last we have a new standard by which to demonstrate commercial success in pictures. Released only five weeks, "The KAISER, the Beast of Berlin" has scored such a staggering triumph that already it has become the new measure of money-getting for exhibitors—the picture by which you will hereafter judge all others for Gross Business—for Net Profits—for Attendance—for S. R. O.—for crowds turned away—for "hold-overs"—for "repeats"—for almost deafening applause—for record-smashing in every single detail of the show business. There's just one thing to do with "The KAISER, the Beast of Berlin." Don't wait to ponder, or hesitate, or figure, or delay for any cause whatsoever. Simply wire your nearest Jewel Exchange and

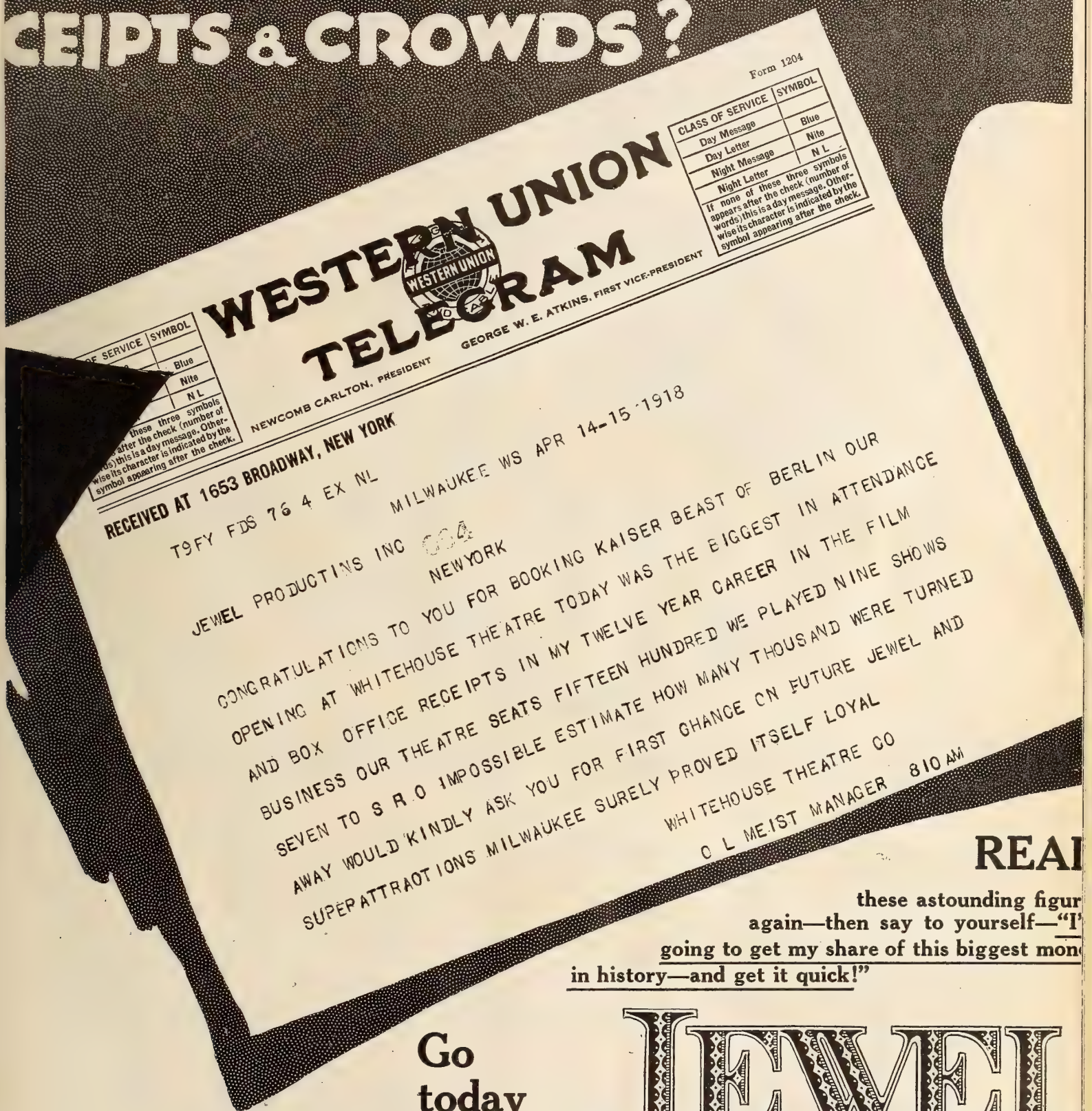
GRAB IT!

"THE KAISER" -The Beast of Berlin



IN HISTORY

CEIPTS & CROWDS?



Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK

T9FY FDS 76 4 EX NL

MILWAUKEE WS APR 14-15 1918

JEWEL PRODUCTIONS INC
NEWYORK

CONGRATULATIONS TO YOU FOR BOOKING KAISER BEAST OF BERLIN OUR OPENING AT WHITEHOUSE THEATRE TODAY WAS THE BIGGEST IN ATTENDANCE AND BOX OFFICE RECEIPTS IN MY TWELVE YEAR CAREER IN THE FILM BUSINESS OUR THEATRE SEATS FIFTEEN HUNDRED WE PLAYED NINE SHOWS SEVEN TO S R O IMPOSSIBLE ESTIMATE HOW MANY THOUSAND WERE TURNED AWAY WOULD KINDLY ASK YOU FOR FIRST CHANCE ON FUTURE JEWEL AND SUPERATTRACTIONS MILWAUKEE SURELY PROVED ITSELF LOYAL

WHITEHOUSE THEATRE CO
O L MEIST MANAGER 810 AM

REAL

these astounding figur
again—then say to yourself—"I'
going to get my share of this biggest mon
in history—and get it quick!"

Go today

to your nearest Jewel Exchange and make immediate arrangements for booking this stupendous money-maker. Better still—reserve your run by wire.

JEWEL

Productions IN

1600 Broadway, New York City

Book

It's sweeping the Country

To win the record number of bookings on a serial, "THE LION'S CLAWS" has to possess one essential virtue. It has to be there "with the goods." That "THE LION'S CLAWS" is sweeping the country is most strikingly indicated by the records on the booking ledgers. That's where the figures show whether a serial is there or not. Hundreds of careful Exhibitors have chosen "THE LION'S CLAWS" because of the star, MARIE WALCAMP—the story—direction and thrilling action. Why haven't you booked it as yet? Your Exchange will project it for you. Also see the big Ad. Campaign Book with all the helps—THEN BOOK.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY - - - - NEW YORK

UNIVERSAL SPECIAL ATTRACTIONS

Dorothy Phillips Special Productions

Mary MacLaren Special Productions

Harry Carey Special Productions

Mae Murray Special Productions

Priscilla Dean Special Productions

Herbert Rawlinson Special Productions

Dorothy Phillips
PRODUCTION

—"THE RISKY ROAD," released on April 8th, is one of the biggest Box-Office attractions of the season. The story and action are as powerful as the title, which is a money-getter par excellence. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

Mae Murray
PRODUCTION

—"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational and lavish treat for millions and big results for Exhibitors. Its title is exceptionally strong, and the production backs up the title to the letter. Watch for the special announcements.

Priscilla Dean
PRODUCTION

—"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity especially on repeat performances. Released May 6th.

Mary MacLaren
PRODUCTION

—"THE MODEL'S CONFESSION," to be released June 3, will be a great "come back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's sensation, "SHOES."

Harry Carey
PRODUCTION

—"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which was received with unbounded enthusiasm by hundreds of Exhibitors. Released April 22.

Hebert Rawlinson
PRODUCTION

—"SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success, "COME THROUGH"—in which Rawlinson took the country by storm. It is a big feature to be booked for longer than one day for the big money. Released September 23.

UNIVERSAL FILM MFG. CO.

The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway New York

Is this Hand Yours Or your Competitor's?

The Exhibitor who books ALL the

ARTCRAFT

Pictures

Holds the power that inevitably is destined to make him the most prosperous, the most distinguished Exhibitor in his Community.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

ARTCRAFT PICTURES

Since January 1st

In order of release

January

ELSIE FERGUSON
in "Rose of the World"

WILLIAM S. HART
in "Wolves of the Rail"

MARY PICKFORD
in "Stella Maris"

February

ELSIE FERGUSON
in "The Song of Songs"

WILLIAM S. HART
in "Blue Blazes Rawden"

DOUGLAS FAIRBANKS
in "Headin' South"

March

MARY PICKFORD
in "Amarilly of Clothesline Alley"

CECIL B. DeMILLE'S
"The Whispering Chorus"

Maeterlinck's
"THE BLUE BIRD"

April

WILLIAM S. HART
in "The Tiger Man"

ELSIE FERGUSON
in "The Lie"

DOUGLAS FAIRBANKS
in "Mr. Fix-It"

Goldwyn Pictures

A Gray Thread And A Bit of Ash From A Cigar—

ON these two clues hung the fate of the one she loved best in all the world—her own father.

Meanwhile the web was woven to enmesh not only her father but the boy who loved her dearly.

You can realize from these hints the emotional and melodramatic strength of

Mae Marsh in THE FACE in the DARK

by Irvin S. Cobb *Directed by Hobart Henley*

With each new Goldwyn Picture Mae Marsh gains in world-wide popularity and strength. In Goldwyn Pictures she is an even more superb artist than ever before in her career. Her charm is greater; her skill is greater. She has added new millions to her following. "The Face in the Dark" is released April 21.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

The Most Profitable Name in the World for Motion Picture Exhibitors

IS the name REX BEACH. It is the name of the most powerful and popular author of the present generation.

It is the name that builds a half-million or million circulation for great magazines.

It is the name behind "The Spoilers," "The Ne'er-Do-Well," "The Barrier" and "The Auction Block"—tremendously successful productions that live up to Rex Beach's enormous box-office drawing power.

All of his prestige and drawing power as the most virile author of our times are once more at the command of all exhibitors when

Goldwyn *offers:*

REX BEACH'S

Screen Classic of the Great Southwest

Heart of the Sunset

Directed *by* Frank Powell

Now opening to capacity business in the great American cities and pronounced by the public —your patrons—to be "Rex Beach's biggest picture." Write our nearest branch office at once for prices and booking dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons a new National Apostle of Good Cheer.

OF the New York Strand's pre-release of the first "Smiling Bill" Parsons comedy, "Bill's Baby," The Motion Picture News says:

"Smiling Bill" Parsons is the sure-fire brand of comedian—without slapstick . . . Goldwyn has found a winner and there was not a moment when the audience was not laughing.

The Moving Picture World says: Capitol Comedies will be enjoyed by the nation . . . They are clean, full of laughs and "Bill Parsons is a joy.

And The Exhibitors' Trade Review says: Here is a brand new and sure-to-be-popular comedian . . . Right from the start he is a laugh-getter.

This joyous personality is the star of the two-reel

CAPITOL COMEDIES

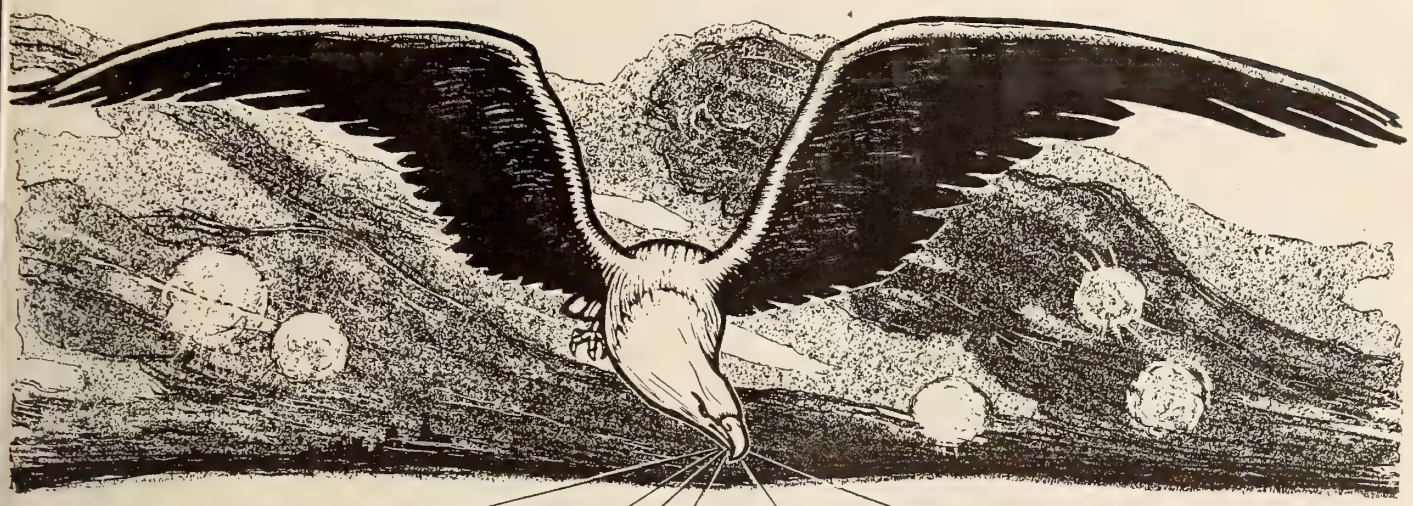
26 a year. Every Second Monday.

Produced by the National Film Corporation of America for exclusive release through Goldwyn. The first three successful releases are:

May 6: "BILL'S BABY"
May 20: "BILL'S PREDICAMENT"
June 3: "BIRDS OF A FEATHER"

Wire or write *at once* to your nearest Goldwyn office for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City



FOR THE FREEDOM OF THE WORLD

by

Capt. Edwin Bower Hesser

NOW—

—While the nation's pulse beats fast

—While the Allies are marshalling every resource to rout the invading enemy

—While the great $3,000,000,000 Liberty Loan campaign is at its height

GOLDWYN ADVISES

Every exhibitor to reap the huge patronage that *Ira M. Lowry's great patriotic spectacle draws into the theatre.*

Every exhibitor who has played "For the Freedom of the World" to re-book it at once for an immediate repeat date.

Every exhibitor who has *not* played it to write or telegraph at once for the first open date.

This Remarkable Production Is the Screen's Most Thrilling Patriotic Drama

It is a capacity business attraction. More than three thousand theatres have broken their best previous attendance records with it and every exhibitor who has played it has urged other exhibitors to book it and reap a sure profit.

"For the Freedom of the World" can be booked only through the twenty-five North American offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

IF I WERE AN EXHIBITOR-

AND my own personal experience had taught me that my audiences always enthused and cheered big emotional dramas—

And I knew that productions with backbone and heart-interest always packed my house to capacity—

I would *at once* book through the nearest Goldwyn office the big Selexart trio of special productions:

HOWARD HICKMAN *in* "BLUE BLOOD"

By J. Grubb Alexander *Directed by Elliott Howe*

RHEA MITCHELL *in* "HONOR'S CROSS"

By H. B. Daniel *Directed by Wallace Worsley*

RHEA MITCHELL and HOWARD HICKMAN *in* "SOCIAL AMBITION"

By W. E. Wing *Directed by Wallace Worsley*

—Because they each contain the tremendous dramatic interest and power that I *know* my audiences like and demand.

These three Selexart productions are available for immediate showing, are sold under a single contract at fair prices and can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

MR. WILLIAM RUSSELL

THE FIRST PICTURE FROM THE STUDIOS
OF WILLIAM RUSSELL PRODUCTIONS, INC.

"HEARTS OR DIAMONDS?"

By WILLIAM HAMILTON OSBORNE

Available April 29 at Exchanges of the
MUTUAL FILM CORPORATION

WILLIAM RUSSELL
PRODUCTIONS
6411 Hollywood Blvd Los Angeles California

CHAPLIN--

NOW is the time to play and repeat on the master comedies of the world's greatest artist—the comedies made with unlimited facilities, unlimited purse and no padding—two full reels of box office value.

"THE FLOORWALKER"
"THE FIREMAN"
"THE VAGABOND"
"ONE A. M."
"THE COUNT"
"THE PAWNSHOP"
"BEHIND THE SCREEN"
"THE RINK"
"EASY STREET"
"THE CURE"
"THE IMMIGRANT"
"THE ADVENTURER"

A special proposition for
Your Theater NOW
At the MUTUAL EXCHANGES

"HIS DAUGHTER PAYS"

THE BIGGEST OFFERING
OF 1918

FEATURING THE INCOMPARABLE

GERTRUDE McCOY

AND
A NOTED
CAST

FOR
TERRITORIAL
RIGHTS

APPLY
TO

PIEDMONT PICTURES CORPORATION

729 SEVENTH AVE.
NEW YORK CITY

LONDON PARIS

PHONE BRYANT 7046

HERE ARE TWO

U. S. EXHIBITORS

EXTRA

THE MAGNIFICENT BACON-BACKER PRODUCTION OF

HARRY S. SHELDON'S
POWERFUL MODERN DRAMA
OF NEW YORK LIFE

MEN

STAGED BY
PERRY
VEKROFF

TO MEET THE DEMAND
WITH EXCEPTIONAL
AND TREMENDOUS

ARRANGE DATES

U.S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

TOP O' THE TIMES BUILDING — NEW YORK

BOOK THRU FOUR-SQUARE EXCHANGES

MORE BIG SPECIAL

BOOKING CORPORATION

ATTRACTIONS

THE TREMENDOUS AUTHORS' FILM COMPANY SUCCESS

The Crucible of Life

FEATURING GRACE D'ARMOND

ADAPTED FROM THE GREAT STAGE HIT "FAIRFAX" BY BARTLEY CAMPBELL

FOR UNUSUAL PICTURES
ADVERTISING ANGLES
BOX OFFICE VALUE
IMMEDIATELY

Book Thru

FOURSQUARE
NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
DETROIT.....304 Jos. Mack Bldg.
CHICAGO.....207 S. Wabash Ave.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.
SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.
GLOBE FEATURE FILM CO.
NEW ENGLAND.20 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.
NEW JERSEY.....220 W. 42d St., New York City
SUPER-FEATURE FILM CO.
CANADA.....59 Victoria St., Toronto

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY
ROBERTSON-COLE COMPANY, Times Building, New York.

An Announcement Exclusively Upon Pictures of

Robertson-Cole Company, of New York, London, Calcutta, Singapore and Sydney; and Arrow Film Corporation, of New York, control the rights of the motion pictures in the following schedule and offer them for your consideration:

"The Eagle's Eye"—There isn't any conversation capable of telling the world-appeal of the only great serial ever made. Produced by Wharton, of Ithaca, a name that spells volumes.

"The Woman Eternal"—A picture as big as all out-door; as thrilling as primal impulses can make it; as charming as Elaine Hammerstein is. Advanced Pictures Corporation.

"The Struggle Everlasting"—Florence Reed at her best in Milton Royle's great play. A Harry Rapf masterpiece.

"The Eleventh Commandment"—A picture that sounds the depths of purest love and stirs every emotion. Starring Lucille Lee Stewart. Another production of Advanced Pictures Corporation.

"The Eyes of the World"—Harold Bell Wright's triumph in novel writing expressed on film in compelling pictures. Has played to $200,000. Produced by W. H. Clune, of Los Angeles.

"The Finger of Justice"—The story of "over the top" in the trenches of morality. The Biggest question answered in the biggest way. Done in pictures by Paul Smith, of San Francisco.

"The Great White Trail"—A thrilling tale of the frozen wildernesses of Alaska. Tense melodrama in a novel setting. Wharton, Inc., made it up to their standard.

"The Accidental Honeymoon"—Captain Robert Warwick—now with Gen. Pershing—and delightful Elaine Hammerstein in a delicious drama of sustained interest to the end of the film. Harry Rapf's interesting contribution.

"Ramona"—Helen Hunt Jackson's wonderful story of humanity in its makings. Another W. H. Clune offering.

"Souls Redeemed"—An Edward Warren Production in sumptuous setting, with an all-star cast.

"Weavers of Life"—Just a nice little picture that never fails to please. Another Warren production.

"The Master Crook"—Starring Edmund Breese—a corking bit of drama greatly worth while. Produced by Apollo Pictures, Inc.

"Raffles"—With John Barrymore. This is as big a winner as the play was. It merits a whole page of exploitation. Picturized by L. Lawrence Weber Photo Dramas, Inc.

"Passing of the Third Floor Back"—With Sir Johnston Forbes-Robertson—the foremost English star; directed by Herbert Brenon. Owned by The Sir Johnston Forbes-Robertson Passing of the Third Floor Back Company.

"The Fall of the Romanoffs"—With Iliodor. A Brenon picture of the most thrilling scenes of Russian war and politics. Owned by Al. H. Woods.

"Free and Equal"—An Ince production dealing with social equal-

or Buyers of Foreign Rights World-wide Interest

ity; a play upon the whole gamut of human emotion. Another Al. H. Woods production.

"Sunny Jane"—With Jackie Saunders, and the other five Horkheimer-Balboa features with this popular star—"Bab, the Fixer," "The Check Mate," "Betty, Be Good," "A Bit of Kindling," and "The Wild Cat."

"The Pendleton Round-Up"—Three reels of the most thrilling photography of the big events of the great West.

"The Public Defender"—A patriotic number of real merit by the Apollo Pictures Corporation.

"Jester Comedies"—Twede-Dan is a tremendous favorite in foreign countries and William Steiner is making comedies that are with him as a star.

Also the following Robertson-Cole Company's Exclusive Offerings

THE U. S. EXHIBITORS' BOOKING CORP'N'S FEATURES

"The Zeppelin's Last Raid"—Thomas Ince's successor to "Civilization." Starring Howard Hickman and Enid Markey.

"Those Who Pay"—Another of Thomas Ince's gems of genius, featuring Bessie Barriscale.

"The Belgian"—With Valentine Grant and Walker Whiteside; directed by Sydney Olcott. All that its name stands for.

"Just a Woman"—Directed by Julius Steger and featuring Charlotte Walker. Pages of publicity can say no more.

"Nine Tenths of the Law"—Featuring Mitchell Lewis, the famous star of "The Barrier" and "The Bar Sinister."

"The Crucible of Life"—With Grace D'Armond and Jack Sherrill in the star's role.

The Fighting Chance"—A notable production by E. K. Lincoln.

And FOUR "FOUR-SQUARES"

"The Silent Witness"—With Gertrude McCoy.

"The Sin Woman"—With Irene Fenwick.

"Fringe of Society"—With Milton Sills and Ruth Rowland.

"The Cast-Off"—With Bessie Barriscale.

THE CREST PICTURES

"The Grain of Dust"—With Lillian Walker and Edith Day.

"The Lust of the Ages"—Featuring Lillian Walker. Directed by Harry Revier.

For terms, rates and screening of all these subjects communicate with

ROBERTSON-COLE COMPANY

Singer Building NEW YORK Times Building

Arrow Film Corporation, Times Building

Exclusive Purchasers

SCREEN CLASSICS INC.

WM. L. SHERRILL'S

MY OWN UNITED STATES

A Screen Classics INC. box office triumph made by Frohman Amusement Corporation

with Mr. ARNOLD DALY

After a record breaking run

at the Rivoli Theatre New York is

sweeping the country on a tide of patriotism.

Every Exhibitor owes it as a duty to his patrons to show this greatest of all patriotic attractions

2 continuing cash attractions

MABEL TALIAFERRO *in*
Draft 258

EMILY STEVENS *in*
***The* Slacker**

METRO PICTURES CORPORATION

PRODUCTION SUCCESSES

Last minute reports

REVELATION WITH NAZIMOVA

"Revelation" (Metro-Nazimova)—"Business held steady Picture gave wonderful satisfaction" (Four days.) "Liked by everybody" (Five days)

Motion Picture News

LEST WE FORGET WITH RITA JOLIVET

"Lest We Forget" (Metro-Rita Jolivet)—"Big success." (Four days.)

Motion Picture News

EDITH STOREY *in* *The* LEGION *of* DEATH

A Production of the day and hour

VIOLA DANA *in* BLUE JEANS

An eternal triumph of the screen

COMING

The Screen Classics INC. *de Luxe entertainment*

The attraction of beauty, romance and thrill with the first screen appearance of the international stage favorites

The wonderful

DOLLY SISTERS

IN

The MILLION DOLLAR DOLLIES

Directed by Leonce Perret

EXCLUSIVE DISTRIBUTORS

An unusual play with a great star

METRO PICTURES CORPORATION presents

The only

EDITH STOREY

in the superb attraction

TREASURE *of the* SEA

Written by Leighton Osmun and Albert S. Levino
Directed by Frank Reicher in 5 acts

Released by METRO *April 23rd*

Seven Vital Questions Answered For Exhibitors By Exhibitors

Q. 1—IS HODKINSON-PARALTA SERVICE PROFITABLE?

Answered by Charles C. Perry, Strand Theatre, Milwaukee

"We did capacity business at every performance during the entire three days of 'A Man's Man.' They came so strong on the third night that it was necessary to run an extra show, and even then we turned people away from the box office."

Q. 2—IS THE QUALITY CONSISTENT?

Answered by Oliver Whaley, Grand Theatre, Bemidji, Minn.

"All the subjects are good. In our experience we cannot recall receiving, so generally, favorable comment from so large a percentage of patrons as we had from those seeing 'A Man's Man,' 'Madam Who' and 'A Turn of the Card.'"

Q. 3—IS IT WORTHY OF LONGER THAN USUAL RUNS?

Answered by O. Ginns, Queen Theatre, Wilmington, Del.

"These are pictures that measure up to the finest masterpieces, and it is a pleasure to commend their productions worthy of a long run."

Q. 4—WILL IT SATISFY PEOPLE WHO ARE LOOKING FOR THE BEST IN PICTURES?

Answered by W. H. Clune, Auditorium, Los Angeles

"Criticism in the six daily newspapers of Los Angeles actually graded 'A Man's Man 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Loise Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At Clune's Auditorium this seven-reel production pleased all who attended. Praise was unstinted. I consider 'A Man's Man' exceptionally acceptable to the public."

Q. 5—HOW DOES HODKINSON-PARALTA SERVICE COMPARE WITH OTHER HIGH CLASS PRODUCT?

Answered by John F. Cooney, Union Square, Pittsfield, Mass.

"As I am running only high class features, namely, Select, Greater Vitagraph, Artcraft, and Paramount, you can readily see that Paralta, to score in this company must be in Class 1-A, which it certainly is."

Q. 6—ARE THE STORIES CLEAN? IS NOT THE ACTION PADDED TO MAKE SEVEN REELS?

Answered by H. Bluechel, Lyric Theatre, Norfolk, Neb.

"One thing in particular that appealed to me in 'A Man's Man' was the elimination of all padding, making the story move along so that there was something doing all the time. And it is clean all the way through, which is a big factor in causing favorable comment from a certain class of patrons."

Q. 7—CAN I GET HODKINSON-PARALTA SERVICE AT A REASONABLE PRICE?

Answered by Alton Crosby, Opera House, Willmar, Minn.

"If you keep future issues up to the grade established and continue to give exhibitors the fair deal inaugurated (as indicated by my contract with you) every exhibitor ought to be for you."

W. W. HODKINSON CORP.

527 FIFTH AVE., NEW YORK CITY

Hodkinson Service at All General Film Exchanges

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

"BLINDFOLDED"

E. Richard Schayer
Author

Robert Brunton,
Mgr. Productions

Directed by
RAYMOND B. WEST

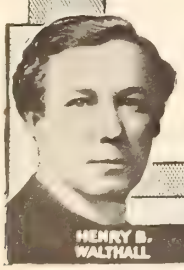
It is our **main ambition**
to have **every** Paralta Play
contain that which is called
Heart Interest;
because the **human heart**
is the **biggest** thing in the **world.**
Right now the world is **aching.**
Stern spectres confront us
wherever we turn.
So let us be **concerned** with the heart.
Let's have the **smile,** the **chuckle,**
and that **quick catch** in the **throat**
which comes from **happiness**
caused by the **heart.**
Let us consider the **heart**
as the greatest God-given gift!

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

"BLINDFOLDED"

E. Richard Schayer
Author

Robert Brunton,
Mgr. Productions

Directed by
RAYMOND B. WEST

Peggy Muldoon was **trained** to believe
that **the law** was made
to keep the poor **poor;** and the rich **rich;**
that the **best** way to make a living
was to **break safes.**
And Peggy **thought** the life of a yegg
was a **glorious one.**
Then she read a little **book.**
Emerson's Essays.
She read the **words** with her **eyes**
but the **meaning** went straight to **her heart.**
And her heart **told her**
she was **wrong.**
and her **heart** showed her
the path of **righteousness.**
And **she went** that path.

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

YOU MAY NOW BOOK PATHÉ FEATURES ON EITHER THE SELECTIVE SERVICE (OPEN BOOKING) OR THE PROGRAM PLAN: TAKE YOUR CHOICE!

Why the Selective Service Plan Appeals To The First Run Exhibitor

¶ He may pick the pictures his patrons want;
He may, by selecting his features, reduce his "poor days" to a minimum;
¶ He doesn't have to buy a "pig in a poke," for program booking is booking blindly. A first run house cannot afford to book blindly. A picture which may jam a competitor's house may be a frost in his;
¶ By the selective service plan an exhibitor is the judge of what his patrons should have. He may book only those pictures on which he knows he can make money;
¶ A family trade house must be very careful as to the kind of pictures it runs. Under the selective service plan an exhibitor can keep out the pictures which only hurt his trade but which he must take under the program plan.

Pathé

Why the Program Plan Is The Best For The Smaller Houses

¶ The Program plan is cheaper; it is obvious that a better price can be made on twenty-six features on one contract than on the same twenty-six sold individually;

¶ The small town exhibitor is often too far away from the exchange centre of his district to select his features personally. He has well justified confidence in the Pathé branch manager and salesmen and knows they know his requirements. Thus he is saved the time and expense of frequent visits to the exchange; ¶ Three out of four of the Pathé features have been winners for him. He has made money on three and broken even on the four. He may well be satisfied with such a consistent showing and he is!

¶ His patrons are perfectly satisfied with the Pathé features and have told him so. And those features were selected for him by the Pathé branch manager and the salesman serving him. Why should he change the system which is making money for him?

THE SELECTIVE SERVICE PLAN IS THE BEST FOR ONE HOUSE, THE PROGRAM PLAN FOR ANOTHER. AGAIN WE SAY-TAKE YOUR PICK!

SELECT SP PICTURES

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

"UP THE ROAD WITH SALLIE"

Here are youth and beauty and romance and adventure combined with consummate art in one of the most pleasing comedy-dramas ever presented, in which the charming figure of Constance Talmadge entices you on and on! A sure winner!

From the novel by Frances Sterrett
Scenario by Julia Crawford Ivers
Directed by
WILLIAM D. TAYLOR

DISTRIBUTED BY

SELECT SP PICTURES

ALICE BRADY

in

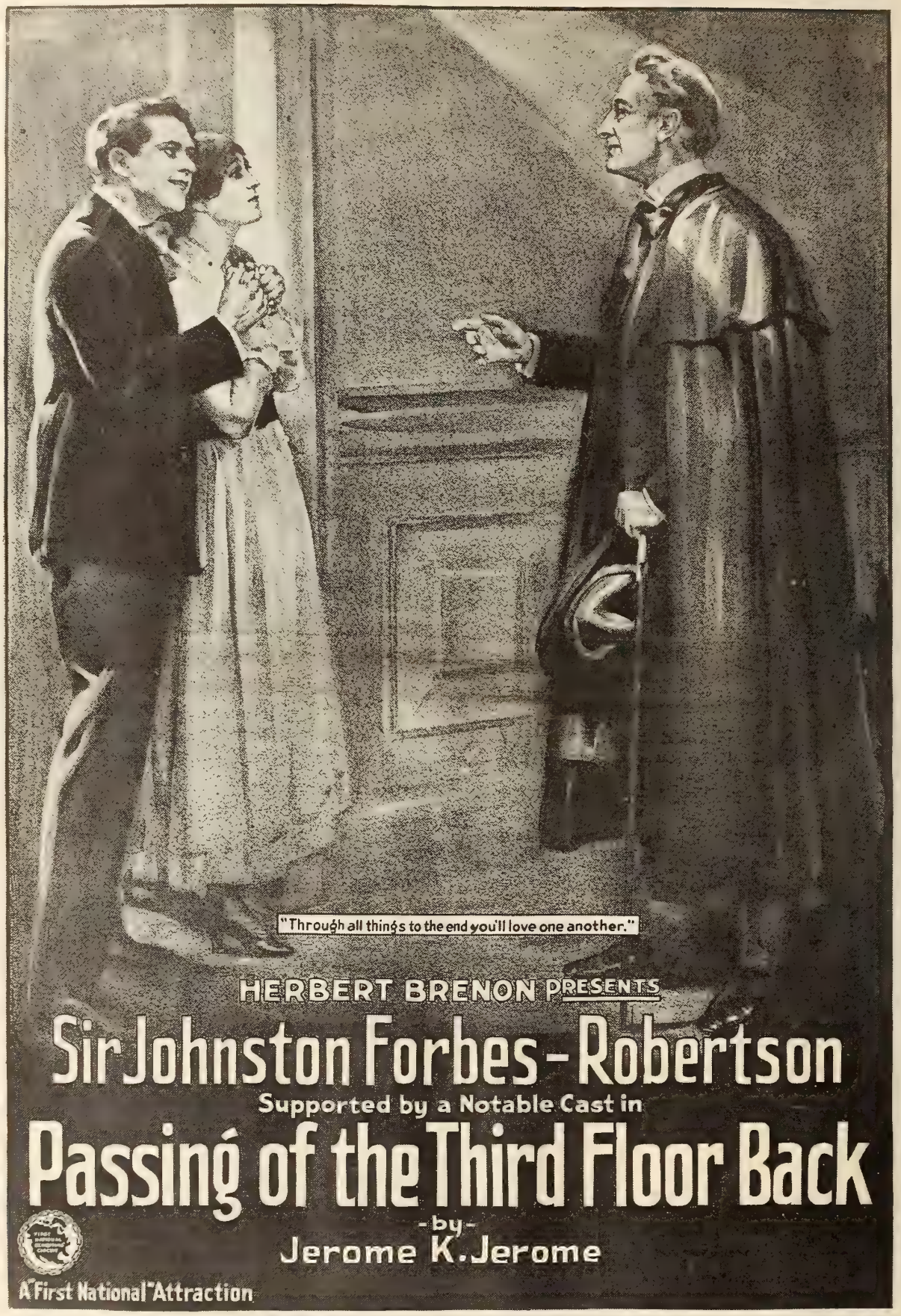
"AT THE MERCY OF MEN"

Magnificent acting by Alice Brady marks this stirring love drama of Russia, a play in which red blood and strong passions sway the hearts of men and women.

Scenario by Paul West

Directed by
CHARLES MILLER

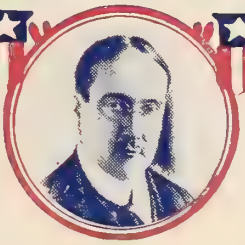
DISTRIBUTED BY
SELECT PICTURES CORPORATION


"Through all things to the end you'll love one another."
HERBERT BRENON PRESENTS
Sir Johnston Forbes-Robertson
Supported by a Notable Cast in
Passing of the Third Floor Back
-by-
Jerome K. Jerome
A First National Attraction

—good enough for the First National, good enough for you.

Ambassador James W. Gerards

MY FOUR YEARS IN GERMANY



The Truth—
Dramatically told!

Shows what Gerard saw in Berlin

Speaking at the Knickerbocker the night the film opened its long New York run, Ambassador Gerard said:

"This film will do more toward showing the people of this country why we are fighting Germany than anything that has yet been said or written."

Our Government, the Press, Patriotic bodies are boosting the Picture and the Exhibitors who run it.

Positively the biggest thing ever offered American exhibitors.

Produced by Mark M. Dintenfass and Harry M. Warner
Scenario by Chas. A. Logue, Directed by William Nigh

"A FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Ambassador James W. Gerards

MY FOUR YEARS IN GERMANY

On Monday, April 8th

at the National Capitol

under the auspices of the Washington Chamber of Commerce "My Four Years in Germany" was shown to an invited audience of Senators, Congressmen, Diplomats and the Leaders of the National Liberty Loan Campaign. The vast Auditorium was packed to suffocation—

Next day

the conservative

The Washington Post.

said ☛

Pictures Make Deep Impression

Officials of the Liberty Loan Committee said last night that the meeting held at the Central High School Saturday evening under the auspices of the Chamber of Commerce had been a source of renewed interest in the loan. Moving pictures founded upon the book of James W. Gerard were shown upon the screen, giving actual happenings in Germany and Belgium while Mr. Gerard was in those countries. An audience of 2,500 packed the auditorium of the school, included being members of both houses of Congress.

"Show these pictures to the American people," said a senator, "and you will wipe Germanism from the earth."

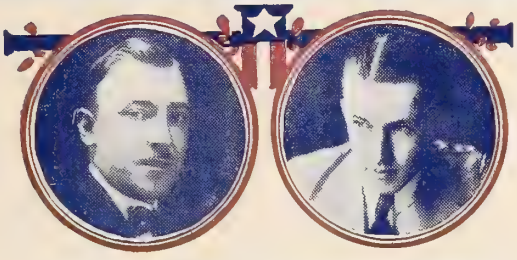
Newspapers the Country over have the word from Washington to boost it for its patriotic value

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Ambassador James W. Gerards

MY FOUR YEARS IN GERMANY



Mr. HAROLD EDEL
Manager, the Strand

Mr. S. BARRET McCORMICK
Manager, The Circle

Two of the leading Exhibitors of America break their house rules for it

Mr. Harold Edel, manager of the Strand, New York will run it while it is still running at the Knickerbocker. Both houses are on Broadway and it has been running at the Knickerbocker for six weeks to capacity business.

It is the first "second run" film ever shown at the Strand.

Mr. S. Barret McCormick of the Circle Theatre, Indianapolis, raised his price to $1.00 "Top" and ran it two weeks

This is the First time the Circle ever raised its prices.

It is the first film ever given a 2 weeks run at the Circle.

They got exceptional Results by unusual treatment.

"A FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Ambassador James W. Gerards

MY FOUR YEARS IN GERMANY

It is one of the two Big Money attractions of the year. Here's why—

In New York, Boston, Indianapolis we have demonstrated that there are thousands of Americans who will gladly pay a dollar per seat to see this remarkable picture. Moreover—they thank the Exhibitor who shows it.

We are not guessing—we have Proved it.

Percentage Bookings now being arranged

This is your big chance to combine Patriotism and Profit.

WIRE any First National Exhibitor's Circuit Exchange

The First National Exhibitor's Circuit, Inc.
General Offices 18 E. 41st St., New York City

"A FIRST NATIONAL" ATTRACTION

One of the really big films of the year

Herbert Brenon's

The FALL of the ROMANOFFS

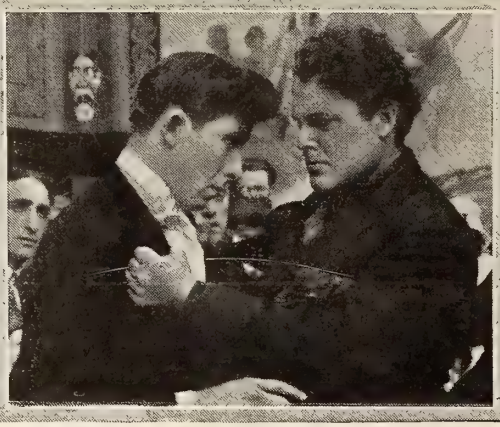
with ILIODOR former confidant of RASPUTIN

See it and you will book it

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

POWER! PUNCH!



William Fox presents

WILLIAM

FARNUM

in the William Farnum de luxe production

TRUE BLUE

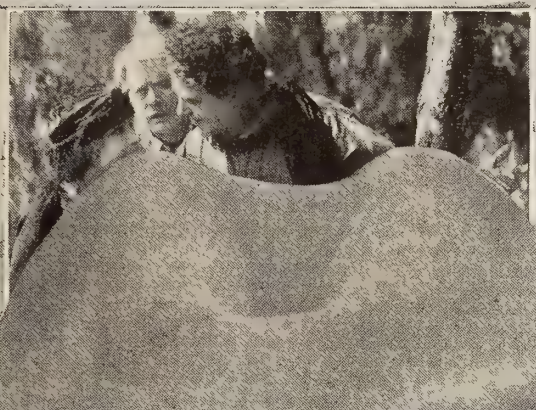
Written and staged by Frank Lloyd

A smashing, fighting tale of the Rocky Mountains!
An all-wool and world-wide American cowboy king
throws away a coronet to rule an Arizona ranch!

BOOK IT NOW *profit by* FARNUM *popularity!*

STANDARD PICTURES **FOX** FILM CORPORATION

PATRIOTISM!



WILLIAM FOX
Presents
WILLIAM FARNUM
in the William Farnum de luxe production
TRUE BLUE
Directed by Frank Lloyd
FOX
FILM CORPORATION

A WHIRLWIND!

The absorbing story
of an adventurous beauty
and some bold bad men

WILLIAM FOX
Presents

PEGGY HYLAND
in
PEG of the PIRATES

Written and Directed by O.A.C.LUND

THRILLING PURSUIT AT SEA
GIRL'S BATTLE WITH ROBBERS
RACE FOR HIDDEN TREASURE

SPECIAL FEATURES
FOX
FILM CORPORATION

ACTION! ACTION!

PEGGY HYLAND
in
PEG *of the* PIRATES

Plucky American girl, seized by Pirates, fights her way to liberty

3 other sure money makers
ONE A WEEK **FOX SPECIAL FEATURES** 52 A YEAR

GLADYS BROCKWELL
in
HER ONE MISTAKE
A dramatic story of the unwritten law
By George Scarborough
Staged by Edward Le Saint

GEORGE WALSH
in
BRAVE *and* BOLD
Mile a minute action from "Four-Forty at Fort Penn."
by Perley Poore Sheehan
Staged by Carl Harbaugh

VIRGINIA PEARSON
in
The FIREBRAND
A love that survived the fires of hate
Scenario by E. Lloyd Sheldon
Staged by Edmund Lawrenee

SPECIAL FEATURES
FOX
FILM CORPORATION

The Grip of the Demon!

WILLIAM FOX *Presents*

THE

BLINDNESS *of* DIVORCE

WRITTEN AND DIRECTED *by* FRANK LLOYD

FOX
FILM CORPORATION

Society struggling against a monster evil
A tragedy of womanhood !
Book this great STANDARD PICTURE now-today!

FIFTEEN MILLION READING CIRCULATION A MONTH

For the Story of "THE EAGLE'S EYE"

The novelized story of "The Eagle's Eye" in 20 chapters, one to an episode, is being published serially one chapter a week in each of the following papers. They are among the biggest and best in the country. Others are being added daily.

In addition, the story is being published serially in **Photoplay Magazine** with 350,000 circulation a month, and in **The Gentlewoman Magazine**, with 1,500,000 circulation monthly.

NEWSPAPER	CIRCULATION	NEWSPAPER	CIRCULATION
New York American	705,224	Lansing, Mich., State Journal	19,139
Albany, N. Y., Telegram	25,913	Lincoln, Neb., State Journal	35,331
Troy, N. Y., Observer	10,500	Los Angeles, Cal., Examiner	143,433
Atlanta, Ga., Constitution	106,116	Minneapolis, Minn., Tribune	178,486
Charlotte, N. C., News	16,508	Sioux Falls, S. D., Press	9,000
Macon, Ga., News	15,590	Fargo, N. D., Forum	12,418
Boston, Mass., American	380,281	Philadelphia Eve. Public Ledger	110,672
Bridgeport, Conn., Herald	24,476	Washington, D. C., Times	43,000
Buffalo, N. Y., Express	39,923	Erie, Pa., Times	27,398
Rochester, N. Y., Herald	27,233	Wilmington, Del., Star	9,000
Chicago, Ill., Examiner	519,854	Pittsburgh, Pa., Press	108,674
Louisville, Ky., Courier-Journal	49,418	Wheeling, W. Va., News	18,934
Springfield, O., News	18,435	San Francisco Examiner	230,198
Canton, O., Repository	14,975	Boise Idaho Capital News	10,593
Houston, Tex., Post	39,117	Montreal, Que., Standard	61,514
El Paso, Tex., Times	18,000	Winnipeg, Man., Free Press	80,000
Austin, Tex., American	16,196	Hamilton, Ont., Spectator	27,000
Denver, Colo., News	47,000	Calgary, Alta., News-Telegram	16,500
Colorado Sp'gs, Colo., Eve. Telegraph	4,403	Quebec, Que., Telegraph	11,067
Salt Lake City, Utah, Tribune	45,947	Phoenix, Ariz., Gazette	6,046

NO OTHER SERIAL OR PRODUCTION OF ANY CHARACTER GIVES THE EXHIBITOR SUCH UNPRECEDENTED ASSISTANCE IN SELLING HIS PATRONS BY DIRECT LEGITIMATE PUBLICITY IN SUCH TREMENDOUS VOLUME AS

"THE EAGLE'S EYE"

By

WILLIAM J. FLYNN

(RECENTLY RETIRED)

CHIEF OF THE U.S. SECRET SERVICE

PRODUCED BY THE WHARTONS

WITH THE POPULAR SCREEN STARS

KING BAGGOT and **MARGUERITE SNOW**

FOR FOREIGN RIGHTS APPLY TO ARROW FILM CORP. TIMES BLDG. N.Y.

DISTRIBUTED BY FOURSQUARE EXCHANGES

THE BEST

STATE RIGHTS

PROPOSITION OF THE YEAR

STAR OF "THE BAR SINISTER" "THE BARRIER" AND "THE SIGN INVISIBLE"

IN

THE GREATEST HIT OF HIS REMARKABLE CAREER

Mitchell Lewis in "NINE-TENTHS of the LAW"

THE MOST POWERFUL HEART INTEREST DRAMA EVER SEEN ON THE SCREEN

ALL TERRITORIES FOR THIS

SMASHING BIG SPECIAL PRODUCTION

TO BE SOLD IMMEDIATELY BY

GEORGE A. ENRIGHT

— ATLANTIC DISTRIBUTING COMPANY —

TIMES BLDG. NEW YORK

FOREIGN RIGHTS CONTROLLED BY ROBERTSON—COLE CO.

TIMES BLDG. NEW YORK

THE LEADING
DAILY NEWSPAPER
IN EACH STATE
ONE CENT
VOL. LXVII...NO 2191
WORLD'S GREATEST BEAUTY CONTEST
Bewitching Maidens for Gaumont Photo-Dramas
The leading newspaper in each state is cooperating with the Gaumont Company in the selection of beauti-
Leading newspapers are now selecting the most beautiful girls for BIG PHOTO FEATURES to be produced for independent buyers
Gaumont Co.
LONDON FLUSHING.N.Y. PARIS
NEWS AND GRAPHIC WORLD'S BEAUTIES
Theaters which have booked The GAUMONT NEWS & GRAPHIC showing these beauties should double their seating capacity to accommodate the girls and their friends

RANDOLPH FILM CORPORATION *announces*

THE MILLION DOLLAR MYSTERY

Now Offered as

A State Rights Feature in Six Reels

The records prove that "The Million Dollar Mystery" was the most successful serial film ever released. Exhibitors everywhere coined money with it. The public raved over it. Its success has never been duplicated.

Re-titled, re-edited, a thousand times more snappy and entertaining than when first issued, "The Million Dollar Mystery" is now ready for showing as a six-reel feature production. Once more it will reap a golden harvest for every theatre showing it.

47,000 Feet of Thrills Crammed Into 6,000

All the thrills, sensations, "stunts" and action of the original picture are retained. *The best only* from the 47,000 feet of the former serial are presented as a 6,000 foot feature crammed with action—thrills—SURPRISES!

Never before in the history of the film industry was there a feature on which so much time, effort and money was expended. All the marvels of stage-craft created to keep the public coming for 23 weeks can now be seen in one evening.

FEATURING

Marguerite Snow **James Cruze** **Florence LaBadie**
Sidney Bracy **Frank Farrington** **Irving Cummings**

In the leading roles of "The Million Dollar Mystery" will be found an array of players, each of whom enjoys a personal following of millions. Fans the world over know and admire stars like James Cruze, Marguerite Snow, Florence LaBadie, Sidney Bracy, Frank Farrington and Irving Cummings. In this picture they did the best work of their entire screen careers.

Remembering the phenomenal profits, every exhibitor who originally ran the serial will jump at the chance to show it again as a feature. The mere announcement that you own rights for your state on this feature will flood your office with bookings. Here is the greatest opportunity ever offered the state right buyer. A demonstrated success—a "sure-fire hit"—47,000 feet of thrills crammed into 6,000.

For Territory: DON'T WAIT!—WRITE!—WIRE!

ARROW FILM CORPORATION
SALES AGENTS

Times Building **New York City**

Wherein King Solomon Setteth an Exhibitor Right

NAY, my Zuleika, I have high hopes for the Movies Yea, the Movies be here to stay and bring happy days.

Knockers there be who exclaim, "What careth Solomon for the Little Guy? He hath a thousand wives who fill his picture show every day."

Yea, my wives do attend the Solomon Theatre with great regularity. But woe is me for the bill at the end of the moon; 'tis a sorrow to the King.

But yesternoon did come to my palace the Son of Beelzebub, who is the Son of Hardluck, the Son of Folly, who is the Son of Highprices.

And lo, he did prostrate himself and cry aloud, "Woe is me, O King, I am afflicted with a great sorrow and do seek thy counsel. The people no longer come to my Movie Show. I show good pictures and have a goodly theatre. Yet is mine business sorely depressed, and the cashier doth put sackcloth and ashes on his head and his groans do keep the wife awake nights cussing a blue streak."

"Now, O thou Son of Folly, hast thou looked into thy business? Dost thou pay the reel tax?"

"Yea," moaned the afflicted one.

"And, O Son of Balaam's Ass, dost thou pay high prices for pictures because they have stars?"

"Yea," moaned the asinine one.

"And dost thou bid against thy neighbor for the open booking picture which the wise promoter doth boost in price?"

"Yea," moaned the witless one.

"And dost thou deal with those who know not the fair and square, open and above-board policy?"

"Yea," moaned the fallacious one.

"Now, wherefore, O Son of Folly, dost thou not mend thy ways and look to thy vine and fig-tree? Why dost thou not turn to TRIANGLE and thus enable thy harem to blossom out in styles that will knock the dames of thy competitor's harem dead?"

Whereupon the enlightened one did make a glad cry of exaltation and did sing the praises of the King and *did seek* him out a TRIANGLE Exchange.

Yea, Wisdom is the source of all happiness, and TRIANGLE the source of many an exhibitor's *success*.

SELAH!

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

"Hello!

—Is this the Moving Picture World?"

"Yes, this is the Moving Picture World."

"Well, this is A. B. Ginner from Connecticut. I received your reply to my letter and called up to thank you for all the information you gave me; that's great dope. I can go right ahead now and get out the plans for the new theatre. By the way, when can I get the book you mentioned?"

"Do you mean Modern Theatre Construction by Kinsila, or Motion Picture Handbook for Managers and Operators by Richardson? We have them both on hand and can send them at once."

"Better send me a copy of each, I will need them, and will send the check to-day."

"Say, getting back to that information you sent me, how do you get all that?"

"Why, we keep records here in the office, together with catalogues of goods made by our advertisers, and when some one in the trade needs certain information we give it to them."

"That's service, isn't it?"

"You bet."

"Well, when I get my new house built will you run a picture of it?"

"Sure, and an article, too, when you're ready."

"What is the yearly subscription rate for the World?"

"Three dollars a year."

"All right, send it to me; good-bye."

"It is a **good buy**—good-bye."

FLORIDA FILM CORPORATION
KLUTHO STUDIOS, JACKSONVILLE, FLA.

MR. STATE-RIGHT BUYER

DONT MISS

JOSH BINNEY

A

FATTY FILBERT

Josh Binney COMEDY

For Your Next Run—It'll Be A Winner

1/3 STORY, 1/3 PLOT, 1/3 SLAPSTICK, NEW SCENERY
NEW PEOPLE, NEW IDEAS. GET THE FIRST RELEASE

FUNNY FATTY FILBERT
IN
FABULOUS FORTUNE FUMBLERS
(Also completed)
FRED'S FICTITIOUS FOUNDLING
AND
FREDA'S FIGHTING FATHER
ONE A MONTH TO FOLLOW

ERNEST SHIPMAN
17. W. 44 ST. N.Y.
REPRESENTATIVE

ESSANAY
Presents
A
CHAPLIN
JINGLE
A British version
of Charlie Chaplin's
funniest film
"CHASE ME
CHARLIE"
Taken from the
famous Essanay-
Chaplin Comedies.
Perfection Pictures
George Kleine System Distributers.

GENERAL FILM COMPANY

EBONY COMEDIES

Honest-to-John Laugh Producers that Appeal to Fans of All Tastes and Ages

Showmanship means suiting the majority. EBONY COMEDIES —with their novel presentation of real negro players beaming with quaint racial happiness—please every audience.

Every picture theatre now can have a "colored act" on its bill, just as every vaudeville house carries one as an indispensable feature. It is a reliable box-office help. Book the series—beginning with:

A BLACK SHERLOCK HOLMES
SPYING THE SPY
THE PORTERS
A MILK FED HERO
A BUSTED ROMANCE
SPOOKS

Produced by EBONY FILM CORPORATION Chicago

Distributed by General Film Company, New York
Thirty Exchanges

TO CONTENTS

Advertising for Exhibitors..... 689
Advertising Aids for Busy Managers..... 748
"All Dressed Up" (Christie)..... 743
At Leading Picture Theaters..... 678
"At the Mercy of Men" (Select)..... 744

"Bachelor's Children, A" (Vitagraph)..... 742
"Belgian, The," Has New York Showing... 676
"Betty's Adventure" (Christie)..... 743
Big Days These for Western Theaters..... 683
Binney to Make Two-Reel Comedies..... 680
"Black Sherlock Holmes" (Ebony)..... 745
"Blue Blood" (Goldwyn)..... 742
Boston's Eyes Turn Toward Screen Players. 737
Brady Sends Call for Final Figures..... 676
Brett, Tom, Announces Comedies..... 676
Brooklyn's Biggest Picture House Opens May 1..... 701
"By Orange Aid" (Christie)..... 743

Call the Game..... 699
Canada, All Theaters Show Food Films.... 735
Canada's Large Use of Instructive Films.. 706
Canadians Give Dinner to Richardson.... 707
Censorship by Persuasion in New Orleans.. 738
Chicago News Letter..... 679
Cincinnati Musicians Want Raise..... 736
Cleveland, Many Theater Combinations in. 708
College, Great, to Teach Scenario Writing.. 699
Critical Reviews and Comments..... 742

"Danger Within" (Bluebird)..... 743
David, Harry, on Trip East..... 706
"Doctor and the Woman" (Jewel)..... 745
"Dolly Does Her Bit" (Pathe)..... 743

Facts and Comments..... 667
First National Issues Handsome Booklet... 705
Foreign Trade News..... 703

Hadley Completing a Cinema-Symphony... 699
"Hand at the Window" (Triangle)..... 746
"Her Mistakes" (Julius Steger)..... 745
How It Is Done at the Strand..... 708

"Kaiser," Noise and Enthusiasm at Showing of..... 740

"Leap at Fame" (World)..... 744
"Let's Get a Divorce" (Paramount)..... 744
Liberty Loan, The Third..... 679
Lloyd, Frank, to Make Grey Stories..... 682
"Lost on Dress Parade" (Broadway Star). 745

MacMahon Joins Educational Forces..... 706
Manufacturers' Advance Notes..... 717
Mayo, Christine..... 684
Modern Picture Director's Problems, A.... 702
Motion Picture Educator..... 686
Motion Picture Exhibitor, The..... 677
Motion Picture Industry Boosting Bond Sale..... 672
Motion Picture Photography..... 696
"Mother's Secret, A" (Bluebird)..... 744
Movies at the Author's League..... 671
Music for the Picture..... 697

News of Los Angeles and Vicinity..... 681
"Nine-Tenths of the Law" (Atlantic)..... 744

Picture Legislation Fares Poorly at Albany. 678
Photoplaywright, The..... 692
Philadelphia Filmdom, Notes from..... 732
Picture Theaters Projected..... 729
Pleasing Small Town with Picture Shows.. 734
Portland, Ore., Operators Ask for Raise.... 741
Porto Ricans Protest Against Film Tax.... 684
"Primitive Woman" (American)..... 743
Projection Department..... 693

Rambles 'Round Filmtown..... 709
"Red Crossed" (Christie)..... 743
Reviving Exhibitors' Association in Ontario. 677
"Rip Roaring Rivals" (Clover)..... 745
Rolfe Severs Active Connection with Metro. 699

Smith to Distribute War Pictures..... 688
"Society for Sale" (Triangle)..... 743
Something About Standards..... 669
Spokes from the Hub..... 685
State Rights Department..... 712
Sunday Option Is Not Dead..... 670

Tax, New Brunswick Proposes Drastic.... 733
Texas Amusement Managers Convene..... 677
Texas Folk Rejoice Over Rainfall..... 739
Thanhouser to Resume Production..... 707
Theaters Reopening All Over Canada..... 684
Trouble with Film Columnists, The..... 701
Truth Pleasantly Told..... 668
Twin City Trade News Letter..... 737
"Tyrant Fear" (Paramount)..... 742

"Western Blood" (Fox)..... 742
What Goes Into Making of Pictures..... 707
"White Man's Law, The" (Paramount).... 745
"With Neatness and Dispatch" (Metro)... 745
"Wooing of Coffee Cake Kate" (Clover).... 745

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co..... 767
Speer Carbon Co..... 769

CHAIR AND SEATING MFRS.
Du Pont Fabrikoid Co..... 769
Steel Furniture Co..... 765

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 768
Breco Electric Co..... 767
Exhibitors' Supply Co..... 756
Fidelity Electric Co..... 756
Porter, B. F..... 765
Swaab, Lewis M..... 754
Typhoon Fan Co..... 765
United Theater Equipment Corp..... 771

FILM EXCHANGES.
Film Exchange, The..... 756

LENS MFRS.
Bausch & Lomb Opt. Co..... 766

LOBBY DISPLAYS.
Kraus Mfg. Co..... 753

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co..... 769
Empire City Film Laboratories, Inc..... 768
Erbograph Co..... 768
Evans Film Mfg. Co..... 756
Ford Optical Co..... 757
Gunby Bros..... 754
Rothacker Film Mfg. Co..... 753
Velasco & Puig..... 754

MFRS. OF MOVING PICTURES.
Arrow Film Corp..... 660
Atlantic Distributing Corp..... 658
Ebony Film Corp..... 665
Essanay Film Mfg. Co.....619, 664
First National Exhibitors' Circuit, Inc.... Colored Insert, 650-1
Florida Film Corp..... 663
Fox Film Corp.....652-6
Gaumont Co..... 659
Goldwyn Pictures Corp.....630-4
Haworth Pictures Corp..... 753
Hodkinson, W. W., Corp..... 643
Jester Comedy Co..... 766
Jewel Productions, Inc.....620-5
Metro Pictures Corp.....640-2
Mutual Film Corp.....Colored Insert
Paralta Plays, Inc.....644-5
Paramount Pictures Corp.....628-9
Pathe Exchange, Inc.....646-7
Piedmont Pictures Corp..... 635
Robertson-Cole Co..... 638-9
Select Pictures Corp.....648-9
Triangle Distrib. Corp..... 661
Universal Film Mfg. Co.....618, 626-7
U. S. Exhibitors' Book. Corp.....636-7
Wharton Releasing Corp..... 657

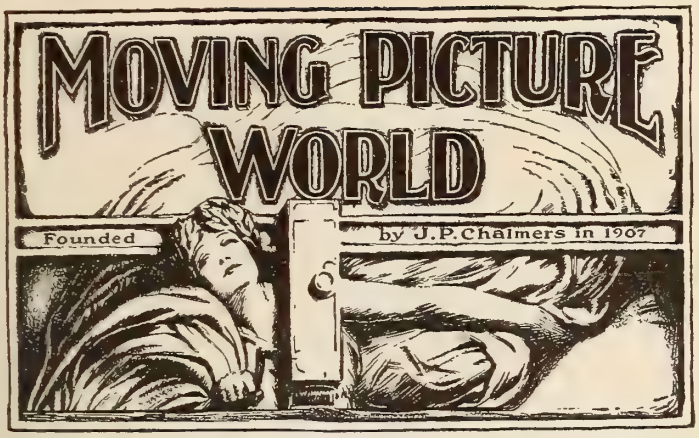
MISCELLANEOUS.
American Red Cross..... 756
Anti-Censorship Slides..... 769
Automatic T. S. & C. R. Co..... 753
Bioscope, The..... 754
Boys' Club Federation..... 765
Cine-Mundial..... 770
Cinema, The..... 768
Classified Advertisements..... 757
Eastman Kodak Co..... 766
La Cinematografia Italiana..... 769
L. G. Van Sycle..... 756
Moore, Wm. N..... 768
M. P. Directory Co..... 769
M. P. World..... 662
M. P. World Circulation Coupon..... 768
M. P. World Publications..... 763
National Ticket Co..... 756
National War Savings Committee..... 761
Our-Boys-in-France Tobacco Fund..... 765
Robinson, T. L. & Co..... 756

MOVING PICTURE CAMERAS.
Bass Camera Co..... 754
Burke & James, Inc..... 769

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co..... 753
J. P. Seeburg Piano Co..... 754
Marquette Piano Co..... 753
Sinn, Clarence E..... 754

PROJECTION MACHINE MFRS.
Enterprise Opt. Mfg. Co..... 753
Power, Nicholas, Co..... 772
Precision Mch. Co..... 759

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 768



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 4, 1918

Facts and Comments

FRED B. WARREN of the Goldwyn Distributing Corporation has just returned from an extended trip through the west and brings with him a roseate view of business conditions, especially as regards the motion picture business. Mr. Warren is no casual, untrained observer with optimistic tendencies, but a hard-headed business man who knows the meaning of surface indications and is sufficiently keen to penetrate to the kernel. He says that business is good in all picture theaters and gives reasons that are unmistakable. Consequently his statements will hardly be questioned. The article in question will be found elsewhere in this issue.

DURING the past week the members of the First National Exhibitors Circuit have been in New York attending the first annual meeting of that organization. According to reports the business to be transacted has been disposed of without friction and to the satisfaction of all concerned. One important event was the selection of Robert Lieber of Indianapolis for the office of president, made vacant by the resignation of S. L. Rothapfel. Mr. Lieber is especially fitted for the position to which he was elected. Since films were first made for "movie" shows he has been in the picture business and is highly qualified by experience for his executive duties. He is also a business man of the highest integrity and in whom the greatest confidence may be reposed. We congratulate the members of the First National upon their choice of executives.

* * *

THE attention of the MOVING PICTURE WORLD has been called to a recent move on the part of the Government, through the Committee of Public Information, to engage in the moving picture business in a way that is disturbing to the established concerns now engaged in making and distributing pictures. The circumstances, as explained to us, are these: The Government, which has heretofore given such news pictures as have been taken by cameramen under its employ or direction to the several firms issuing news weeklies, has decided, through the newly instituted Division of Films of the Committee of Public Information, to secure some revenue from its moving picture product sufficient to cover the overhead, but mainly to get before the public the sort of information the Government wants disseminated.

*

Fear has been expressed by some of the distributors that the Government is planning to establish its own system of distribution and thus supersede the regular commercial channels. This, the distributors say, is unfair competition, especially in view of the gratuitous services the motion picture people generally have given the Government.

*

When the Government first considered the project, C. S. Hart, who is in charge of the Division of Films, discussed it with the editor of the MOVING PICTURE WORLD, seeking advice as to the best method to adopt. He was advised at that time to make use of the regular machinery of distribution established by the trade as the best and simplest means of accomplishing the purpose he desired. Since then we have heard nothing that would lead us to believe he intended to do anything else. In fact, we have it in an unofficial way that such is the plan upon which he intends to work. This being the case we cannot see that the distributors have any cause for alarm. From our present knowledge of the matter we believe that Mr. Hart will show every disposition to work in harmony with the established distributing companies and that it is the duty of the distributors to co-operate with him in this matter to the fullest extent.

* * *

THERE is a large measure of credit due Marcus Loew for the energetic and very efficient manner in which he has stirred the motion picture industry in New York to action on the Third Liberty Loan. Acting upon the request of the Liberty Loan Committee Mr. Loew called a meeting of the trade at the New York roof on Wednesday, April 17, with the result that $700,000 was subscribed for Liberty Bonds and an organization effected to carry on the work during the continuance of

the drive. The plan now is to hold daily meetings at the same place. This is splendid work and a credit to the patriotism of Mr. Loew.

Truth Pleasantly Told

By Louis Reeves Harrison.

REASON with entertainment instead of storming from the pulpit. According to Bernard Shaw, our religions take themselves too seriously to convince, much less convert, apparently unaware of the comedy in their widely-differing conventions. "This Christian Church," he says, "founded gaily with a pun, has been so largely corrupted with rank satanism that it has become the church where you must not laugh, and so it is giving away to that older and greater church where the oftener you laugh the better, because by laughter only can you destroy evil without malice and replace it with good-fellowship."

What he says of the stage play may well apply to moving pictures.

They reach a larger audience, one entirely receptive to the progressive spirit, and are a medium eminently suited to telling the truth agreeably. They can be made a powerful instrument for enlightenment as soon as we stop groping for the unknown quantity, what people are supposed to want, and strike out straight for their sane convictions. We really heighten their enjoyment of a presentation by presenting something definite, such as Maeterlinck has in "The Blue Bird." We are grouping for the unknown quantity by serving our stuff, *au gratin,* principally seasoned with cheese.

Why should we look to non-thinkers for ideas?

Why lock out the live wires of our generation? Even men like Mark Twain, who have attained a world audience while still in the land of the living, who have enriched our thoughts in a good-humored way, would find studios closed to them unless they consented to subordinate all definite purpose in their stories to the exactions of the story interpreters. Even Mark Twain would be asked to build a wobbly old vehicle for stellar conveyance at bargain prices, or, declining to go into the carriage business, be politely informed that his stories did not meet "requirements."

What is entertaining about inanity?

Unless it be farce, it is far from interesting, still more remote from good taste, and no amount of technical skill can enable it to escape merciless criticism from audiences of intelligence. What is a vehicle, as a rule, but a crass inanity, conveying nothing but the star it exploits? It repeats his gestures, copies his tricks, merely, putting him on display, to dwell in an unreal stageland of unreal people midst an atmosphere which contains no light on what is going on every day in common experience.

"It is a clockwork mouse which will kill the cat who swallows it in good faith."

The most amazing thing about the supposedly-sophisticated, in newspaperdom, quite as well as in the studios, is an inability to grasp the value of truth pleasantly told in a drama. While the common people, from pit to dome, quickly recognized the charm of Shaw's plays, reviewers worked long and hard to place the secret of his success. He paid the usual penalty of being brilliantly witty. He was supposed to be merely frivolous. It was finally admitted that he let in a vigorous current of new ideas on the English drama, together with some well-authenticated old ones injected with refreshing vitality. He discovered our sorest need, ideas, and furnished them while secretly laughing at us.

"His the ironic laughter at a demented world."

And why not? We laugh at ourselves as we are portrayed in comedy, only we do not publish that fact. Why should not the dramatist laugh at us and with us? We mortals are but fools, though not particularly inclined to admit it as individuals. We are amused at our own foolishness so long as it is ascribed to some other fellow. When the truth is pleasantly told about *him,* we recognize it easily because it unmasks what we have glimpsed in ourselves.

The idol of self is made of ordinary mud.

You have your own little secret idol of yourself, and you can worship it as long as you don't get noisy, but when you expect others to kneel at that shrine, you are furnishing material for a tragi-comedy, with the "tragi" part on your side of the hyphen. The gentleman who looks down on you Sunday from a pulpit may have told you the same thing in more elegant terms, and correspondingly ambiguous ones, but he fails just as the doctor does, who advises you not to smoke and right after asks you for a cigarette. You may have your faults, but you are as good as he is, and example counts more than precept.

The pictured story is not disagreeably edifying.

It is not so directly personal. Your own particular sins are not pointed out solemnly, until you feel that to enjoy yourself is to be a horrible example. So exquisitely adaptable is your nature that you may be pursuing a maiden just as the villain does and yet you can swell with righteous indignation over the way he is treating the poor girl. In other words, the play lets you down easy. It does not jar your descent from lofty self-admiration. It very gently suggests that you quit paying rent for that conscience you put in cold storage last season.

We are guilty partners in a defective society.

We are full of faults as moral beings and the structure we have built up to regulate ourselves is almost as far from perfect as we are ourselves, but the truth about it need not be unpleasantly set forth. It can actually please while showing us up for what we are. We can not only picture to those unobservant crowds for whom experience means little or nothing the life that is, but we go a step beyond the actual into fields of new beauty and higher interest, into imaginary realms, leading morals and manners instead of following them, as some of the book-struck producers of today are in the habit of doing.

There is general revolt against the tyranny of outworn custom.

Nietzsche says there is not a single thought exalted and divinely transfigured in days gone by which modern science has not proved utterly false. However as this may be, there is no doubt that we lose reverence for frazzled old ideals as we advance in intelligence. Nearly all the ancient social petrifications have been shattered so badly by healthy cynicism that they can never be restored. Their decay is as beyond remedy as natal idiocy. Only nature and the emotions survive the buried past.

Any truth today, in order to be one, must make good.

We are sanely practical about that. Bare assertion does not go on the screen any more than it does in argument, if one may judge from the cold and unresponsive way audiences receive illogical plays. On crowd psychology we must depend for a rational comprehension of the secrets of story appeal. Those audiences are also developing a healthy cynicism about the exceptional, the arbitrary and the coincidental, all drawn from ancient sanctuaries of unreality. Such picture plays are too childishly superficial for grown-up minds. Going down into the well where truth is said to be hid, perhaps we may discover that the secret of holding audience interest lies in not showing what has been observed so much as what has been lived through. We can only see events from the outside. Hence when we relate what we have

observed or heard about, the audience is unaffected. The thing to do is to make people live through what seems to be an actual experience. Avoid shocking common sense with stale absurdities; be sincere, and make truth felt.

Call The Game

By Edward Weitzel.

IT is time the stage and the screen stopped throwing spitballs at each other. All the adherents of the two factions are not engaged in the undignified sport. In fact, but a small portion of both parties are taking part in the pastime and they are doing so because of willful prejudice or from having neglected to study the other fellow's game. If Mr. Metcalfe of Life, Haywood Broun of the New York Tribune and Lawrence Reamer of the New York Sun choose to write articles exposing their failure to grasp the merits of the moving picture drama, that is not a good and sufficient reason why anyone connected with the screen should rush into print with articles of a like nature directed against the stage. There is not a virtue or a vice belonging to one medium of expression that is not offset by a corresponding virtue or a corresponding vice in the other. The normal human being will find quite as much beneficial mental stimulation in Augustus Thomas' stage play, "The Copperhead," as in D. W. Griffith's "Hearts of the World." Both teach devotion to lofty ideals, and the spoken word is able to bring the soul of Abraham Lincoln to life just as impressively as the pictured story re-enacts the heroism and the splendid courage of the men in the great war. We all need the lessons taught by both arts. Mutual respect, not petty squabbling, should be the attitude of the spitball throwers on either side of the fence.

Variety and Its Relation to Spice.

Within the past year attention has been called to the fact that the stage is now averaging one play of serious purpose to ten of its lighter forms of entertainment. The screen, on the contrary, has produced more dramas than comedies, notwithstanding that the three biggest drawing cards in the film business are Mary Pickford, Charlie Chaplin and Douglas Fairbanks. Melodrama, once an important adjunct to the stage, is now to be found practically only on the screen. When of good quality, it is well patronized. That is as it should be. Melodrama has its place in the amusement world. Highbrow plays with their strong moral uplift are necessary to our well-being, but no sensible person wants to be preached at all the time, no matter how eloquent the preacher. Melodrama, with its spotless hero and its equally spotless villain: one all white virtue and the other all black villainy, can furnish many worthy men and women with harmless amusement. It also has the ability to teach a surprising number of people the difference between right and wrong more quickly by using its kindergarten method than by showing them humanity in its true and more complex phases.

The spice that variety lends to life is doubly essential at the present time. It is equally as senseless to throw things at the stage for putting on clean but light entertainments that fill its theaters as it is to berate the screen for producing self-respect melodramas that give pleasure to its patrons. Quality, not kind, is the first point to be considered.

* * *

If there is one solid and immovable tradition in the amusement world it is the knowledge that no one knows what it is that makes the public, without warning, refuse a previously well relished form of entertainment, and show a decided preference for something that ninety-nine out of a hundred experienced managers would have been positive had no chance of success. One thing is certain: people do not go to the theater from a sense of duty and consequently have not the slightest compunction in staying away when the mood strikes them. That is why it is well to give them as much variety as they will stand. If exhibitors insist on serving patrons, even their favorite relaxation, too often they will suddenly take a dislike to it.

A leaf from theatrical history is worth reading. It has been stated that the screen killed stage melodrama. It was dead before the photoplay was strong enough to be a rival to anything. The screen merely buried it. The disease that killed stage melodrama was satiety. A circuit of theaters that covered the country gave its patrons nothing but melodrama, season after season. One man wrote the major part of the plays. Audiences got so they knew what was going to happen before it took place on the stage. The thrill they had paid for was no longer to be obtained, so they stopped spending their money on that class of entertainment.

History has been known to repeat itself.

Something About Standards

By Robert C. McElravy.

A CRITIC of ability not long since, speaking generally of moving pictures, said: "The cost of production is great, and the product must please vast numbers of people. The only standards many of these have were created by the movies themselves, and new films must conform to those standards."

This, with its context, is one of the sweeping generalities of the derogatory sort with which moving pictures have been confronted for years. To say the least, it reveals a decided unfamiliarity with what the films have been and are successfully doing. It justifies repetition of a remark once made of another critic: "Few things are more painful than the nonsense which an exceedingly clever man may write about an art with which he has no real sympathy, to which he has ceased to give any serious thought."

To do full justice to moving pictures, it is first necessary to regard them with the seriousness they deserve. One must go to see the films with the expectation of being entertained, not with a determination to be bored. The attitude of mind is of first importance, and we cannot feel that the people who crowd moving picture houses, knowing from past experience that they are about to enjoy themselves, have any lower standards than one who goes in another frame of mind.

As a matter of fact, the greatest art of any kind is bound to please the masses, for it is created with the best interests of the common people at heart. The masses love Shakespeare and Dickens and Scott; they love Michael-Angelo, Millais and Corot; they loved Edmund Kean and Booth and Joe Jefferson. There is nothing "precious" in the attitude of the people as a whole. They seek and find the best, usually without having it pointed out to them. When the masses flock repeatedly to see great film entertainments, you may be sure the standard is right, both as to the people and the product.

When it comes to the matter of standards moving pictures constitute a separate form of art with their own resources and possibilities. They are not cir-

cumscribed by the limitations of time and space, as is the legitimate stage. They draw freely upon the world at large for atmosphere and settings. They compete successfully with the stage in every department except in the matter of the human voice. There is a lesson in this for the legitimate drama—where are the compelling voices of the stage today? Where are the successors to Modjeska, Kean, Salvini, Rachel and Booth? We still have Bernhardt and Forbes Robertson, but they are passing. It is hard to believe there are no successors for these great artists among the younger actors; but are the new aspirants being encouraged in the direction of true greatness?

The word "standard" as applied to any art is a doubtful one at best. It conveys the impression of a fixed pattern, or model, with which every new product must be measured up and compared. But there really are no such models in the art world, as past experience has proved. Anyone who succeeds in doing something new in any of the arts blazes his own trail in the wilderness. To follow established methods is simply to become an imitator, or adapter. Shakespeare violated repeatedly the three unities that had come down from the time of Aristotle—the unities of time, place and action. Rodin admired and assimilated the classic styles in sculpture, but disregarded them later for his own characteristic and thoroughly individual forms. Monet and Manet, who led the impressionistic school of painters, succeeded eventually in establishing new and revolutionary principles.

Why look for standards, when the whole experience of the world is that art is a constantly dissolving, kaleidoscopic thing? Only the dilettante, steeped in traditions and admiring accepted things which in themselves were once considered daring, hesitates in the presence of change. It is not so much standards we need in American art of all forms, as it is originality and what Theodore Roosevelt has called "practical, working ideals." We need to reflect, fearlessly and without apology, true hopes and aims of our nation. At the risk of getting our politics a little mixed, we would say that the war messages of President Wilson come nearer to expressing these aspirations than the artistic genius of the country has yet been permitted to do. But, as the late and unlamented Dr. Munyon used to say, "There is hope!"

Why should our critics hesitate to admit the value and accomplishments of moving pictures as an art form? The French, with their high artistic precedents, have long since recognized the films as preeminent in their field. They are patronized not only by the masses, but by the more educated people as well. You find the same attendants at the cinéma that you find at the Louvre or the Comedie Francaise. There is no aloofness or disposition to look down upon the screen as a medium of entertainment. The Paris Temps and other journals of distinction recognize the achievements of the cinéma and its powerful democratic appeal.

The French are a free people in an artistic sense; they respond with the simple delight of children to any form of real genius. In this respect their democracy is superior to our own. We have not yet learned, but are rapidly beginning to understand, that true art is the very soul of democracy, for it may be trusted to reflect the best interests of the people as a whole. A commercialized or perverted art weakens the moral fibre of a country beyond measure.

Moving pictures today exercise a broad, democratic sweep. With all their crudities, which are now disappearing, they have behind them a valuable and energizing impulse. Our American film output is measuring up with the best made in other countries and our producers should undoubtedly have greater encouragement from the critical press.

Sunday Option Is Not Dead

By Sam Spedon.

IT is bad enough to have a few zealots take a stand against Sunday motion pictures, because they might corrupt the morals of the masses, but when it comes to the opposition of political representatives who cater to prejudices and takes a stand against the wishes of the people, a majority of whom have put them in office, it is time for the people to take a stand in the future against all such office seekers.

It's a Sad, Sad Tale.

The Motion Picture Option bill which was introduced in the New York Legislature is the only fair solution of the Sunday question, leaving each municipality and township to exercise its will in the matter and determine by majority vote whether it should or should not permit the showing of the pictures on the first day of the week. The same kind of bill was introduced in Alabama and Texas. You probably have heard that the bill in New York State was sidetracked, notwithstanding it had been reported favorably by the Senate Codes Committee and it was kept on the general orders calendar and was still there when the Legislature adjourned.

The principal objectors to the bill were Senators Alfred J. Gilchrist of Brooklyn and George H. Whitney of Saratoga, who were, with the assistance of Senator Elon R. Brown, instrumental in keeping it shut up in general orders.

A Power for Good.

The screens of the motion picture theaters are ablaze with propaganda for the people (not for politicians) in the great struggle for the establishment of universal democracy. Let the good work go on! But do not lose sight of the power of the screen for the overthrow of those political demagogues, who would deprive the people of the proper exercise of their rights and liberty. At this very moment motion pictures are helping tear from the face of the Kaiser the "mask divine" that covers the face of a demon. When the stranglers of just legislation present themselves for election and approval, let the screens of the theaters by double exposure strip them of their saintly masquerades and demolish their self-adjusted halos.

Keep It Alive.

Sunday local option is only in abeyance. It is not a dead issue. It will be brought up again at the next session of the Legislature as a demand from the people, by the people and for the people. Invite an expression of your community and see that it gets what is good and right in the judgment of the majority. The question of Sunday motion pictures must be decided, sooner or later, on its merits.

"Movies" at the Authors' League

By Louis Reeves Harrison.

IN succession Channing Pollock, Rex Beach, Augustus Thomas and Daniel Frohman addressed the Authors' League at a dinner April 9 at a Broadway restaurant, with a view to reaching a better understanding between story writer and motion picture maker. It was a remarkable occasion in more than one respect. The four speakers bear names to conjure with; they are representative of older arts of expression, and all four of them have studied

the new art from an inside point of view. Yet, in spite of their united effort to bring about a timely rapprochement of author and producer, it became obvious that the first three named were too strongly attached to the older sisters to care very much about that Cinderella of the family, the much-knocked "movie."

Mr. Pollock provided some sharp spurs for discussion with his brilliant wit and keen satire. Not always just and logical in his conclusions, and to that extent less entitled to credence, he is the man needed to put speed into the movement. He can offer more incentive to action in five minutes than a more careful man might in an hour, this without proving anything in particular, unless he proves too much. He can select from a published list of release captions of the lurid kind and raise a laugh, but he could do the same thing with titles from current story magazines without impairing confidence in literature. He may really feel indignant that the intellectuality of Conrad and Long has not been visualized, though it was ably set forth in a speech following his own that mentality is not to be expected of moving pictures at this stage of the game.

Channing Pollock appears to be so biased by personal experience in dealing with producers that he finds it difficult to speak without prejudice on any subject concerning moving pictures, but there percolates through much that he says a deep sincerity of purpose and a lot of wholesome truth. He has the common fault of regarding moving pictures as reflective. The art of printing is purely so, but the author's script is far from being a sacred thing with the producer of stage plays. The dramatist has to revise his work and himself several times before attaining successful appeal to his audience, and the scenario for visualization may even have less structural resemblance to the novel than has the drama. For the printed word of one and the uttered word of the other is substituted the psychology of a silent performer. In this chance there is quite naturally involved a specific story form and method of treatment.

The idea that moving pictures are, or should be, purely reflective seems most strongly planted in the minds of novelists in love with their own medium and revering notable performances in literature which have disclosed creative and constructive genius throughout the ages. This false impression is not so general among dramatists because of the readjustments in their work. Both are aware of a difference in artistic execution so far as their respective professions are concerned, but neither Mr. Pollock nor Mr. Beach seemed to think there was any such thing as technic in the screen story. They are gifted men in the way of imaginative conception, and their methods are so strongly individual that they are probably unconscious of the mechanical part of what they write. Then there is something very irritating about the word "technic"—it is "techy"—it arouses antagonism when applied to an art in its babyhood, but one has only to consider the difference in methods of presentation to realize that of manipulating scenes and characters, to say nothing of the audience effect.

In order to avoid a source of dispute, let us dispose of the word "technic" and substitute "craftsmanship," which, so far as technical skill of manipulation is concerned, means the same thing. There is a vast amount of hidden craftsmanship involved in holding the attention of an audience, while clearly visualizing the story strongly impressing its purposes and suiting characterization to the silent performers. To put it briefly, the novel may wander where it likes, even into delightful by-paths of philosophy, for it can be laid aside and taken up at will. The stage play accords two or three brief periods of mental relief from strain between the acts. But the screen presentation must hold unbroken interest from start to finish or fail of its purpose. The "unities" of Aristotle apply to it more decidedly than to other forms of expression, especially in one line of action, with as close adherence as possible to unities of time and place. There is a deeper raison-d'être for the scenario writer and the "continuity man" than is apparent at a glance.

In the absence of anything like enough original stories to meet requirements, producers have been compelled to resort to adaptations from novels and stage plays, but these do not contain enough story material, as brought to light by Rex Beach, to fill five reels. He might have put it less conservatively. They do not, as a rule, contain enough to fill three reels, the average not enough for two. Who is to supply material for the other reels? Who is to contrive new incidents and situations, to say nothing of attending to character development if not the scenario writer? To this is added a tremendous labor of reconstruction from old materials which he must sort out after they have been knocked apart. It is true that he has the framework of a story to build on, but it is "old stuff" in most cases and has to be revitalized and suited to constantly changing audience ideas of what the story should be. Very few contain the germs of immortality. They are good for a brief season and then fit only for the second-hand store or the junk pile.

Aside from a natural doubt on the part of a master of technic as to that of the screen story, the remarks of Rex Beach were so sane and sound that they would be a valuable contribution to general criticism of motion picture evolution. He spoke from the fullness of experience. He has proved that he can write a successful screen story, and he advocates that other authors should study visualization requirements more carefully so that they may write their own scenarios. This is good hard sense. The same constructive ability shown in writing novels and plays can be utilized intelligently by grasping a few essential principles. The average author offers too many interiors, forgetting that to set them up with studios renting for a hundred dollars a day adds destructively to the cost of production without contributing material to interest in the product.

Mr. Frohman offered some timely and very practical suggestions and delegated Whitman Bennett to amplify what he had said. Mr. Bennett took a clear and comprehensive view of the entire subject in his address, but neither he nor Mr. Frohman pointed out how the author is to obtain copyright on a story first shown on the screen. Mr. Thomas held the authors entranced by an address so beautiful in both sentiment and language that it seemed as though he was passing through a restricted flower garden of thought, culling at will what is forbidden to most of us, stirring within our hearts a secret envy of his power to extemporize in terms what we can only find by strenuous searching. The high honors he paid to language constituted an apotheosis, which to his auditors seemed to find its impersonation in himself. As to his doubts about any expression of mentality through the pictures under present circumstances, I shall reply in an editorial on that subject, together with comment on some possible results of this important meeting.

ADOLPH ZUKOR MOVING PICTURE DAY.

In spite of inclement weather Saturday, April 20, proved to be an unusually successful day at the Liberty theater on Fifth avenue, in front of the Public Library. This was Adolph Zukor Moving Picture Day, and was voted the best day of the Stage Women's War Relief drive for the Liberty Loan, the total subscriptions amounting to over $300,000. One hundred thousand dollars worth of bonds were purchased for the Famous Players-Lasky Corporation by Jesse L. Lasky, Arthur S. Friend and Emil Shauer; and in addition to this another $25,000 worth were bought by the office and studio employees of the company.

Unfortunately Adolph Zukor was called out of town at the last moment and was therefore unable to be present. Governor Whitman addressed the crowd shortly after noon and introduced Elsie Ferguson, who was followed later by other prominent picture stars, including Rita Jolivet, Billie Burke, Alice Brady, Mildred Manning, Marshall Neilan, Anita Loos, Edward Jose, Courtenay Foote, Thomas Meighan, Gertrude McCoy and Jack Pickford. William A. Brady made the closing address of the day.

JOHN BOWERS TAKES TO HIMSELF A BRIDE.

The first intimation the offices of the World Film had that John Bowers had taken to himself a bridge was when just prior to the leaving of June Elvidge and her supporting company, under the direction of Travers Vale, for North Carolina, to take the exterior for "The Echo Girl," he made application for a stateroom. Heretofore on out-of-town trips he had been content with a lower berth. Upon inquiry as to why he needed a stateroom he replied that in renewing his contract for two years with the World Film Corporation he had celebrated the event by marrying Rita Heller, a non-professional, who resided at 135th street and Riverside Drive.

FILM CLUB TO EAT ON MAY 1.

The F. I. L. M. Club of New York has postponed its monthly dinner to Wednesday, May 1. On this occasion it will give a genuine old-fashioned beefsteak dinner. Many of the prominent exhibitors have expressed their desire to attend, and May 1 is looked forward to as a red letter day for the F. I. L. M. Club.

BUY A THIRD
LIBERTY LOAN BOND

Motion Picture Industry Boosting Bond Sale

Exhibitors and Players, Manufacturers and Distributors Combine to Aid the Government in Maintaining a Full Treasury

THE men and women of the motion picture industry are keeping up their work for the Third Liberty Loan, so effectively started on April 6. Exhibitors and players, manufacturers and distributors, are working together. In New York on April 17, at a meeting at Loew's Roof Garden, $700,000 was raised in a session lasting an hour. This was a preliminary meeting, to be followed by others at noon on every day of the week following that stirring get-together.

Throughout the eastern part of the country, Charles Chaplin, Mary Pickford and Douglas Fairbanks have attracted immense throngs, which have been exhorted to "Buy, buy, buy." In the west, William S. Hart has been performing similar public service. Other players who have been taking part in the campaign are Alice Brady, Mr. and Mrs. Sidney Drew, Madge Kennedy, Emmy Wehlen, Marie Dressler and Marguerite Clark.

From all indications, when the record is completed, the industry will be among the leaders of the country's grouped workers for the Third Liberty Loan.

NEW YORK FILM MEN WAKE UP.

Marcus Loew Calls on Exhibitors to Put Shoulder to Liberty Loan Wheel—Noontide Meetings at Loew's Roof Garden Begin Monday, April 22.

MARCUS LOEW as a leading exhibitor of New York City and on behalf of the National Liberty Loan Committee called a meeting of exhibitors and producers at Loew's Roof Garden on Wednesday, April 17, at noon, more effectively to organize the whole motion picture business to aid the Third Liberty Loan. Over a hundred were present, although the morning newspapers had announced the meeting as for the evening after the shows.

The Liberty Loan Committee desires to have all the theaters in the country set aside the last week of the present loan drive as Patriotism Week and to make all that week a special effort to sell bonds and still more bonds. The meeting was primarily to get this movement under way. Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, was chosen chairman of a Committee on Organization with power to choose any to serve with him he pleased. Rita Jolivet, who was present, and who made an eloquent and stirring address, was chosen as chairwoman of a committee to issue an appeal to the screen players all over the country to subscribe to the Loan. David Wark Griffith was chosen as chairman of a committee to waken the directors to the same duty. Arrangements were made to hold daily meetings at Loew's Roof Garden at noon beginning with Monday, April 22. Mr. Loew promised everything would be done to make the meetings attractive. The trade papers were asked to lend the aid of their encouragement and give publicity to the movement. A promise of full co-operation was given by three papers, including the Moving Picture World, who had representatives present.

Marcus Loew explained the object of the meeting and introduced as the first speaker a Four-Minute man, Dr. Hone. In the opening part of his appeal this man told of a terrible yet deeply beautiful experience of a friend of his who, walking along behind the trenches occupied by the American troops, came on the dead body of a young man whom he had known in New York. He had gone out in the vigor of his gallant manhood and his friend came upon him lying on the ground. There was a bullet hole in his forehead and the blood was trickling through it. As he stood looking down at him this thought came to him like words whispered in his heart: "This is my body that was broken for you." From this he went on to tell of the greatness of the need and finally asked how at this time we could keep our money and our self-respect, too.

He was followed by National Chairman William A. Brady, who called on the moving picture business for its own good to bend every effort to making a worthy showing. He said that the moving picture business has given a greater service to the cause than any other industry in the country and that the President had recognized it. The dignity of this service has added to our prestige in the community during the past year marvelously and he warned us that we cannot afford to lie down on our laurels. He said that it was not only important to make a splendid showing, but it was as necessary to keep a clear record of all that we do. He called on the exhibitors, the players, the producers and everybody in the business both to give and to get others to give.

Among those prominent in the business recognized among those present were William A. Brady, national chairman of the Motion Picture Section of the Bureau of Information; Sydney S. Cohen, New York State president of the Exhibitors' League; Sam Berman, secretary of the State League; Jesse L. Lasky and Arthur Friend, of the Famous Players-Lasky Corporation; Carl Laemmle and R. H. Cochrane, of the Universal Film Manufacturing Company; L. J. Selznick, Select Pictures; William L. Sherrill, Frohman Amusement Company; Marcus Loew, Harry Rapf, P. A. Parsons, representing Paul Brunet of the Pathe Exchange, Inc., and many others, including a number of the Loew theater managers and executive officers. Among the leading exhibitors was William Brandt of the New Albany and Carlton theaters in Brooklyn. The meeting lasted an hour and $700,000 was subscribed by those present in large amount and in small.

William A. Brady led off with a subscription for $50,000 and one for his daughter, Alice Brady, for $30,000. This was followed by a subscription from the Universal of $100,000 and by Carl Laemmle, its president, of $15,000; L. J. Selznick, $50,000; Jesse L. Lasky, $50,000; Marcus Loew, $50,000; Fatty Arbuckle, $50,000; the managers of Loew's theaters, $72,000; Nicholas M. Scheneck, $5,000; Sydney S. Cohen, $10,000; Arthur S. Friend, for his baby daughter, $20,000; William L. Sherrill, for the Frohman Amusement Corporation, $5,000 and a guarantee to sell $45,000 more.

The other subscriptions include the following:

William Brandt	$2,000	Mr. Valenci	1,000
David Picker	5,000	Sonie Schneider	2,000
Elias Mayer	2,000	J. H. Lubin	500
David Bernstein	5,000	Fred Mitchell	500
Rudolph Sanders	1,000	Walter Keefe	500
Rudolph Sanders (for babies)	2,000	Joseph Levy	500
Loew's Southern Circuit Employees	5,000	Harry Rapf (for baby)	500
Norris Needles	2,000	Harry Swift	300
Coleman Bros., Bronx	2,000	Frank Gersten	2,000
Henry Rosenberg	5,500	Dr. Lamberger	1,000
Schwarts, Oxford Theater, Brooklyn	2,500	Charles Potsdam	300
Manager Loew's Majestic—Eugene Meyers, Newark	250	Henry Loew	300
Employees of Eclipse Film Company	1,800	Max Obendorf	250
Eddie Foyer	600	Samuel Berman	1,000
Gus Koenigswald	500	Al Bernstein	250
Isaac Hartstall	1,000	Kalem Company	10,000
		Erbograph Company	10,000
		Strand Theater Employees	25,000
		"Wid" Gunning	2,000
		Pathe, New York Exchange	3,000

Boston Misses Little Mary.

Mary Pickford, the most beloved of them all in New England, was secured by the New England Liberty Loan Committee to address three big Liberty Loan rallies in Boston on April 17. A score or more of newspaper men and women, photographers and a crowd of over 500 people were at South Station at 6:30 in the morning to welcome her. She did not come. For some hours the Liberty Loan committee literally burned up the wires, locating Miss Pickford in New York, where she had been unavoidably detained through two civil suits in the New York courts from which she could not get excused.

She was to speak at a big rally on Boston Common at noon, a rally at Fenway Park in the afternoon and at Mechanics Building and Tremont Temple in the evening. At all these places, through the failure of the public to get notice that she was not to appear, there were thousands who came only to see the most popular of all moving picture stars.

Alice Brady, well known star, and daughter of William A. Brady, appeared. Three thousand girls employed in Boston department stores listened to Miss Brady make an impassioned appeal to them to buy Liberty bonds at the Mechanics building rally. She was given a tremendous reception at the big Liberty Loan rally in Tremont Temple.

Mr. and Mrs. Sidney Drew, who are in Boston for an indefinite stay, have been selling Liberty Bonds. At an afternoon in a big department store Mr. and Mrs. Drew met over two thousand men and women and sold $15,000 worth of Liberty Bonds. They were guests of the Film Club at a special club night at the Brunswick Hotel, where Miss Marion Brazier Howard of the Film Club was hostess.

Mary Pickford Stirs Broadway Audiences.

Mary Pickford wound up her tour in New York City in connection with the Third Liberty Loan at the "big three" motion picture theaters on Broadway, viz., the Strand, Rivoli and Rialto. Thousands jammed the vicinity of the theaters clamoring for admission. Her speeches were extemporaneous and stirred her audiences deeply. Her appearance at all three theaters was greeted with a storm of applause, and upon concluding her remarks men, women and children leaped to their feet in demonstrations of enthusiasm.

Brooklyn Very Active for Loan.

Due to the tireless activity of William Brandt, chairman of the Brooklyn Motion Picture Division of the Third Liberty Loan drive, and Samuel Berman, vice-chairman, starting Wednesday, April 17, and every night until the close of the drive, thirty Four-Minute Men assigned to the motion picture theaters of Brooklyn spoke on the new Liberty bonds. These speakers were assisted by 120 solicitors from the Brooklyn Boys' High School, authorized to take up subscriptions at the conclusion of the plea to audiences. In addition to the boys, each speaker had several sailors in full uniform assigned to him.

Newark, N. J., Puts Up a Stiff Campaign.

Not only by subscribing heavily to the Third Liberty Bond issue have the exhibitors of Newark aided the present campaign, but in various other ways. Practically all the downtown houses used their big illuminating sign all week for the purpose of calling attention to the Loan. All the playhouses ran slides advertising the Loan, in addition to having special Four-Minute Men speak. Several of the houses also had booths, with attendants of the theaters in charge. Proctor's theater had a booth, and placed one of the performers in charge. Many of the performers appearing at local theaters volunteered their services in selling bonds at the booths in the department stores.

Baltimore Doesn't Forget the W. S. S.

A big W. S. S. drive was held at the Garden theater, Baltimore, Sunday night, April 14. At 8.15 the crowd which was around and in and on the roof garden of the Garden theater on Lexington street at Park avenue was about 12,000.

L. A. DeHoff, the manager of the New theater, who also books the pictures for the Garden, arranged the affair. Credit must also be given him for the idea of selling thrift stamps as admission tickets, the stamps, of course, being the property of the purchasers. Two 25-cent stamps admitted to the first floor, while one admitted to the balcony. Seventeen thousand dollars' worth of Thrift Stamps were bought.

On Thursday night, April 11, Emmy Wehlen came to Baltimore and went to the Fifth Regiment Armory to make a personal appeal to the people to aid the Liberty Loan buying. During the day she was presented at Loew's Hippodrome theater by Manager George A. McDermitt and made an appeal to aid the cause there also.

Philadelphia Busy as a Hive.

Somewhere on Vine street, Philadelphia, many men of the film industry are devoting a considerable amount of time and expense to the Third Liberty Loan drive. Also 1,500 theaters throughout Pennsylvania, Delaware and New Jersey are reporting excellent results on the sale of Liberty Bonds, through the aid of the Liberty pictures.

Lawrence W. Beggs, chairman, and Frank W. Buhler, subchairman of the Motion Picture Liberty Loan Committee of the Third Federal Reserve District, state that owing to the excellent service rendered by the film men and exhibitors in this district the results have been gratifying. Those who have done more than their share and are continuing with full steam ahead are: Jules E. Mastbaum, president, and A. L. Einstein, B. F. Tickner, George Meeker and J. Hennessy, of the Stanley company enterprises; A. R. Boyd, Arcadia and Great Northern theaters; Lawrence W. Beggs, Frank W. Buhler and W. K. Goldenburg of the Central Market Street Company; F. G. Nixon-Nirdlinger and T. Dougherty, Nixon-Nirdlinger Enterprises; Sablosky and McGuirk Enterprises; Judge J. O'Donnell, Premier theater and president of the Exhibitors' League; George Ames, Select; George Dembow, Fox; Robert Lynch, Metro; R. V. Pathe; John Clark, Famous Players-Lasky; Max Milder, Garrick, Universal; John Gill, Mutual; C. H. Goodwin, Superior; William J. Heenan and O. Bower, Goldwyn; Joseph Hebrew, Vitagraph; F. E. Samuels, General Film; M. R. Watnee and W. J. Hagerty, Triangle; Bert Moran, Kleine-Edison; J. Schwalbe, Electric; A. G. Buck and J. Flynn, Peerless; W. R. Priest, World; C. Stamper, Freihofer Enterprises; George Bennethum, M. Comerford, Carr and Shad of Reading, George Kline, Herbert Effinger, Strand and Leader theaters; J. M. Graver, H. M. S. Kendrick, Zimmerman's Enterprises; Earle Fort, Sherwood and Baltimore theaters; Albert Brown, Overbrook and Grand theaters, and Elliot M. Goldman, Bluebird.

Madge Kennedy, Goldwyn Pictures star, addressed 3,000 students of the South Philadelphia Girls' High School, Philadelphia, Pa., Friday night, April 19, on behalf of the Third Liberty Loan.

Miss Kennedy was escorted from her hotel to the school by a committee of pupils and was met at the entrance by the Philadelphia Police Band. Escorted by Jules Mastbaum, Miss Kennedy then motored to the Stanley theater, where a capacity audience greeted her. A special Liberty Loan film, showing Miss Kennedy speaking in pantomime before a background of the Third Liberty Loan posters, flashed out to reveal the little star on the stage. Her patriotic address was followed by a deluge of loan subscriptions.

Chaplin Appears in Petersburg, Va.

On Thursday, April 11, Charlie Chaplin appeared in person at the Academy of Music in Petersburg, Va., to aid in promoting the Third Liberty Loan campaign. Although there was a heavy snow storm on this day, the playhouse was packed to the doors. An interesting program was arranged for by the management and Mr. Chaplin was the principal speaker. Three hundred and fifty thousand dollars were subscribed to the loan at the novel meeting. This, however, included large subscriptions of $100,000 from an insurance and a banking company of Petersburg.

Douglas Fairbanks Helps in Buffalo.

On April 11 Douglas Fairbanks made a whirlwind tour of Buffalo theaters, using a voice that had become husky by constant speech-making and supplemented it with a tremendously enthusiastic personality to boost the Third Liberty Loan, as part of a drive that will put Buffalo "over the top" of her $31,000,000 quota by the end of the campaign.

Arriving in Buffalo at 8.40 P. M. he rushed about the city like mad for a couple of hours, urging audiences to buy bonds until it hurts. He first spoke before the Liberty Loan committee's workers at the Iroquois hotel, jumping on a table to make himself heard, as his voice was then vanishing. Before the end of the evening it was little more than a whisper and although urged by his manager to make only two or three talks the star refused to consider the suggestion, carrying out the program arranged for him.

When he couldn't make himself heard he waved his arms, pranced about the stage and made unmistakable signs urging everybody to buy a bond. At Shea's Hippodrome, Buffalo, thousands could not get into the theater. At this playhouse Doug offered to climb to the roof of the building if someone would buy a $50,000 bond. At the Teck theater he started a $7,000 bond sale by buying one of $500 denomination himself. At each of the other theaters visited, including the Elmwood, Regent, Colonial, Victoria and Maxine, large crowds testified to his popularity.

Emmy Wehlen, Metro star, arrived in Buffalo Tuesday, April 16. Miss Wehlen was escorted to the Iroquois hotel, where she sang at a luncheon of Liberty Loan workers selections from her light opera successes and patriotic numbers. In the evening she appeared at the Strand theater and at Shea's Hippodrome, where she secured subscriptions for over $30,000, herself buying $6,000 more bonds on that occasion. She sang at both houses and spoke for the loan. She was vigorously applauded by large audiences, and on account of her good work received praise and warm tributes from the Liberty Loan campaigners in this city. From Buffalo she went to Boston, where she addressed and sang to thousands. From newspaper reports it is estimated that she has sold, at this writing, $2,000,000 worth of bonds. Her personal subscriptions amount to $40,000 worth.

After being dark a week the Majestic theater, Buffalo, reopened Sunday, April 21, with the screen presentation of Ambassador Gerard's "My Four Years in Germany." The film helped stimulate the sale of Liberty Loan bonds.

Emmy Wehlen and Fairbanks Boost Loan in Cleveland.

On Monday, April 15, Emmy Wehlen came to Cleveland on behalf of the Liberty Loan and at noon spoke from the tank in the Public Square. At 3.30 she gave a talk and sang

"Over There" at the Mall Theater and at 8.30 that evening she repeated this at the Alhambra.

On Friday, Douglas Fairbanks arrived. At noon he addressed a monster meeting in the Hippodrome, speaking to more than 5,000 people. Afterward he appeared in the sales booth and signed receipts for bonds. The sales were unusually big. At 1 p. m. he gave a short talk at the City Club and later visited the Mall and Alhambra theaters. In the evening he talked to a big audience in Grays Armory, and left later for St. Louis.

Marie Dressler and Fairbanks Aid in Michigan.

Four cities in Michigan had the extreme pleasure on April 11 and 13 of being visited by Douglas Fairbanks, Artcraft star, and Marie Dressler, now making comedies for the World. Both were in the Wolverine State while on tour to stimulate the sale of Liberty Bonds. Both got tremendous receptions everywhere and succeeded in getting many hundreds of people to buy bonds. "Doug" visited Detroit, Flint and Saginaw on April 11, and Adrian and Toledo on the 12th. Miss Dressler visited Detroit.

Pep Enough Left for Indianapolis.

Thousands of Indianapolis film fans turned out Saturday, April 13, to watch Douglas Fairbanks inject some of his screen "pep" into the selling of Liberty Bonds. It was the screen star's first visit to Indianapolis.

When he arrived Saturday morning his voice had deserted him and the only thing left for him to do in putting over his bond message was to convey his thoughts in actions rather than words. And this he did by occasionally punctuating a few sentences with a leap over a chair or some other Wild West maneuver.

Mr. Fairbanks was met at the train by a reception committee composed of S. Barrett McCormick, of the Circle, chairman; Charles Olson, of the Central Amusement Company; A. C. Zaring, of the North Star theater; Edward Sourbier, of the Keystone and Palms; Edward Bingham, of the Colonial; Robert Lieber, of the Circle; Roltaire Eggleston, of Keith's.

After an informal breakfast at the Claypool hotel, Doug was escorted to the theater by a street parade headed by a military band, a platoon of mounted police and a squad of Boy Scouts. He was presented at the Circle to an audience which fairly overflowed the big theater and then proceeded to drive home the gospel of Liberty Bonds.

While in the city Mr. Fairbanks was the object of a good-natured joke at the hands of Mr. McCormick and other members of the receiving body. The strenuous life of the past week, it seemed, had shown its greatest effect on a near-tattered hat which the screen star wore. During the breakfast it disappeared mysteriously. After an extended search Fairbanks was escorted to the L. Strauss & Co. store, where he was presented with a fine piece of headgear by Jerome Lyon of the company.

After attending a luncheon at the Hotel Severin, Mr. Fairbanks left shortly after the noon hour for Louisville, Ky.

"Doug" Covers All Downtown Louisville.

On Saturday evening, April 13, when every moving picture and other theater in Louisville, Ky., was jammed with interested spectators, anxious to hear Douglas Fairbanks deliver a talk on "Liberty Loan." A schedule was worked out whereby Mr. Fairbanks delivered short talks at intervals of fifteen minutes at all of the downtown houses, and long before his appearance at any of the houses the lobbies were jammed, and people blocked up the sidewalks in an effort to see, if not to hear, the popular actor.

He showed the result of his long trip and continuous campaigning for the Liberty Loan. However, the vim which characterizes his picture productions was also shown in his patriotic talks, which produced much applause wherever heard.

Mr. Fairbanks also talked at Macauley's theater, and some that were not down on the published schedule, which included the Alamo, Strand, Majestic, Walnut, National and Mary Anderson. In fact Mr. Fairbanks was a glutton for work and covered as much territory as it was possible to do.

Marie Dressler Does Good Work.

In and around Cincinnati no less than one hundred theaters are carrying slides advertising the Third Liberty Loan. Arrangements have also been completed only recently by Isidor Rauh, assistant field representative of the Civilian Personnel Division, Ordnance Department, with the Moving Picture Exhibitors' League, for the use of slides urging qualified persons to volunteer their services—at good salaries—in Government work such as chemistry, drafting, machinery, stenography, etc. The Government has recognized the efficacy of this form of publicity to the extent of having special men to handle it, and more than once has acknowledged its indebtedness to the moving picture industry.

During the first week of the Liberty Loan drive Marie Dressler appeared in full uniform in Cincinnati and made a tremendous hit by her songs and speeches on behalf of the loan. Emmy Wehlen, the Metro star, who is touring the country under that company's auspices to help along sentiment for the bond issue, likewise appeared in Cincinnati at the same time, making addresses at a number of theaters, notably at the Strand.

Marguerite Clark Sells in Kansas City.

When it comes to doing things along patriotic lines, Kansas City always is equal to the occasion. On April 10, 11, and 12 the Jewel feature, "The Kaiser, the Beast of Berlin," was shown free to the Kansas City people at Convention Hall. The picture was contributed by Jewel Productions. The local operators' union contributed two operators to the cause. The big hall was likewise a gift for the occasion. There were four shows daily and a total attendance of 78,000. The music was furnished by thirty-five musicians of the musician's union. The two men in the active handling of the show were Frank Newman, owner of the Royal and Regent theaters, and Milton Feld, manager of the Universal office.

Marguerite Clark was a visitor at two of the shows. There is perhaps no city in the country where the love and admiration for this little actress is so intense as in Kansas City. She arrived at 7.45 A. M. Thursday, April 11, and left the next day at 5 P. M. While here she spoke, sang, visited, and enlisted. But her principal purpose in visiting Kansas City was to sell Liberty Bonds, and sell them she did in bunches. She had only been in Kansas City a few minutes when she sold $80,000 worth of bonds to two people alone, one sale amounting to $50,000 to Ford Harvey, the remainder being taken by a little girl whose name is known only to Miss Clark. She made a flying visit to many of the Kansas City theaters at which she spoke in behalf of the Third Liberty Loan.

D. O. Reese, sales manager for Song Hits in Photoplays, New York, more than did his part, when he sang "Over There" before each showing.

Oklahoma City Theaters Contribute.

The nine theaters of Oklahoma City, Okla., of which four are exclusively moving picture houses, subscribed a total of $30,000 for the Third Liberty Loan, the intensive campaign for which ended locally Friday, April 12. Each of six theaters—Lyric, Liberty, Empress, Folly, Palace and Majestic—took $1,000 of bond as theaters. John Sinopoulo, manager of the Lyric, subscribed for $5,000 personally, and B. H. Powell and E. Croak, $2,000 worth each. One feature of the theatrical boost to the third loan was the fact that the entire amount subscribed was paid in full.

Included in the subscriptions to the Third Liberty Loan were four from local film exchanges—Mutual, Metro, Universal and Pathe—and from three independent booking offices—R. D. Lewis, the First National Exhibitors of Oklahoma and the Favorite Film company.

NORMA TALMADGE SUBSCRIBES $200,000.

Norma Talmadge, the popular Select star, has done her bit in the large way typical of this actress by subscribing $200,000 to the third Liberty Loan. Her subscription, which is one of the largest individual purchases in the New York district, was made through the Harriman National Bank on Fifth avenue, where Miss Talmadge keeps her account. The officials of the bank have confirmed the reports of this sale.

The bank's representative secured Miss Talmadge's signature to her subscription blank by calling in person at her studio in East Forty-eighth street, where she is at work on "De Luxe Annie," which she is making to follow "By Right of Purchase" in her Select Star Series. The banker volunteered to wait until the scene was finished since he realized the cost of keeping the entire company waiting while the star affixed her "John Hancock" to help lick the Kaiser, but she would have none of it. So the Kliegelights were turned off, and the star wrote her signature.

ATTENTION, EVERYBODY!
LIBERTY LOAN MEETING
4:30 P. M. SUNDAY, APRIL 28
William A. Brady's PLAYHOUSE
Everybody in the Industry Invited.

Lieber Heads First National Exhibitors

First Annual Session of Circuit Members Marked by Enthusiasm---Tally, Schwalbe and Williams Re-elected— Delegates Entertained

THE first annual session of the stockholders of the First National Exhibitors Circuit was held at the Hotel Astor from April 15 to 17, and judging by the full daily attendance and the enthusiasm with which members of the circuit speak of the work accomplished it was a success from every point of view.

The first important business transacted was the election of a president. It would seem the ideal man for the position was secured in the person of Robert Lieber of Indianapolis, whose wide popularity was attested by the approval with which his nomination was greeted. T. L. Tally of Los Angeles was re-elected vice-president, Harry O. Schwalbe of Philadelphia was re-elected secretary and treasurer, and approval was expressed of the work accomplished by J. D. Williams as manager of the circuit, in which capacity he will continue.

Robert Lieber.

Two changes were made in the board of directors, Walter Hays of Buffalo being elected the New York representative; while J. Von Herberg was the new man chosen from the Pacific Coast, succeeding Fred Dahnken of San Franciso. The five directors re-elected for the coming year include Aaron Jones of Chicago, E. H. Hulsey of Dallas, Robert Lieber of Indianapolis, T. L. Tally of Los Angeles and Harry O. Schwalbe of Philadelphia.

A general feeling of gratification was expressed by the entire membership in the solid achievements of the organization since its inception a year ago. It has been proved beyond the shadow of a doubt that the leading exhibitors of the United States and Canada can get together on a co-operative basis and handle their own productions with the maximum of profit and the minimum of friction and expense. From every section of the continent exhibitors brought news of the remarkable returns that are being realized on productions already released by the circuit, and it was the unanimous opinion of the membership that with three attractions of the calibre of "Tarzan of the Apes," "My Four Years in Germany" and Charlie Chaplin in "A Dog's Life" to begin the second year with the future of the organization should be one of assured prosperity.

Thomas L. Tally.

One of the pleasing features of the meeting was the vote of thanks extended to T. L. Tally for the fine diplomacy he had displayed in carrying on the personal negotiations with Charlie Chaplin incidental to his signing the contract that gives the First National exclusive right to his $1,000,000 comedy series.

Harry O. Schwalbe.

The mutual exchange of ideas by exhibitors was also a noteworthy feature of the meeting, and many were heard to declare that they considered it alone worth all the time and money involved in coming from all points of the map just to get this extremely valuable, first-hand information regarding the vital problems.

As the financial executive of the organization Harry O. Schwalbe came in for sincerely expressed praise, it being freely stated that without his well-balanced judgment and many-sided knowledge of all factors in film distribution many of the big things already accomplished would not be actualities. In this same connection J. D. Williams was also complimented for his unflagging zeal in promoting the things that have made the circuit a factor to be reckoned with in the future of motion picture exploitation.

Robert Lieber, the new president of the First National, is one of the veteran film distributors of America. Twelve years ago he was a controlling factor in this branch of the business in Indianapolis, but did not enter the exhibiting field until eighteen months ago, when he organized the company that built the Circle theater in his home city, which is generally acknowledged to be one of the three premier motion pictures houses of this country. Mr. Lieber was a schoolmate of Booth Tarkington, and numbers the celebrated novelist among the regular patrons of his theater. In addition to his motion picture interests he operates one of the big manufacturing plants of Indianapolis. It is safe to say that under his administration the First National Exhibitors' Circuit will increase its prestige for progress on the highest level of business efficiency.

James D. Williams.

A complete list of the stockholders who attended the session is as follows: Robert Lieber, Indianapolis; T. L. Tally, Los Angeles; Aaron Jones and Nathan Ascher, Chicago; H. O. Schwalbe, Philadelphia; E. H. Hulsey and S. T. McDonald, Dallas; Frank Ferrandini, Richmond; Lieutenant J. P. Anderson, Atlanta; J. H. Kunsky and G. W. Trendle, Detroit; C. S. Jensen and F. V. Fisher, Seattle; H. T. Nolan

and W. H. Swanson, Denver; W. P. Dewees, Vancouver; E. V. Richards, Jr., New Orleans; Thomas Saxe, Milwaukee; Jacob Fabian, New Jersey; E. Mandelbaum, Cleveland; N. H. Gordon, Boston; E. R. Pearson, Minneapolis; A. H. Blank, Des Moines; Colonel Fred Levy and L. L. Goldberg, Louisville; E. I. Church, New Jersey; William Sievers, St. Louis; Winthrop Allen and N. J. Flynn, Kansas City; H. Brouse and B. F. Stapleton, Ottawa; J. B. Clark, Pittsburgh; J. D. Williams, New York.

Three Banquets Tendered First National.

As a relief to the duties which consumed their daylight hours the members of the First National Exhibitors' Circuit, which has been in convention in New York during the past week, have been entertained at a number of social functions during the evening hours.

On Tuesday evening Madame Petrova was hostess at a banquet in the College Room at the Hotel Astor, following an afternoon visit to the studio in which the forthcoming Petrova feature, "Patience Sparhawk," is being produced. Madame Petrova expressed herself as being in favor of the closest co-operation between releasing and producing mediums, and signified her desire to receive suggestions and comments as to the type of productions best suited to the various photoplay audiences.

Short speeches were also made by other representatives of the Petrova organization and by Messrs. Lieber, Tally, Bru, Mandelbaum, Hulsey, Levy and Schwalbe. Among those present, in addition to the speakers, were: Ralph Ince, Richard A. Rowland, Joseph Unger, F. V. Fisher, Aaron Jones, A. H. Blank, John H. Kunsky, Tom Saxe, William Sievers, Nathan Gordon, Tom Moore, James Clarke, H. Brouse, Jake Wells, Fred Levy, E. V. Richards, William H. Swanson, H. T. Nolan, J. T. Turner, Fred Dahnken, W. P. Dewees, T. E. Larson, Frank Ferrandini, Jacob Fabian, Ed I. Church, Harold Edel, J. D. Williams, Max Spiegel, Moe Mark, M. J. Flynn, D. P. Howells, Walter Hays, Nathan Ascher, Aaron J. Jones and M. R. Rothacker.

Wednesday evening Jacob Fabian, president of the First National Exchange of New Jersey, was the host at a dinner given at Crawford's restaurant in Paterson, the party being conveyed thereto in automobiles. Speeches were made by A. M. Fabian, Robert Lieber, the newly elected president of the circuit; Thomas F. McCran, president of the New Jersey Senate, and John J. Fitzgerald, secretary of the Paterson Board of Trade. The guests then visited Mr. Fabian's Regent theater, where "My Four Years in Germany" is being shown.

Among those present were Harry Schwalbe, E. Mandelbaum, E. V. Richards, Jr., Frank Ferrandini, J. D. Williams, W. P. Dewees, William Sievers, Nathan H. Gordon, Maurice F. Barr, Thomas Saxe, Nugent J. Flynn, Lieutenant Jim J. Anderson, H. H. Bru, Winthrop Allen, Seymour Talley, E. R. Pearson, Jacob Fabian, Mrs. Jacob Fabian, A. M. Fabian, S. H. Fabian, Philip Diamond, Edward J. Church, R. H. Clark, G. R. Grant, Mrs. G. R. Grant and May Allison.

Again on Thursday evening Harry Reichenbach, in behalf of the National Film Corporation, producers of "Tarzan of the Apes," acted as host at a dinner held at the Arrowhead Inn. Sixty-five guests were present, many of the members of the circuit who attended the other banquets attending. Speeches were made by Marcus Loew, J. D. Williams, T. L. Tally, Joseph Schenck; also by Messrs. Swanson, Nolan, Hulsey, Jones, Dewees, Ascher, Saxe, Kunsky and Blank. Norma Talmadge passed among the guests and succeeded in obtaining subscriptions for $35,000 of Liberty Bonds.

HARRY RAVER PROMOTES SUCCESSFUL BENEFIT.

The New York Hippodrome was packed to capacity Sunday evening, April 21, when an excellent entertainment was furnished by the Society of American Musicians in conjunction with the Showmen's League of America, plus a delegation from the naval training station at Pelham Bay and the entire Seventy-first Regiment. The drive for Liberty Bonds netted more than $50,000, and the net result of the benefit undertaking will be about $7,000 for the Showmen's Hospital Fund. Harry Raver, the moving picture showman, promoted the benefit and is entitled to all credit for the successful culmination of his effort.

SELIGSBERG FORMS NEW PARTNERSHIP.

Walter N. Seligsberg announces the removal of his office to 55 Liberty street and the formation of new partnership for the general practice of law under the name of Seligsberg, Lewis & Strouse. Clarence M. Lewis and Alexander S. Strouse are the other members of the firm. Mr. Seligsberg, while engaging in general practice, will continue as general counsel of Triangle Film Corporation and the other film interests that he has represented in the past.

"The Belgian" Has New York Showing

Belgian Consul and Vice Consul Attend Presentation at Eighty-first Street Theater.

THE New York premiere of "The Belgian," Sydney Olcott's dramatic spectacle, released by U. S. Exhibitors' Booking Corporation, and featuring Valentine Grant and Walker Whiteside, took place at the Eighty-first Street Theater April 18. Among the prominent guests were the Belgian consul and vice consul with their entire staffs, in full uniform. The house was decorated with the flags of the United States and Belgium, together with flags of the other allies. The Belgian national anthem was played by the orchestra, while the audience sang.

Valentine Grant made a stirring speech calling for contributions for the restoration of the down-trodden kingdom. A number of Belgian girls who came to this country for refuge took up a collection which amounted to $358.20; this sum being raised in eight minutes.

After the showing of the picture the Belgian consul congratulated Miss Grant upon her splendid portrayal of the Belgian peasant girl and thanked her for her efforts in behalf of the stricken kingdom.

"The moving picture folk of America have done much for Belgium and Belgian people are thankful," he declared. "Benefits in many cities of the United States under the auspices of the motion picture men and women have brought us large sums of money, all of which you may be sure was greatly needed for our people. Belgium some day will repay its debts to America and surely will not forget those who make the movies."

Brady Sends Call for Final Figures

State Chairmen Are Asked to Telegraph at Close of Campaign What Industry Has Done for Loan.

WILLIAM A. BRADY, chairman ex-officio of the War Co-operation Committee of the National Association of the Motion Picture Industry, has sent a notice to the forty-eight state chairmen requesting them to ascertain, as nearly as possible, the amount of subscriptions which have been made to the loan by individuals and companies of the trade in their respective states and to secure the total amount of subscriptions which have been received through the use of the motion picture theaters and by personal solicitation.

Reports from the state chairman are to be telegraphed to the headquarters of the National Association of the Motion Picture Industry, Times Building, New York, at the close of the campaign, Saturday, May 4.

It is confidently expected the total of all subscriptions in the United States from the motion picture interests and others received through the motion picture theaters will approximate seventy-five to one hundred million dollars.

Tom Bret Announces Comedies

Six Subjects Already Have Been Made at the Victor Studios in New York.

THE Tom Bret Enterprises, with offices at 220 West Forty-second street, announce the completion of a new series of comedies, written and titled by Tom Bret, who collaborated with Mr. and Mrs. Sidney Drew on the titles of the famous Metro Drew Comedies.

The pictures are being directed by Arthur Ellery, who put on the Falstaff and Princess Brand Comedies for Thanhouser. Bret is featuring James Aubrey, formerly of the Big "V" comedies. Playing opposie Mr. Aubrey is Miss Virginia Clark, who has done some excellent work on Billy West comedies and other one-reel productions.

The Bret comedies are to be released through independent exchanges, and it is contemplated releasing three one-reelers and one two-reeler a month.

The company has been working at the Victor Studios, New York, and has finished six pictures. These are "His Vinegar Bath," "Twin Bedrooms," "Why Not Marry," "Fun with the Family," "Measles Maniac" and "A Nut Sunday."

CHANGE IN TITLE FOR MINTER PLAY.

The name of the latest Mary Miles Minter release from the American Film Company studios at Santa Barbara has been changed from "The Greater Call" to "Social Briars." The picture is a story of the ambitions of a little country girl who had a wonderful voice and of the social briars that impeded her progress until she found both romance and a career in the big city of which she had so often dreamed.

The Motion Picture Exhibitor

Texas Amusement Managers Convene

Only One Business Gathering Held at Third Annual Session, Which Adjourns to Meet at Galveston in July.

THE meeting of Texas film men at San Antonio, April 8 and 9, was a success. There were more than a hundred of 'em, but the attendance of exhibitors was a bit light. They know now what they missed.

One bit of business transacted was the decision to establish a claim department, which will look after adjustments of claims members may have in case of failure to secure amusements or films contracted for. President E. H. Hulsey was unable to attend, being in New York, and the sessions were presided over by Vice President Wm. Lytle of San Antonio. Work of Secretary R. H. Campbell was highly commended and dates for the formal convention of the association were set at July 8, 9 and 10 at Galveston.

Among the many exhibitors present were Pere Levy, Hippodrome theater, Fort Worth; Managers Dittman, Brownsville; Rembshell, Gonzalez; Henry Stearns, Kingsville; Raymond Carnes, Farmersville; Paul Barraco, Houston; Harold Norfleet, Camp Travis; Charles Kimball, McKinney; B. H. Hunter, Hondo; Thompson, Carb and Bailey, Fort Worth; Cheteau and Von Puhl, Dallas; G. Laskin, Cozy, Houston; Colonel George Walker and A. B. C. McCormick, Austin; Roy Reeder, Ballinger; J. C. Couch, Italy; Sergeant A. Bugs Raymond, in charge of all entertainment at Camp Travis, and Messrs. Christensen, Wildman and Schafer, who now are in the army, but were connected with the amusement industry before entering the service of Uncle Sam.

On Monday evening a barbecue and barn dance was held on the Soledad Roof Garden. Over 400 persons connected with the show busniess were in attendance, and the festivities continued until the "wee sma'." James B. Kelly, special representative for the General Film Company in Texas, was master of ceremonies, and during the course of the evening made a short speech thanking Messrs. Lytle, Box, Pulitzer, Doughty, Morris and Wyler for the wonderful time they were having. On Tuesday Mr. Kelly gave an informal entertainment and dance at the Pals Club.

Among the prominent exchangemen present were Managers Dugger, Vitagraph; Depinet, of the Consolidated; Leaves, of the World; Baxly, of the Matinee; Underwood, Morrow and Shivers, of the United Theaters; Buchanan, of the Metro; Reed, of the Mutual; Evans, of the Consolidated; Doctoroff, of Paramount; Remy, of Goldwyn; Harrington, of Fox; Scott, of Consolidated; Hall, of Kleine, and Roberts, of Select.

On Tuesday a special exhibition of feature productions was held at the Empire theater; among those being shown were "The Kaiser," by the Consolidated Film and Supply Company; "The Unbeliever," by George Kleine, and "An Alien Enemy" and "Within the Cup," by Paralta.

Reviving Exhibitors' Association in Ontario

President Baillie Has Secured Many New Members and Active Efforts to Better Conditions Are Begun.

A REAL effort is being made to revive the activities of the Moving Picture Exhibitors' Protective Association of Ontario by President Baillie, who is a Toronto exhibitor. Mr. Baillie has spent considerable time in personally interviewing many theater managers and during the past few weeks has been able to secure a large number of memberships in Toronto and throughout the Province.

On Friday, April 12, the association started active steps toward securing an amendment of the regulations which prohibit the admission of all children under fifteen years of age into a theater unless accompanied by a parent or guardian. On that date a delegation representing the organization waited upon the Ontario Government with a request that children be permitted to attend special matinees on Saturdays and holidays without restriction, in turn for which the exhibitors would provide an "official guardian" in each theater to take care of the audience. The exhibitors also asked to be allowed to sell tickets to children just over the age limit for those under the official limit, when they apply at the box office together.

President Baillie declares that many exhibitors have shown anxiety to join the organization when they have been approached because they have learned the value of co-operation. Some whom he had classed as possible objectors have been the most eager to join after a little talk.

SURPRISE PARTY FOR AL. LICHTMAN.

THE thirtieth birthday of Al Lichtman was celebrated on Tuesday evening of last week by the office associates of the general manager of the Famous Players-Lasky Distributing Department at Keen's Chop House. The affair was a surprise to Mr. Lichtman.

A host of telegrams were received by Mr. Lichtman, many of which came from John C. Flinn, who at the time was making a Liberty Loan tour with Marguerite Clark.

Many words of praise were bestowed upon the guest by those present, and every one felt in accord with the sentiment expressed by the toastmaster when he said that "the party was not held because Al Lichtman was their immediate boss, nor because he was the person who O. K.'d their raises in salary, but because he was a regular fellow."

FAY TINCHER RETURNS TO CALIFORNIA.

Fay Tincher, noted comedienne, who has signed with World Film to release on its regular program, has returned to Hollywood from New York to begin work at once in the Willis-Inglis studio on her first World-made picture. It is scheduled for release July 1, following the release, on May 1 and June 1 respectively, of the first Fay Tincher-World features, "Some Job" and "Main 1-2-3." En route west she stopped in Chicago, where she made a talk in the interests of the third Liberty Loan drive.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Michigan, Indiana, Illinois and Ohio Exhibitors at Tullers Hotel, Detroit, Mich.....April 25

Northwest Branch Exhibitors' League at Minneapolis, Minn.....May 6 and 7

Florida Branch Exhibitors' League at Daytona, Fla.....May 7, 8

National Exposition Moving Picture League of America at Boston.....Week July 13

Picture Legislation Fares Poorly at Albany

Not Only Option Bill, But Those Measures Referring to Children and Operators Also Fail.

MOTION picture legislation fared poorly at Albany this year. In fact, it might be said that it did not fare at all, for not only did the big issue at stake—the Motion Picture Option Bill—go down in defeat by reason of it having died in committee, but two other bills, one introduced by Senator Walker, seeking to amend the general city law in relation to licenses for operators, and the other to amend the penal law in regard to permitting children unattended to attend moving picture performances, likewise failed in passage, dying after brief existence.

Senator Walker's bill was introduced on February 7, and if passed would have made some changes in the licensing authority for operators. There was little interest manifested in the bill. There was no comment at the conclusion of the session.

Senator Cotillo's bill, if passed, would have resulted in children unattended being permitted to go to the movies during certain hours of the day—3 to 6 o'clock. A suitable separate part of the building would have to be set apart for the exclusive use of the children, and a female attendant would have to be provided over that portion of the theater, the attendant being furnished by the bureau of licenses of cities, the expense not exceeding $12 a week, to be paid by the person running the theater.

If the Sunday movie bill is introduced at the next session of the Legislature, and among politicians at Albany this is even now considered likely, there will probably be many who fought the measure this year who will not be back in either Senate or Assembly next year. Senator Elon R. Brown, who successfully thwarted Senator Thompson's efforts a week ago to get the Sunday bill before the Senators for a deciding vote, has today announced that he would not return to the Senate if his home city of Watertown went "dry," as it did yesterday in the special election. There are others, too, who have opposed the bill and who now say that their present term at Albany will be their last. It is quite possible also that there may be two or three women found in the Assembly and Senate a year hence.

C. L. GRANT.

PRESIDENT COHEN THANKS THE WORLD.

New York, April 17, 1918.

Moving Picture World, New York.

Gentlemen:—As President of the New York State League of Motion Picture Exhibitors, I am writing to thank you for the splendid assistance and support you gave in our endeavor to have the Sunday Motion Picture Bill enacted into law, and particularly for the two excellent speakers, Miss Helen Duey and the Rev. W. H. Jackson, whose remarks created so good an impression on the Senate Codes Committee and everyone attending the hearing before this committee.

Unfortunately, because of inner politics, our bill was put into General Orders and prevented from coming out before the Senate for a vote. We were assured of the necessary number of votes in the Senate for the passage of the bill, and the writer was advised that because of the prohibition bills not having been passed by the Legislature, the powers that be did not want our bill to pass in view of its political effect up-state in the coming election this fall. In my opinion, this was manifestly unfair as our bill was a local option bill, and it was left to each municipality to decide whether or not they wanted "movies" on Sunday.

I wish to thank your publication also for the payment of $100 made at the convention on March 6 of the New York State Exhibitors toward the fund raised for the necessary and legitimate expenses incurred.

In closing, might I not say we are exerting our best endeavor to organize the exhibitors of New York State for next year in order that concerted action developed along intelligent lines may be productive of results for us in the protection of our business interests.

It is my belief that special mention should be made of the services rendered by F. H. Elliott, secretary of the Allied League Committee, for the great amount of work he did in behalf of the Sunday Motion Picture Option bill.

SYDNEY S. COHEN.

BUXBAUM ADDS TO SALES FORCE.

Harry H. Buxbaum of Pathe announces that an important addition to his sales force was made on April 14. It is a boy.

At Leading Picture Theaters

Programs for the Week of April 21 at New York's Principal Motion Picture Houses.

THE STRAND.—Madge Kennedy in the Goldwyn production, "The Danger Game," furnished excellent entertainment at the Strand the week of April 21. Other picture features were the first of the "Outing-Chester" scenics, "Whispering Wires of the War," the Strand Topical Review and James Montgomery Flagg's comedy, "The Good Sport." Rosa Lind, Ralph Errolle and Helen Scholder were the soloists.

THE RIVOLI.—Douglas Fairbanks in "Mr. Fix-It" headed the program at the Rivoli. The popular screen star is supported by three leading women in this picture. The final installment of the Official Itailan War Pictures and the Animated Pictorial were also shown. Greek Evans, assisted by the Rivoli Male Chorus and Gladys Rice were the vocalists.

THE RIALTO.—William S. Hart was the featured player at the Rialto in the Artcraft picture, "The Tiger Man." It is a western story and was written by J. G. Hawks. The Animated Magazine and the Paramount-Mack Sennett comedy, "Saucy Madeline," completed the picture portion of the program. Jeanne Gordon, Signors Bonelli and Meja and the Rialto Chorus supplied the vocal numbers.

EIGHTY-FIRST STREET THEATER.—First half, Charlie Chaplin in "A Dog's Life" and another chapter of "The Eagle's Eye." Latter half, Mary Garden in "The Splendid Sinner" and a new installment of Chapin's "The Son of Democracy."

KNICKERBOCKER.—"My Fours Years in Germany."

LYRIC.—"Over the Top."

FORTY-FOURTH STREET.—"Hearts of the World."

BROADWAY.—"The Doctor and the Woman."

JOLIVET SELLS LIBERTY BONDS.

Appearing in person during the engagement of her latest big feature photoplay, "Lest We Forget," at Waterbury, Conn., at a matinee performance during the first three days of the week of April 15, Rita Jolivet sold $258,000 worth of Liberty Bonds. Miss Jolivet is establishing a reputation as a patriotic speaker.

Miss Jolivet was instrumental in calling for Sunday afternoon, April 21, at 4:30, a meeting of the studio forces, photoplayers and producers to boost the Liberty Loan. The steady downpour was accepted as the reason for very light attendance at Brady's Playhouse, but Miss Jolivet evidenced no discouragement because the place was not packed.

She read telegrams from Elsie Ferguson, Ethel Barrymore, Dorothy Kelly, Cohan & Harris, Watterson Rothacker, Milton E. Hoffman, Thomas H. Ince, C. H. Christie, Arthur Guy Empey, William Sistrom, of Universay City, and George Kleine expressing their indorsement of the movement to interest every individual in the production and studio branch of the industry in the purchase of bonds.

Keith's Theaters Boys' Band furnished excellent music, more than seventy-five strong; Burr MacIntosh, Sheldon Lewis and Sergeant Bailey, Royal Flying Corps, made stirring addresses. Miss Jolivet announced that there would be another meeting, Sunday, April 28, promising, meanwhile, to awaken interest in a large and representative attendance.

STRAND TO SHOW RED CROSS PICTURE.

The official Red Cross picture produced by Jack Eaton and recently shown to the trade press, entitled "The Spirit of the Red Cross," has received the praise of the industry. Although this picture brings out effectively the Red Cross appeal, it is not merely a series of episodes, but a motion picture play of regular continuity, telling a story of romantic theme, as well as presenting big thrills in the way of startling views of trench fighting and spectacular battles.

One of the very first of the more prominent exhibitors to announce his intention of running the Red Cross film is Harold Edel, managing director of the Strand theater in New York City. In speaking about this film, Mr. Edel expressed enthusiasm over its general merit as well as the effectiveness of the manner in which it conveys its message.

CHRISTY MODEL FOR WORLD PICTURES.

Miss Nancy Palmer, familiar to magazine readers and public, both here and abroad, as the model for Howard Chandler Christy, the famous illustrator, has just signed a contract to appear in World Pictures. She has been selected as a member of the cast of a forthcoming production of "Merely Players," written by Mrs. L. Case Russell, the noted scenarioist.

Chicago News Letter

by Jas. S. McQuade

The Third Liberty Loan

Chicago Exhibitors Make Splendid Showing in First Week's Drive—Expect to Go Over Top in Second Week.

THE first week of the Liberty Loan drive in Chicago among exhibitors has been marked by great activity, enthusiasm and success. The handling of the campaign has been in charge of Peter J. Schaefer, chairman of the Liberty Loan committee on theaters and amusements, the theaters including dramatic, vaudeville and moving pictures.

Nearly all Chicago theaters, about 504 in number, were handsomely decorated with flags on Saturday, April 6, and in picture theaters the regular trailers were run and "Four-Minute Men" made stirring addresses.

Mr. Schaefer, in order to cover the city thoroughly, divided it into zones, each of these zones being in charge of a member of the committee appointed by him to visit every theater and solicit subscriptions from owners, managers and employees. The committeeman for each zone reports to him daily, at his offices in the Rialto Theater Building, after the day's work is over. The dramatic and vaudeville houses were placed in care of another committee, composed of Harry Riding, manager Grand Opera House; Ed Rowland, theatrical producer, Masonic Temple; Sam I. Levin, general manager for Jones, Linick & Schaefer, and Ralph Kettering, publicity manager for the same firm.

Mr. Schaefer makes his rounds daily and expresses himself as being much pleased with the great success that has attended the efforts of his organization thus far. He is especially enthused over the fine results obtained among moving picture theaters, as the owners and employees are responding with great enthusiasm. Mr. Schaefer is busy daily from 9 o'clock in the morning until 2 o'clock the next morning.

During an interview Mr. Schaefer said: "After the first week's work we have secured $329,140 for the third Liberty Loan Bonds, many of the subscribers having paid in full and others paying on the installment plan. There were 1,043 subscriptions alone from theater owners and employees."

The quota fixed for Mr. Schaefer's division is $500,000, and he holds that he will go over the top by Monday, April 22. Nor does he intend to stop there, as he has resolved, before the four weeks' drive ends, to reach the three-quarter million mark. From present indications the outlook is encouraging for Mr. Schefaer to make good. He announces that his organization of zone captains will be permanent during the war and that it will be used in all future Liberty Loan drives.

Following are the names of the zone captains on Mr. Schaefer's moving picture theater committee and the names of the theaters owned or managed by them: H. E. Newell, the Plaisir; Max Hyman, the Avon; Sam Gold, Gold theater; Sydney Smith, manager Kedzie Annex; George Hopkinson, Hamlin; S. B. Salken, Jackson Park; A. J. Krug, Windsor; A. L. Hodgson, Oak Park; Fred W. Hartman, Aristo; William Rohe, Liberty and Ideal; Charles Fecher, Drexel; H. J. Corbett, Harper; Fred Schaefer, Crystal; Frank Schaefer, Star; Charles J. Schaefer, Keystone; Ike Berkson, Roseland; M. A. Choynski, Newberry; Sam Atkinson, the Evanston; M. Gundling, Bryn Mawr; Sam Katz, Central Park; J. Cooper, Twentieth Century; William Johnston, the Grand; George D. Laing, Metropolitan, and William E. Heaney, Madison Square, Crawford and Virginia.

William E. Heaney, captain of the Fourteenth Zone, and George Hopkinson, of the Fifteenth, had their theaters finely decorated with flags, and had slides and trailers shown; while their theater advertising displays referred prominently to the third Liberty Loan drive. Bonds were sold at the box offices of their four combined houses, and a good showing was made for the first week.

Allied Association and Local 110.

On Saturday, April 13, the arbitration committee of twenty appointed at the last general meeting of the Allied Amusement Association met at the Hotel Morrison. In response to a letter written by Joseph P. Armstrong, president of Local 110, stating that he was willing to meet this committee to talk over arbitration matters, it was decided, so that the arbitration conference may be more representative and better understood, to ask Local 110 to send a committee composed of the same number of members as the Allied Amusement arbitration committee. Mr. Armstrong states that entire power is invested in him for the adjustment of any differences in which the Union may be involved.

The executive committee of the Allied Amusement Association met Wednesday afternoon, April 17, and decided to defer action on permanent organization until after the return of a special committee, which left for New York Sunday, April 21, to confer with the N. A. M. P. I.

"The Unbeliever" at Chicago Auditorium.

Arthur Dunham, who has won much plaise in times past in conducting large orchestral accompaniments for moving pictures at Orchestra Hall and at the old Strand Theater, this city, has been engaged by George Kleine to take charge of the Grand Opera orchestra of fifty pieces at the Auditorium during the run of "The Unbeliever." The big Edison feature opened Sunday evening, April 21, and the following Monday night was to be society night, when members of the fashionable set had promised to be present in full showing.

Lieutenant Frederick Kensel, head recruiting officer for the Marine Corps in the Chicago zone, and who has announced a Liberty Drive for 2,000 recruits from April 21-28, will take advantage of each night showing of "The Unbeliever" to invite serviceable men present to join Uncle Sam's forces.

Matinees will be run every day excepting Fridays and Sundays. The prices are: matinees, 25 and 50 cents; nights, 25 cents to $1.

Sterling Pictures Opens Chicago Office.

Herbert R. Ebenstein, sales manager for the Sterling Pictures Corporation, of New York, came into the city recently to open the Chicago office of the company. This office is located on the fifth floor of the Consumers' Building and R. C. Cropper, formerly president of the Standar Film Corporation, is manager. The Sterling Pictures Corporation handles only state rights pictures and the Chicago office was opened with the special view of giving exhibitors in the western section the same facilities now enjoyed by the eastern, and to make Chicago the main center for middle western business. Mr. Ebenstein left for Los Angeles after a stay of four days.

Douglas Fairbanks in Chicago.

Douglas Fairbanks arrived in the city from the east Thursday morning and spent a very busy day in securing bonds for the Third Liberty Loan. About noon he spoke at the Pullman and West Pullman works to about 12,000 workers. Afterward he headed a parade through the Loop and decicated a Liberty Loan sales headquarters. About 7 o'clock in the evening he made a speech at Billy Sunday's tabernacle, and, afterward, dined at the Blackstone Hotel with a gathering of many notables, including Charles M. Schwab, the guest of honor, who came on from Washington to attend the dinner. Mr. Fairbanks left about midnight for Cleveland, the scene of his next strenuous efforts.

Mutual Will Release Helpful Film Soon.

The Mutual Film Corporation will release in the near future a Red Cross subject, in one reel, which shows classes busily at work at Teaching Center, Tower building, this city, in first aid, in home care of the sick and in the preparation of foods for invalids. The object of the film is to interest Chicago women so that they may prepare themselves to take care of their own sick, thus relieving trained nurses who are needed at the front.

Michigan Rights Still Unsold.

In the article headed "'Belgium—the Kingdom of Grief' at Auditorium," which appeared in my Chicago Letter last

week, it was stated that the booking of the film in the states of Illinois, Indiana, Michigan and southern Wisconsin was controlled by the United Film Service. The owner of the World's rights of the production calls our attention to the fact that the state of Michigan has not yet been disposed of. This state, as well as the balance of the United States territory, will be offered for sale on a state rights basis in the very near future.

D. W. Griffith in Chicago.

D. W. Griffith, who had been scheduled as one of the speakers at the Liberty Loan meeting held in the La Salle theater Monday afternoon, April 15, was not on hand owing to his train being six hours late. He did not disappoint the evening meeting, however, when he delivered a stirring and patriotic address. He was accompanied by George Fawcett, with whom he left for Los Angeles the same night.

The opening of "Hearts of the World" at the Olympic, set for Sunday, April 21, was postponed by Mr. Griffith until Wednesday, April 24, when it will be given its premiere showing here. Mr. Griffith explained his haste to get back to Los Angeles by saying that he is about to engage in the making of another big picture, and that a large company of players were awaiting his arrival.

* * *

"A Dog's Life" Does Big Business.

"A Dog's Life," Charlie Chaplin's first three-reel comedy for the First National Exhibitors' Circuit, drew extraordinary business to the Rialto and McVicker's, where it was shown during pre-release week by Jones, Linick & Schaefer. Mr. Linick states that the business has shown a daily increase of $500 over the average business done at these houses. During the week beginning Monday, April 22, the comedy will be shown at the Bijou Dream, adjacent to the Orpheum, on State street, and at the Rose, Alcazar, Pastime and Star, on West Madison street, within the Loop.

* * *

Gerard War Picture at Colonial.

Adolph Linick, of Jones, Linick & Schaefer, when seen the other day, announced that the Colonial theater will again make way for moving pictures on Monday, April 29, when former Ambassador Gerard's feature, "My Four Years in Germany," will open an indefinite run. Two shows daily will be given at admissions from 25 cents to $1.

Mr. Linick expects that Mr. Gerard will be present for the opening night. The Colonial's twenty-piece orchestra will play the accompanying music, and the regular stage settings for moving pictures will be used.

* * *

H. L. Walleck Buys Theater in Iowa.

H. L. Walleck, well known in Chicago film circles, is now sales representative in Iowa for the Golden Pictures Corporation. When in the city recently Mr. Walleck stated that he had purchased the Strand theater in Mystic, Iowa, which is showing to good business at 10, 15 and 20 cents admission. A daily change of program is made. Mr. Walleck has appointed a manager for the Strand while he attends to his duties with the Golden company.

* * *

"My Own United States" at Hamilton Club.

Cresson E. Smith, manager of Metro's Chicago branch office, announces that "My Own United States" will be given at a private showing before the members of the Hamilton Club, this city, Saturday night, April 20. The members of this club take a particular interest in the feature, as the character of Alexander Hamilton, for whom the club is named, is prominent in the cast.

** * *

Marie Dressler Aids Loan Drive.

Marie Dressler arrived in the city Sunday, April 14, to take part in the third Liberty Loan drive. She appeared the same night at a number of Chicago picture houses, and the following day went out to the Elgin Watch Company's plant, where she made a stirring address to employees in support of the loan.

** * *

Flaherty Buys Interest in Foursquare Offices.

F. J. Flaherty, manager of Chicago's Foursquare branch office, has announced that he purchased a half interest in the Chicago and Minneapolis offices of the company April 1 last.

Binney to Make Two-Reel Comedies

Long-Tiime Director Organizes Florida Film Corporation, of Which He Will Be President.

CLOSELY identified with the production of high-class comedy features, H. J. Binney, better known as "Josh" Binney, and the announcement that he has organized a producing company under the title of the Florida Film Corporation, the purpose of which will be a monthly release of a two-reel "Josh" Binney comedy, will prove of interesting news to buyers and exhibitors.

Initial co-operation with Mack Sennett started "Josh" Binney off right with Filmdom's foremost laugh producer. Then followed a season of Vogue comedies for the Mutual Program, which established Mr. Binney as a capable director.

H. J. Binney.

Sunshine comedies were next manufactured under Binney's direction and were exploited with success. The Master pictures and Lion Comedies next occupied Mr. Binney's attention, his duties including those of president in addition to director general, and the popularity of this product was but a further evidence that a master hand was at the helm.

Mr. Binney's reputation as a producer of successful comedies naturally brought him many offers of affiliation and including a most flattering proposition submitted by capitalists of Jacksonville, Fla. After a careful investigation Mr. Binney was convinced that in these overtures were conditions and opportunities which would permit of his putting into operation certain ideas regarding photoplay production which had long been in his mind, inasmuch as he would have the hearty co-operation of H. J. Klutho, one of Jacksonviille's most influential business men and owner of the renowned Klutho studios. The Florida Film Corporation was organized, the policy of production being the monthly release of a two-reel comedy. Mr. Binney claims he now is equipped to produce the best releases of his career as a director and that it will be his sole ambition to supply the market with a product that will compare most favorably with the best obtainable.

Funny Fatty Filbert, also known to hosts of audiences as Nathan Dewing, occupies the stellar position in Mr. Binney's acting company and is a guarantee that the mirth-provoking situations are in most capable hands. His reputation as a laugh-getter has placed him in the foremost ranks of the funny fat men of the screen.

Fatty Filbert has the support of well-known and well-liked artists, including Fred Bezerril, that "different" comedian from South America; the beautiful Vivian Dart as leading woman; Glen Lambert, Rox Renfro, Florence McLaughlin, Gertie Fishback and Ira Wentley. A. A. Porchet is photographer.

In presenting the "Josh" Binney comedies it is Binney's intent to carry out different thought in each release and incorporating in addition to its comedy possibilities stories of human and gripping interest and plot.

Three of the new series are now completed, and a most vigorous advertising campaign is now being outlined covering these as well as the releases to follow.

Arrangements have been consummated whereby Ernest Shipman and his organization will exploit the "Josh" Binney comedies and act as sales representative for the Florida Film Corporation, with headquarters at 17 West Forty-fourth street, New York City.

These ideas of construction are based upon Mr. Binney's wealth of experience and are calculated to work out to the advantage of his company, the buyer, exhibitor and the picture viewing public.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

UNIVERSAL CITY A BUSY SPOT.

A reporter for the Moving Picture World spent an interesting afternoon recently at Universal City, which is now showing signs of great activity. Ten companies are at work.

Franklyn Farnum, the Bluebird star, was just finishing a picture, in which he was directed by Douglas Gerrard.

Eddie Lyons and Lee Moran were in the throes of one

Eddie Lyons and Lee Moran.

of their comedies, in which a baby girl had a prominent part.

Dorothy Phillips was being directed by her husband, Allen Holubar, in an emotional drama. Mr. Holubar has a new assistant in the person of Reeves Eason, formerly of the American and Balboa companies.

Robert Leonard and Mae Murray were starting for San Francisco with the members of their company in order to shoot some scenes along the waterfront.

Harry Pollard, recently a Goldwyn director, is now back on the Universal lot after an absence.

L. E. Sistrom, Carl Laemmle's personal representative and western business manager, has engaged P. J. Lynch as scenario editor, succeeding Colonel Jasper Ewing Brady. Mr. Sistrom is expecting Mr. Laemmle soon.

George Fitzmaurice of the Astra Company is directing Fannie Ward in Pathe plays. This company, as well as the George Beban company, has leased studio space at Universal for future productions.

Real Japanese Backgrounds in Hayakawa Subject.

Sessue Hayakawa makes an interesting announcement in connection with his first picture, which is to be released through Haworth Pictures Corporation. In effect it is that part of his recently organized independent company has been spending a month or more in Japan filming scenes which are to be incorporated in the prologue of his initial production.

"As the picture has considerable atmosphere it was quite essential to obtain real scenes in my native land," said Hayakawa, "and nearly two months ago I decided to send part of my company across the ocean, thoroughly equipped to obtain these scenes. My instructions to them were to film the most picturesque sections of the country so as to make the forthcoming picture additionally attractive, and I am confidently expecting results which will be satisfactory in every particular.

"Japan, as every one knows, is famous for its natural scenic beauties, which are entirely dissimilar from those found in other lands, and in view of the fact that Japan figures to such an extent in the picture I decided that to enhance the value of the production it would be advisable to have as many scenes as possible made there for incorporation in it."

Hayakawa says that on account of the interest taken in his native land in the first motion picture company to be headed by one of her own sons the Japanese authorities, according to cable advices he has recevied, have offered his players every facility in their work, and thus they have been enabled to obtain views which will contribute largely to make the first of the Hayakawa productions unusually attractive.

At the L-Ko.

Under the management of Louis Jacobs the numerous L-Ko slapstick companies are actively engaged in producing their well-known brand of humor. J. G. Blystone has just finished an Alice Howell feature.

Mr. Jacobs is now assisted at the studio by his brother, Oscar, who has recently come from New York to this position.

Hal Roach Buys Whiting's Interest in Rolin.

A deal was consummated on Wednesday, April 3, by which Dwight Whiting, secretary and treasurer of the Rolin Film Company, relinquished his interests in this organization to Hal E. Roach, president of the company. The deal was negotiated through Pathe Exchange, Inc., which has been releasing the Rolin comedies for several years past.

C. H. Roach, father of Hal E. Roach, the president, takes Mr. Whiting's place as secretary and treasurer. The organization otherwise remains the same. The Rolin Film Company will from now on release two one-reel comedies a week, one with Toto and the other with Harold Lloyd. Hal Roach will remain director-general and personally supervise all productions. There are four other directors connected with the Company, Alfred Goulding, Gilbert Pratt, Albert Glassmire and Charles Avery. Mr. Avery is the latest acquisition to the Rolin Company. He was for several years connected with the Mack Sennett studios and until recently a comedy director at Triangle Keystone.

Walter Macnamara has been appointed production manager, Harry Burns is the studio manager, Tom Kreiser is head of the laboratory department, and Harry G. Oliver, technical director. Rex Taylor has been added to the scenario department.

Louis J. Gasnier Arrives on Coast.

Louis J. Gasnier, president of the Astra Company, who is producing for Pathe, arrived in the city Wednesday, April 10. Mr. Gasnier will look after the Astra affairs, and will exercise supervision over the new serial, "Hands Up," shortly to be produced with James Horne directing. The story is by Gilson Willets. Jack Cunningham prepared the scenario.

Mastercraft to Start Production.

Mastercraft is shortly to commence production of four of Thomas Dixon's novels, and F. Eugene Farnsworth, president, is busy engaging the cast and arranging for production. It is likely the pictures will be made at the Paralta studios, and every detail is being carefully arranged for.

The first of the Mastercraft productions will be "The One Woman," an anti-Socialist story, and the cast will be headed by Lawson Butt and Clara Williams, while the supporting cast will be a strong one, including Hershall Mayall, Thurston Hall and Joe Dowling.

The three other Dixon pictures to be made by Mastercraft are "The Root of Evil," "The Victim" and "Comrades."

Two New Triangle Players.

Two new faces have been added to the large force of Triangle players. They are a new leading woman, Jane

Miller, who was engaged especially for "High Stakes," in which she supports J. Barney Sherry, and Lella Rooks Hart, who will be with the playing forces indefinitely. Miss Hart was formerly with the Keystone comedies and is a character woman of high reputation. She will be used in Triangle feature productions.

A new film publication, Camera, edited by E. M. Robbins at 804 South Olive street, has made its appearance on the new-stands. It will be issued each Saturday. The first number is an eight-page, four-column news sheet, devoted to reviews of first-run pictures, news of the theater and studios, and several columns of short, newsy personals.

Brunton Busy on War Work.

Few men in the motion picture business are more patriotic than Robert A. Brunton, manager of production for Paralta Plays, Inc., and what is more, Brunton is sincere in his patriotism.

Here are a few of the things he has done to help Uncle Sam win the war: Charged admission to pre-views at studio and turned proceeds over to Red Cross; collected drab clothing worn by employes and donated to war department; saved tinfoil and other waste material for war societies; urged every employe to buy Liberty Bonds and War Savings Stamps, and purchased several thousand dollars' worth himself. This patriotic work by Mr. Brunton should serve as an inspiration for others to do likewise.

Robt. A. Brunton.

Sayer Appointed Triangle Casting Director.

J. S. Sayer has been appointed casting director at the Triangle Studios, replacing Arthur Hoyt, who is now a full-fledged director. Heretofore Sayer has been in charge of the employment bureau and will continue to keep this department under his supervision with the aid of an assistant.

Franey Joins Engineers.

Another star has been added to the many on the Triangle Film Corporation's service flag floating proudly over the Culver City plant. The latest Triangle player to leave is Billy Franey, well-known comedian, who has enlisted in the Engineering Corps and has left for Camp Fremont, Palo Alto, Cal.

Exhibitors Enthuse Over War Films.

The Official War Films are under way, and first run exhibitors of Los Angeles are enthusiastic about them. Among the theaters which have volunteered to contribute screens and nominal rental on the films are the Kinema, Gauman's Million Dollar, the Reviera and the Garrick, Tally's Broadway, Quin's Rialto and the Alhambra and Miller's theaters.

Miss Eicks to Assist Purchasing Agent.

Miss Mary Eicks, for years connected with the motion picture industry, has been appointed assistant to Purchasing Agent L. H. Buell, at the Triangle Culver City studios. Miss Eicks is filling the post left vacant by the enlistment of S. C. Comer in the Aviation Signal Corps at San Diego.

Enid Markey Coming Back to Screen.

Enid Market is to return to the screen again very shortly. Miss Markey has been playing in stock at San Diego for several weeks, but will come back to filmland once more to play the leading feminine role in the sequel to "Tarzan of the Apes," which the National Film Corporation will produce.

Ethel Teare to Support "Ham."

After three years Lloyd V. Hamilton, or "Ham" as he is known wherever pictures are shown, has his leading woman back with him once more—Ethel Teare, who used to play with "Ham" in the old Kalem comedies, which were so popular on the General Film program. When "Ham" joined the Sunshine Comedies, which William Fox releases, he tried to get Ethel Teare for his leading woman, but she was tied up under contract. That has now expired.

All-Star Feature Buys "A Modern Lorelei."

The All-Star Feature Distributors have recently purchased E. Philip Hansen's production, "A Modern Loreli," in which Tyrone Power is featured. This production was made by Henry Otto and produced on the Santa Cruz Islands.

Harry Rattenbury Returns to Christie.

Under the direction of Al Christie, director-general of the Christie Film Company, Bobby Vernon for the first time in his comedy life is playing the role of a girl.

Harry Rattenbury has returned to the Christie Company after having played several dramatic features, and will again be seen in the one and two-reel comedies of the Christie organization.

Wells Resigns from Triangle.

Raymond Wells, the director, is no longer on the Triangle pay roll, having resigned this week.

Diando Treasurer Goes to New York.

Leon T. Osborne, vice-president and treasurer of the Diando Film Corporation, has left for New York City on business connected with the serial his company is making for Pathe. He will be absent about two weeks.

Kathleen Conners to Support Tom Mix.

Tom Mix, the William Fox star, has a new leading woman in his new feature in the person of Kathleen Conners, formerly of the Rolin Film Company.

Frank Lloyd to Make Grey Stories

WITH the statement from William Fox that his organization is to film two Zane Grey stories, "Riders of the Purple Sage" and "The Rainbow Trail," comes an announcement of the decision to entrust Frank Lloyd with these productions.

Mr. Lloyd unquestionably ranks high among the screen directors of the country. Although he has been a member of the Fox forces for only a year and a half, he has produced within that period many photoplays which have attracted wide attention. Chief on the list, of course, is his masterwork, "Les Miserables."

Frank Lloyd.

"A Tale of Two Cities," one of the finest and most striking pictures of 1917; "When a Man Sees Red," the drama laid in the South Seas, and "The Blindness of Divorce," the propaganda play, released a short time since, are other examples of Mr. Lloyd's handicraft. "True Blue," in which William Farnum is starred, is his latest production. The greater part of Mr. Lloyd's work has been done with Mr. Farnum.

Frank Lloyd was born in Glasgow, but his parents moved to London while he was still a lad. He attended Westborne School in the metropolis, and then hired out as an apprentice to a turner and fitter in the Woolwich Arsenal. He commenced his career as a professional player at Hammersmith Palace, near London, with impersonations as his specialty. After an extended vaudeville tour throughout the British Isles and Canada he came to the United States and entered pictures.

In the fall of 1916 he became affiliated with William Fox. His first feature was "Sins of Her Parent," starring Gladys Brockwell. Then he was placed in charge of the destinies of William Farnum. In addition to the films named, Mr. Lloyd has been responsible for "The Price of Silence," "American Methods," "The Heart of a Lion" and "The Girl with the Champagne Eyes."

Big Days These for Western Theaters

Fred Warren of Goldwyn Brings Inspiring Story of Conditions Among Coast and Mid-West Picture Men

TEN thousand monthly increase in population for Seattle; from six to ten thousand increase for Portland, Ore.; from eight to twelve thousand increase for San Francisco and Oakland considered jointly and six thousand monthly increase in population for San Pedro, the harbor of Los Angeles.

These are the conspicuous economic things happening to the principal cities of the Pacific Coast, all of which are at once making themselves felt in bringing new patronage into motion picture theaters, as detailed by Fred B. Warren, vice president of Goldwyn Distributing Corporation, who has returned to New York after five weeks in the West in touch with Goldwyn's customers and exhibitors in general.

"I found, of course, that exhibitors from Omaha westward had escaped the rigors of our eastern fuel situation during the early months of the present year," said Mr. Warren. "They had escaped our severe winter weather and the ice and snow. They did not suffer as the East did, and now that spring has opened up business is at flood tide.

"In Los Angeles J. A. Quinn, Grauman's, Kehrlein's Kinema, Tally's Broadway, the two Clune houses and Miller's two theaters are all doing record business and already there is in contemplation by outside interests another big first run house as pretentious and splendid as the Grauman. Miller is building another theater that will be ready in the summer months and J. A. Quinn has taken under long time lease the theater adjoining his successful Rialto, where he will open another house. Work on this is already under way. Los Angeles exhibitors have risen to the realization of the growing importance of music in the presentation of pictures, and much of the drawing power of their houses is attributable to their excellent orchestras.

"It is my belief that the tremendous and well-conceived motion picture advertising employed by Los Angeles exhibitors is the vital element that keeps the population of that city so well keyed up to attendance at the theaters. The newspaper exploitation is tremendous, and the major portion of it is conceived and prepared by a special local organization which shows great originality and sales power in its retailing of pictures to the public. There are at least eight large users of newspaper advertising space, and the copy published is extremely effective.

"Personally, I should rate Seattle exhibitor advertising as being the most effective sales copy in the United States. It has an atmosphere and value all its own and it fits its community like a glove. Los Angeles I should rate as second in advertising efficiency in America, with Cleveland third and Toledo fourth. Exhibitor advertising in most of the larger cities of the East lacks distinction, individuality and selling power, and I believe that an improvement in Eastern exhibitor advertising would increase patronage 20 per cent at least.

"In San Francisco, Turner & Dahnken's Tivoli is enjoying its usual tremendous patronage and Eugene Roth's California, a wonderful new house, has been tremendously successful from its opening day, without in any way lessening the popularity of his long established Portola, next door to the new million dollar house. Messrs. Sheehan and Lourie are doing splendidly with their Rialto and Mr. Sheehan's flair for excellent promotion and advertising has given him a distinctive place in San Francisco.

"Like the other coast cities I have mentioned, San Francisco's recent and future gains in population are due to the heavy shipbuilding program of the Coast yards in an effort to meet the government's demand for tonnage. Seattle is booming, Portland, Oakland and San Pedro are in active shipbuilding competition. There is a surplusage of work over human labor and wages are high. These pay rolls make themselves at once felt in the mercantile and amusements channels of cities.

"Near Spokane and Los Angeles are large military camps where there are thousands of soldiers, and these numbers will be increased by the successive drafts. These camps are contributing a heavy military patronage to the houses in the adjacent large cities and in addition exhibitors have built theaters beside these camps with thousands of patrons within sound of their voices and are playing 'first run' pictures for such a patronage.

"The sudden boom in the Wyoming oil fields has brought a great influx of population to two score of towns in Montana and Wyoming and exhibitors in both states are enjoying heavy patronage. Our eastern conception of Idaho and Wyoming is that they are snowbound states. The fact is that Cheyenne, Laramie and all that territory enjoyed virtually a snowless winter.

"In Denver, Samuel L. Baxter, of the Isis, one of the pioneer Colorado exhibitors, has had a remarkable winter for patronage and his spring business is now at flood tide. Mr. Baxter is one of the outstanding figures of his region, a splendid showman who never deserts his house from its morning opening until its midnight closing. He watches his audiences more closely than any exhibitor I have ever seen, and in this lies the secret of his success. Mr. Ellison of the Rialto and Princess theaters feels that patronage was never better assured in Denver than at the present time and Mr. Talbot, of the America, the other big new house of the town, says his patronage is at its high water mark at this moment.

"It will be good news to his many friends among both exhibitors and producers in the East that Jim Clemmer, owner of the Clemmer Theater, Seattle, has come back on the high tide of success. His musical program, which is inseparably linked with his picture showmanship, was the finest thing I heard west of Chicago. Guterson's remarkable orchestra is the best musical organization of Seattle, and Guterson, who used to be at Rector's (now the Claridge) New York, is merely Guterson in Seattle, as you would speak of Caruso or Melba. To him Mr. Clemmer attributes much of the credit for the present splendid success of the Clemmer Theater. Messrs. Jensen and Von Herberg, with houses in both Butte and Portland, have four excellent theaters in Seattle, all of them with big seating capacity, and are playing to enormous patronage.

"A remarkable example of newspaper co-operation is furnished by the Seattle Times, through its owners, Joseph and Clarence Blethen, and their able picture editor, George H. Bellman. I believe that the Seattle Times gives the exhibitor better co-operation than any other newspaper in the United States. Next to it I would rank the Los Angeles Evening Herald under the direction of Guy Price.

"Some day the rank and file of the exhibitors will learn that inefficient local newspaper exploitation is the weakest spot in the amusement mechanism, and by correcting this will enlarge their gross patronage anywhere from 15 to 30 per cent.

"Beyond question at this moment the country from Omaha west is on the boom. In the latter city A. H. Blank is about to open his big new Sixteenth street theater of great seating capacity. Much to my surprise, war conditions are not holding up the construction of new theaters."

"BILL" FARNUM GETS LOVING CUP.

What was to have been a privately managed theatrical scoop on the part of Jack Root, manager of the Strand Theater in Pasadena, Cal., recently turned out to be a spontaneous mass meeting in honor of William Farnum. Farnum had never before appeared in person at a moving picture theater, but Root had prevailed upon him to come to the Strand.

"Les Miserables" was the attraction at the house, and many recognized the William Fox star sitting in the rear. The result was a great demonstration and the presentation to Mr. Farnum of a two-foot sterling silver loving cup, inscribed with a message to the actor. Mr. Root presented the token to Mr. Farnum after the reception.

CHANGES IN TRIANGLE LIST.

The title of "The Finger Print," Triangle, April 21 release, has been changed to "The Hand at the Window." This is an adaptation of John A. Moroso's Collier's Weekly story "In the Spring," and features Joe King and Margery Wilson.

"Hundredth Night," the second feature on the Triangle, May 26 schedule, has been postponed and "The Mossback" substituted in its place.

Theaters Reopening All Over Canada

New Picture Houses Are Building and Dark Ones Are Brightening the Promise of Coming Prosperity.

A DISTINCT feature of the recent theater developments in Canada is the reopening of many houses after long periods of darkness. No less than twenty theaters can be named right off the list which have been reopened or sold, or for which negotiations are pending. Film distributing companies have taken a number of the theatres and the exchange people have received a fair number of offers to sell theaters from owners which have not yet been really considered.

Brand new theaters are being built in Toronto and Hamilton, the new house in the latter city being the Regent, erected by the MacKay Brothers. In Montreal the Canadian Universal has made a new theater of the Holman and the house has enjoyed marked success since the change. Another exchange company has an option on the Crystal Palace, Montreal, a long established theater. The Comet Theater, Cote St. Paul, Montreal, has been reopened by Mr. Picard, while the Circle Theater, Montreal, has been reopened, after being dark for two whole years, by the management of the DeLuxe Palace, Montreal. A. Lebeau has also acquired a lease of the Maisonneuve Theater, in the suburbs of Montreal.

In Toronto the Idle Hour was recently reopened by William Dineen of the Strand, Toronto, after being dark for a considerable period. The Moss Park Theater, Queen and Sherbourne streets, Toronto, is now doing nicely although it was dark for many months. The Garrick, Toronto, has been secured by A. L. Hall of Montreal. The Beaver, West Toronto, was recently purchased by the Allens of the Famous Players' Film Service, while the Garden, one of the oldest theaters in Toronto but yet a good house, was recently acquired by interests closely associated with the Regal Films, Limited. Another recent announcement in this direction was that Mr. Aber had purchased the Brighton Theater from J. A. Barclay.

The Empire Theater, London, Ontario, has changed hands and a big film company has an option on the Majestic, also of London. In Halifax the Orpheus has been bought by L. A. Acker, who owns another large theater in that city. On the other side of the continent, the Pantages Theater of Vancouver, B. C., is being rebuilt by Alexander Clemes, a local hotelkeeper. The old Pantages was closed for a year and when it is reopened it will be called the Regent.

At Hamilton, Ontario, the Savoy, the only burlesque house in the city, is being converted into a moving picture theater temporarily and the Grand Opera House, Hamilton, has also arranged to present special pictures during the summer season. It is also announced that the Allens, who control the Famous Players' Film Service and many theaters in the Dominion, are securing the Temple Theater, formerly the largest vaudeville and stock company house of Hamilton.

Not long ago the Allens secured the Regent Theater, one of the large picture theaters of Ottawa, and thousands of dollars are being spent in renovating and remodeling the structure. The Flower Theater, Ottawa, was also secured by Regal Films, Limited, about the same time.

It was only last December that Canadian film interests were agreed that the moving picture business had been shot to pieces by influences of the war, war taxes, elections, Government bond issues, storms, conscription and other details. It was generally felt that the adverse conditions were only temporary, however, and the present situation only proves that belief. There are, apparently, plenty of purchasers for moving picture enterprises and the theaters of many centres are turning them away nightly. Nearly every theater in Toronto did a wonderful business during the week of April 8. Every night at the Regent Theater, for instance, people were lined up four and five deep for a block waiting to see "Lest We Forget," starring Rita Jolivet.

These are, apparently, thrilling days for Canadian exhibitors.

POPE AGAIN UNDER ARREST.

Charles F. Pope, who on April 6 was arrested on a criminal indictment and admitted to $2,000 bail, was taken into custody again in the afternoon of the same day.

The indictment on which Pope was first arrested was handed down by the Grand Jury of New York County and charges larceny of $1,750 from the Trinity Trading Corporation, a firm engaged in exporting motion pictures to Scandinavia. After the defendant had been released on bond, Chester Beecroft, president of the Trinity Trading Corporation, accompanied by Deputy Sheriff Murphy, again sought Pope at a hotel in West Forty-ninth street. This time he caused his arrest on the execution of a civil judgment for about $1,800 and Pope was taken to Ludlow Street jail.

Porto Ricans Protest Against Film Tax

Five Per Cent. on Absolute Value of Pictures Is Being Collected, but Under Protest.

THE end of the first month's operation of the new revenue tax laws finds the question raised by the film exchanges in Porto Rico concerning the payment of the 5 per cent. tax still unsettled. It may be necessary to submit it to the Attorney General.

The new internal revenue law imposes a tax of 5 per cent. on the value of all films made in Porto Rico or brought or imported into the island. The film men protested that if the government interpreted this as referring to the absolute value of the film it would be not only unfair but ruinous to them since they ordinarily leased pictures for short periods, the value of which sometimes runs into many thousands of dollars. They proposed that the tax be collected on the leased price for Porto Rico. The treasurer, while not acceding to the proposal, was apparently willing to give it his consideration.

Meanwhile the Revenue Bureau has gone ahead collecting the tax, which is paid under protest. Since no shipping invoice accompanies the films the Bureau appraises the value and collects on a bond deposited by the importer.

The picture theaters are doing public work here as elsewhere. At present they are boosting public libraries. One hundred and fifty visitors a day to a library located in a city of 50,000 is in the opinion of the library board of the Carnegie Library so unsatisfactory that it has started a publicity campaign to stimulate the growth of the library habit among the people of the island. It has called on the theaters to help by showing slides and the exhibitors have readily agreed.

Christine Mayo

CHRISTINE MAYO, Metro's popular player of adventuress roles, is one of the first women of the stage with the right to wear the button of the Liberty Legion. Miss Mayo is a confirmed seller of Liberty Bonds, and not content to rest upon past laurels is working hard in the present drive. At present she is devoting her energies to the outlying districts, considering that the metropolitan section of New York is already well covered by other workers. Even though she is at present busy in preparation of Metro's all star production, "The House of Mirth," which is being directed by Albert Capellani, she sells bonds after her work for the day is over.

Christine Mayo.

Patriotic service is nothing new to Christine Mayo. Last year she did valuable work in the way of recruiting and selling Liberty Bonds, making a tour under Government auspices. Miss Mayo was formally detailed to the recruiting department of the navy. Arrangements were made to have a detachment of enlisted men travel with her to give all necessary aid. Christine Mayo is a New York girl. She was first trained as a singer, but went on the stage after losing her singing voice. Her first theatrical experience was in stock companies at Scranton and Wilkes-Barre. She appeared in "Excuse Me" and "Seven Keys to Baldpate."

Miss Mayo's motion picture experience has included three Metro pictures previous to the present one—"The Spell of the Yukon," "The Iron Woman" and "The Snowbird." She played in "The Supreme Sacrifice," "A Mother's Confession," ing," "Who's Your Neighbor?" "Raffles" and "The Life Mask."

Spokes from the Hub

By Marion Howard

SAMUEL ROTHAPFEL was added to the roll of honorary members of the Film Club at its meeting on Sunday evening, following a tribute paid him by the club founder, Miss Marion H. Brazier, who has retired from the presidency. She was presented with money and flowers and made honorary president and chairman of the inspection committee, whose duties are to see pictures, report on those worth while, and recommend forthcoming releases. Her successor is Mrs. J. Wentworth Brackett, a devotee of the films. At this meeting a reception was planned for Mr. and Mrs. Sidney Drew, to be a brilliant affair at the Hotel Brunswick on Tuesday, April 23. Mrs. Caroline B. Nichols, founder of the Fadette Orchestra, was present and told of the value of music as an accompaniment to the pictures. She referred to the work of her players at the Boston theater nine months ago when it first became a picture house.

* * *

"Wild Youth" was liked here and had a distinguishing feature in connection with the titles, animated in allegorical fashion, with none other than Ruth St. Denis and "Hubby" Ted Shawn dancing with their pupils in riotous fashion. Here we had the Blackton touch. What a splendid piece of work James Cruze gives as the Chinaman, for he looked the part to the life. Theodore Roberts lived up to his reputation as an ideal brute—on the screen—making a terrific contrast to little Huff in this picture. Jack Mulhall, the cheerful; his romantic mother, Adele Farrington, one of the screen beauties in that line of work, and all certainly put over a fine bit of team work, a credit to the author, Sir Gilbert Parker, and producers.

* * *

What a fine picture "The Cross Bearer" is, and how well Montague Love plays the Cardinal. It is flawless and gave much pleasure to crowded houses at the Park. A different angle is here, on the invasion of Brussels, being less repellant than the average picture has shown. To those of us who have visited Belgium and the Louvain cathedral it seemed as if we were again on that sacred spot. Much credit is due those who reproduced the interior and all else so well. Much has been written about this picture, and I am glad to add evident approval of all of it here, more especially the scene with the Pope so reverently done.

* * *

Mrs. Ayer gave us a treat in "La Tosca," with our own "Polly" Frederick, Frank Losee and other capable players. Such atmosphere—every detail thoughtfully worked out under Edward Jose. Playgoers everywhere are familiar with the story and with "Jerry" Farrar's operatic version, but here we get something more elaborate than stage limitations furnish. Rather sombre ending for most fans! To relieve the tension we had on the same evening "Naughty, Naughty," and how we did laugh over the efforts to transfer a bit of Broadway to the small town with its prunes and prisms! Weren't those women funny! Enid Bennett was the instigator, and she really got by, too. Many of us were willing to bet that the wardrobe she displayed in this picture was a part of her recent wedding outfit, for now she is Mrs. Fred Niblo, and this is her first picture since the happy event.

* * *

Those who did not like to see Harold Lockwood's bare feet in a previous picture had the bad taste removed in "The Landloper," starting with Harold at Palm Beach sipping tea with the fair sex and tossing a ten-dollar bill to a passing tramp. This leads to a bet, whereby he masquerades as a tramp and finds himself, through the influence of a little child. He is made aware of life, its needs, and opportunities, away from the idle rich, and so he busies himself and earns a tidy bet made in the first reel. On a title we get this: "He gropped!"

* * *

Not in many years has the Hub experienced such an "embarrassment of riches" in the line of theatrical treats as at this writing. We have three of the big screen plays—"Hears of the World," "My Four Years in Germany," and "Tarzan of the Apes," to say nothing of first runs of "Woman and the Law," "The Blue Bird," and some recent Goldwyn and Paramount releases. The Sidney Drews are making a big hit with capacity houses and here for a run. A conspicuous feature is the presence of picture fans at each performance—persons who have paid not over 25 cents to see these players, and seem perfectly willing to pay $2 to hear them. I sat in front of a screen devotee who did not like the way De Witt Jennings spoke of Drew. "The idea of that horrid man calling dear Mr. Drew a shrimp!" During the curtain call speech Mr. Drew extolled his wife, and convulsed the house when he said that they had been called Mr. and Mrs. Sapolio of the screen, presumably as a tribute to the clean pictures they have given us. For the reception to the Drews given by the Film Club several screen players have been bidden, Arthur Ashley, Charlotte Greenwood, and Alexandria Carlisle, who has at least one picture play to her credit, "Creeping Tides." Miss McVey, understudy for her sister, Mrs. Drew, and other players in their company are invited.

* * *

"The Naulahka" has wonderful scenery and seems a creditable adaptation from Kipling's story. Then, too, it is well cast, with Tony Moreno, Warner Oland, Mary Alden, J. H. Gilmour and the dancer Doraldino. These are good box office names to add to that of Kipling. Poor little Helene Chadwick struggled with her part, and there was a little moral in not trying to upset Far Eastern ideas by trying to introduce American ones, especially in the hospitals. The planting of the lovers in India was consistent, the loyalty of the hero to his native town deserved all that came his way, and we liked the last picture—the railway train silhouetted in action. Pathe has a "good seller" here.

* * *

"Sunshine Nan" furnished good entertainment, starting in with the slums, and a lot of alley fighting which some folks like. I have not read the book, "Calvary Alley," by Alice Hegan Rice, so do not feel able to pass any comments on the dramatization. Ann Pennington injected a lot of pep and a bit of pathos, but the play lacks an appeal. Young Barthelmess and John Hines furnish good contrasts as to types, and, of course, the happy ending strikes a chord. Quite in contrast is "Little Miss No-Account," with Gladys Leslie as the youthful heroine. This is a fairly good story, well done by the Vitagraph players, including Eulalie Jensen, Frank O'Connor and little Stephen Carr, a prototype of Bobby Connelly. Speaking of that chap, did you see the two last of the Drew comedies, "Gas Logic" and "A Youthful Affair"? Well, Mr. and Mrs. D. must take a back seat right here, for Bobby made a big hit. These pictures get a hand at all the theaters where shown.

* * *

Mabel Normand, once called "Keystone Mabel" because of her success in slapstick comedies, has shown her public that she can do better work as illustrated in "The Floor Below," which so many liked. I did not see her first Goldwyn picture. A man said he thought the title ought to have been "All Over the Place," as the floor below was a mere stopping place, compared with the other floors, etc.

* * *

"The Shuttle" turns out to be a melodrama, with some good moments and new situations. Constance Talmadge, as the live-wire American girl whose sister has married a brute for his title, puts the play over well. Helen Dunbar, so long with Metro, adds dignity to it.

* * *

"Amarilly" in the hands of Marshall Neilan could not be other than a well-directed picture, and he had good material to work with, so far as the players went, with Mary Pickford as the star. Somehow, we did not care for this hodge-podge stuff.

* * *

What a splendid picture "The Coward" is—yes, an old Triangle but seen for the first time. It is timely, too, for here we get Charles Ray as a slacker and a coward, in time of war (at the outset), but game later on. Keenan as the Southerner is great. Splendid ending and highly patriotic at any time.

* * *

I saw two good Metro pictures recently at the Park, "Breakers Ahead" and "Social Hypocrites," featuring Viola Dana and May Allison respectively. The first has quite a bit of pathos, a story of the sea, a motherless child, the victim of village gossips, but sheltered by a real woman. Right here why did they not cast a younger man as the son of Mabel Van Buren and as the lover of little Dana? The other play had some cast, in Frank Currier, Joseph Kilgour, Henry Kolker, Stella Hammerstein and Ida Darling. Good card playing scenes, and pretentious settings, with scenario by Albert Capellani and June Mathis, a perfectly safe picture to boom, and good to see more than once, for the detail work and the stir it gives all through.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Pictures for the Schools

Interest Manifested by Educationalists in Our Recent Article on the Subject.

IT IS WITH pleasure that the Educator finds that the recent article entitled "Educational Conventions and Moving Pictures" is drawing comments from educationalists in many parts of the country. This is gratifying and only good can result, with, no doubt, an increased interest in the use of pictures for educational purposes. It is absolutely impossible to publish either the criticisms or favorable comments together with many good points in the letters received. We have before us now, however, one from a western college which affords some points worthy of attention. The writer of this letter does not wish "to rush into print," neither is he anxious for his name to appear, he desires especially to seek to establish a basis for practical educational pictures in agreement with us.

Beginning with the opinion that the term "Educational" is too generally applied to moving pictures, and that "much of the stuff that is called Educational is so named merely as a camouflage." We must here very candidly say that our correspondent is very wide of the mark; in the world of moving pictures we differentiate between the educational powers of moving pictures in general, and the educational picture in particular; therefore when an exhibitor uses the word "Educational," it ought surely be within the power of every intelligent person to know just how the term is applied. Referring to our statement that the Moving Picture World publishes lists of educational films, our correspondent writes.

> "You mentioned that there is now a published list of thousands of pictures classed as Educationals. Now I do not doubt the fact that such a list is published, but my doubts do begin with the word Educational. Your suggestion that some means should be found whereby school people could be informed of such a list, is truly laudable. Why not suggest to the publishers of such a list that they have a number of reputable educators inspect and review the film with recommendations as to use with accompanying synopses and explanatory remarks. I believe that educational periodicals will fall in line, and give the movies a boost while they are contributing something useful to the school men in general."

We are glad that our correspondent does not doubt our word that such an educational list exists, this is equal to a confession that the writer is in ignorance of this list; unfortunately and unpardonably he is one of many thousands of educationalists who do not know of this list. The very object of the present propaganda in the educational department of the Moving Picture World is to come in touch with these thousands of school men and let them know what educational powers are awaiting them in the realm of educational pictures; further, it is a regrettable fact that through the lack of knowledge of these things, hundreds of thousands of school children are deprived of the great help to be derived from these hundreds of valuable and—in schools—little used films. It seems necessary, therefore, for us to repeat that the Moving Picture World is the publisher of this list, and, that a reputable and competent staff have already passed upon them and that no picture is listed that does not fill its appointed purpose.

We cannot fail to notice that our correspondent says, "School men are rather reluctant to get very much excited over anything until it has become quite a common practice, hence we are sowing seed each year." Of this we are fully aware, one school authority once wrote us that "he could not encourage moving pictures educationally until they synchronized with a talking machine," in turn we could not help suggesting to him that it would be equally wise to advise boys not to go into the water until they had learned to swim. But we are glad to add that our correspondent is optimistic, he is evidently a picture "fan" for he says of the "seed sowing" that while some falls upon stony ground or among thorns, other falls upon good ground; he further expresses the most welcome opinion that "within the next few years we will have moving pictures firmly established in the schools of the state."

This is the sort of information we are looking for and which we are out to encourage and help, we too are desirous of getting "the producers and schools together." We cannot help referring our readers to the experience of a school principal as given in a recent issue in which he said that the lists published by the Moving Picture World were his greatest helps and that he could not do without them; we only desire that his experience may be that of thousands of others; help us to prove that the moving picture is in deed as in word an Educator, and that it has a specific educational purpose to fill, and further, that it does not enter into its rightful place, until it is as much a part of a school equipment as the school library.

Struggling Through to Success..

Strange though it may seem, although the way is ready and the equipment at hand, the general use of the moving picture in the schools is only secured after a struggle.

Minor difficulties are allowed to seem as though greater than the production of pictures themselves, the purchase of a projection machine is made a greater problem than the making of one. The opinion of a board of trustees is made of more importance than the needs of a school full of children. Trained with text books in their hands, many teachers cannot broaden themselves to the use of pictures because they are not condensed into the compass of a cut and dried plan, or included in a prescribed and well planned curriculum. When ultimately a school is equipped in nine cases out of ten it is because some enterprising principal has shouldered the burden and struggled through with it. This is written from the actual experience of many men, and is not the imagination of the writer; it is astonishing how few school authorities are really acquainted with the good and great side of the moving picture, to many of them their sole knowledge of the value of pictures is the picture house with its flaming posters, and they think that pictures in the schools means to transfer a picture house to the school auditorium.

Several communications have been received by the Educator in which the opinion is expressed that the pictures and the schools must be "kept separate." How to combat this flagrant error is a great problem, we are going to try it with all our powers. It seems a terrible thing to have to think that it is necessary to imagine the publication of series of testimonials after the manner of a quack nostrum, yet so many are waiting for the other fellow's experience.

Some time ago we published an article, "Educating the Educators." It begins to look as if the re-publication of that article in pamphlet form might be a good thing. What is the trouble? Our educators are all splendid men, a finer body of men could not possibly get together than those assembled at Atlantic City for the recent convention; they are all anxious for the best for their schools; the answer seems to lie in the fact that they are not yet familiar with the value of moving pictures, as we who are on the inside are. We must, therefore, be charitable and do all we can to let them know that which we are privileged to know through the more favored positions we enjoy, rather than through any superiority we possess; for the present we know of no better motto than "Carry On!" "Carry On!"

Our Greatest Optimist Experience and Enthusiasm Make a Prophet.

As a result of reading in this paper of the success of the moving picture campaign conducted in Mingo, Ohio, several

have written of their determination to make some definite move in the same direction. So elated is the projector of the Mingo success that he writes us that the time is coming in his opinion when the educational pictures will be one-half of the moving picture business. Next to war (he says) we spend most of our public money on education, and predicts that just as now there are great firms of school text book publishers, so in like manner there will be large producers of films for purely school purposes. Our correspondent's optimism is delightful, the best thing about it is the fact that it is catching and not only are other scholastic institutions seeking for that information which shall secure for them a similar measure of success, but other journals and magazines are asking for particulars so that they too, may encourage that which has proved so valuable in large rural community centers. Writing strictly up to date our ambitious friend says:

"By the way, last night we showed the government picture of Camp Sherman entitled 'The Remaking of a Nation' to 600 farmers, taking in a good round sum of money and proving that we gave one hundred per cent. of value in educational results." This is up-to-dateness in every respect and is the one way to command success. With regard to cheering predictions concerning the future, there is no doubt that here as elsewhere, the war is having a most pronounced effect upon the educational value and power of the pictures in that the war scenes are sought for in a way that baffles the power to meet the calls for them. The Liberty Loan, the Red Cross, the Four Minute propaganda owe a large percentage of their success to the educational uses of the picture, and the President of the United States has been the first to acknowledge this value. Under these circumstances it seems impossible to be too optimistic or to make unseemly prophecies; these are days of conspicuous educational progress and the picture machine is in the lead.

Italian War Pictures

Scenes in the Engagement from the Adige River to the Brenta Presents Interesting Details.

THE fourth instalment of the Official Italian War Pictures shown at the Rivoli theater includes scenes in the mountains of Italy during the engagement from the Adige River to the Brenta. One of the first things that attracts attention is the splendid condition of some of the roads leading into the mountains, and over which we see the troops, supplies and big guns being transported. Again we see pictured the transportation of cannon to the Italian position by man power when the tractor fails to work, and also the constant passage of motorcycle dispatch bearers. The covering over of all signs of activity with huge branches of trees when the approach of an Austrian aeroplane is heralded, and the rapid removal of the camouflage when the danger has passed, is also of interest. The advance into action of the Italian cavalry, the setting of a concrete base for a big gun, and the bombardment with officers watching with field glasses the effect of the havoc wrought in the lines of the enemies are among the closing scenes of this instalment.

Newman's Next is "Tidbits of Travel"

Educational Films Corporation to Release Entertaining Scenes of Native Life in the Philippines, China and Japan.

THE next Newman release to be made by the Educational Films Corporation is "Tidbits of Travel," a reel of unusual and entertaining scenes of native life in the Philippines, China and Japan.

E. M. Newman, responsible for the interesting travel pictures issued by the Educational Film Corporation of America, and which are being shown regularly at the Rivoli theater, was one of the party that accompanied Theodore Roosevelt on his famous African expedition some years ago. Mr. Newman, who is a man of remarkable strength and physique, was the only member of the company who did not succumb to illness while on the trip.

Good Combination of Subjects

Universal Piles Up Stock of Interesting Material for Use in Future Issues of Screen Magazine.

THE 70th and 71st issues of the Universal Screen Magazine for release respectively on May 11 and 18 will be found unusually interesting. No. 70 contains, in addition to such subjects as "A Day with Our Future Admirals," and "Bread Making As They Do It a Thousand Years Ago," a subject which the children especially will like, "Humpty-Dumpty Circus Appears in Never-Never Town." This incorporates the dream of a child who wanted to go to a circus, but could not because he had the mumps. The performers in the Humpty-Dumpty circus are dolls and animals, which are comically realistic in action.

The 71st issue contains splendid illustrations of the strawberry industry, and the rubber shoe industry, as well as some delightful scenes photographed at a chow dog kennel, and considerable footage of a patriotic nature, in which Colonel Roosevelt is interviewed. Views also of our soldiers at one of the camps training for the trenches, and also in parade, are shown, and Willie Hopkins displays the patriotic spirit in an animated clay illustration of "The Iron Ring," which may be bent but cannot be broken.

Interesting Educationals

Three Travel Subjects, Two Topical, and Two Zoological Subjects.

Reviewed by Margaret I. MacDonald.

"Picturesque Wales" (Pathe).

A SPLENDID scenic number, showing the town of Llangollen, with its fourteenth century bridge, quaint houses and the Abbey of Via Crucia. The canals and pastoral surroundings are also very attractive. This comprises a half-reel, the scenes all being in colors. Glimpses of the simple fashions worn by the natives make a good feature.

"Picture Spots in England" (Pathe).

A half-reel of tinted scenic views, taken in various parts of England. The first scenes are in Worcester county, in and about the town of Doitwich, famous for its brine springs. Gardens, picturesque cottages and parks are shown. Some of the latter views are taken along a rugged strip of coast near the Irish Sea.

"Silent Wonderlands of the West" (Educational).

The second instalment of "The Silent Wonderlands of the West" opens with morning in the hills, after which the picture takes us to the banks of the Gunnison River, famed for its splendid trout fishing. Chipeta Falls, Billboard Rock and the Royal Gorge, which is the gateway to the Canyon of Arkansas, follow next. The cameraman focusing his camera from a lofty position gives us a view of a half-mile stretch down into the canyon. Then there is also shown Skyline Drive near canyon city and some views in Big Thompson Canyon in Rocky Mountain Park.

"Horse Training by Experts" (Paramount-Bray).

The 116th issue of the Pictograph contains some good scenes on the training of horses for the mounted police force of New York City. It shows how horses brought from the western plains are trained to perform remarkably intelligent feats. To accomplish the many hazardous duties that fall to the lot of a mounted policeman, his horse must be schooled to do his bit. He must be able to pick his way without guidance through a crowded street while his rider is snatching at the reins of a runaway horse. Or he must fearlessly charge at an angry mob of men should the occasion warrant. Then again, while his master is dismounted, he must stand still even though surrounded by all sorts of uncanny noises. The picture illustrates how these noble animals are taught to respond to the touch and voice of a master.

"Training Russian Wolf Hounds" (Universal).

In the 69th issue of the Screen Magazine will be found some entertaining scenes photographed at the farms of John L. Kuser. Some fine specimens of Russian Wolf Hounds, both young and old, are exhibited in the picture, and also the methods used in training them for the hunt. Some of the stunts performed by the dogs are tremendously interesting, especially that of a daredevil puppy who mounts a ladder set up for the purpose and leaps from the top to the ground, which is a considerable distance.

"Chameleons of the Sea" (Paramount-Bray).

Under the direction of Dr. R. A. Spaeth, Professor of Biology at Yale University, the Bray Studios, Inc., have produced some truly remarkable subjects, many of them heretofore considered impossible of accomplishment. In the 116th release one of the wonders of nature, the change of color in fish, is graphically illustrated. So-called ground fish—fish that live on the ocean's bottom, such as flounders—

are able to change their color instantly to conform with the tone of the ground they are on. This transformation is provided by nature as protection against the sharp eyes of their enemies, and so perfectly do they conform with the bottom that they are almost invisible. When over white sand they are practically white; when over dark they are dark, and when over a vari-colored bottom they assume a mottled color, surprisingly like a scattered handful of black and white pebbles.

Under the microscope the ebb and flow of the pigment as the fish is transferred from a white to a dark and then a mottled surface presents a startling spectacle and one that will give a new understanding of the wonders of nature.

"Night Animals" (Educational).

An attractive and also instructive number of the Ditmars series of nature studies is "Night Animals," which deals with the opossum, the pigmy opossum, the pigmy ant eater, and the sloth. Splendid closeups of these animals are shown, and we are made acquainted with important facts concerning them. The opossum found in the Eastern United States is a stupid animal which when frightened starts clumsily to climb and is easily caught. The pigmy opossum is a native of tropical America and has a prehensile tail and feet like the hands of a monkey. It prowls at night in search of fruit, and is a peculiar looking little animal with bulging eyes. The pigmy ant eater of South America is not pleasing in appearance in spite of the fact that it has a thick coat of silky hair. It also has a prehensile tail which it uses skilfully in conjunction with its feet. Its tongue is long and narrow and well adapted to the task of gathering ants. The sloth, which is introduced to us as the strangest of mammals, appears to have little interest in life save that of lounging in its basket. It takes advantage of an opportunity for food in a lazy manner, and its appearance would lead one to suppose that it once belonged to the reptile family. This number is intensely interesting and should be welcomed by educators.

ITEMS OF INTEREST.

An educational number exhibited at the Strand theater during the week of April 7 is entitled "Strange Fishermen of Russia." This picture, which can be had from the Educational Films Corporation of America, has been commented on in these columns before and is of unusual interest. The fishing port at which the scenes were photographed is a village on the Kur River. The picture shows the unloading of sturgeon, carp and bream and later the entire population of the village at work preparing the fish for the market. There is much of interest in this picture.

* * *

The Gaumont Graphic No. 3, which was released April 12, contains interesting material, including a glimpse at a maple sugar bush in Vermont with the sap dripping from freshly tapped trees, smelt fishing on the Columbia River, American troops arriving on the Aisne front, burning oil to try to save the Oregon fruit crop, and other subjects of patriotic and otherwise current interest.

BESSIE LOVE IS HONORED.

Bessie Love, the young Pathe screen star, recently was decorated for "meritorious service" by Motley H. Flint, chairman of the National War Savings Committee of Los Angeles. This high honor has been conferred on but three other citizens of that city, and Miss Love consequently is receiving many congratulatory letters and telegrams.

The decoration of Miss Love followed her vigorous campaign throughout Los Angeles in the interest of the sales of United States War Savings stamps. It is estimated that she brought more than $10,000 to the government through her eloquent appeals. She made a whirlwind campaign in her automobile.

JULIAN BACK IN LOS ANGELES.

After an absence of several weeks in New York, where he supervised in person the presentation at the Broadway theater of his master production, "The Kaiser, the Beast of Berlin," Rupert Julian has returned to Universal City, and has begun work on a detective drama, in which he and Ruth Clifford will be starred.

CINEMA CAMERA CLUB IN NEW QUARTERS.

The Cinema Camera Club announces that it has moved its headquarters to the sixteenth floor of the Candler building, 220 West 42d street, New York. Its telephone number is unchanged—Bryant 6558.

Smith to Distribute War Pictures

WITH the greatly increased supply of negative being received from the large force of cameramen sent abroad by the United States, the organization of the Division of Films is being rapidly expanded by Charles S. Hart, its director. An announcement is made of the appointment of G. A. Smith as Manager of Distribution, to arrange for the widespread handling of the official war pictures of this country. For more than three years Mr. Smith has been connected with Pathe in executive positions. A short time ago he was appointed assistant director general of productions, from which position he resigned to accept the appointment to the Division of Films.

G. A. Smith.

Mr. Hart is building up an organization of practical motion picture men, another addition to his staff being H. C. Hoagland, formerly general manager of Selig and more recently head of Pathe's scenario department.

Mr. Smith has had thorough experience in handling war films, having managed the successful campaigns of Official Government Pictures, Inc., which controls the British War Pictures. For eight years before entering the motion picture business Mr. Smith was a newspaper man in New York. He entered the service of Pathe in 1915 as serial manager, and in that department handled the advertising campaigns on fifteen serials. He is a man of experience in the important angles of the motion picture business, production, distribution and executive work. Extensive plans for the distribution of official pictures of the great war have been mapped out by Mr. Hart, and the work of the department is progressing rapidly.

GEN. PERSHING THANKS UNIVERSAL FOR ALBUM.

The Universal Film Manufacturing Company has just received a letter from General John J. Pershing, commander in chief of the American Expeditionary Forces in France, acknowledging the Pershing Album. President Wilson and all the members of his cabinet placed their autographs beneath the sentiments contained in the gold-mounted book, which was much appreciated by General Pershing as the following excerpt from his reply bears witness.

"The receipt of the war album has touched me very deeply," writes the General. "The letter of cheer contained in the album will prove a great inspiration to the American Army in France, and it is my greatest desire that we may prove ourselves worthy of the love and confidence of our people at home expressed therein. The album is indeed a handsome souvenir and will remain in my family as a priceless memento for all time. Many, many thanks."

HART AND DAVIDSON IN WORLD PICTURES.

Two well-known members of the acting profession are included in the cast of "The Judge," a forthcoming World Picture starring J. Elvidge, in the persons of Albert Hart and Dore Davidson.

Mr. Hart, a former comic opera basso, commenced his career with Augustin Daly. Among the comic opera and musical comedy successes he appeared in were "The Wild Rose," "Queen Fate" and a hundred other successes. Mr. Hart has been playing character parts with World Pictures for some time.

Dore David is equally familiar with the acting profession and playwriting. He has written a number of plays and sketches that were numbered among Broadway successes.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

McCormick and a Lady.

S. BARRETT McCORMICK, of the Circle, Indianapolis, sends in his campaign on Cleopatra. There are too many advertisments to be reproduced here; we can give only a hint of the good stuff, but we give a few cuts that will hint at the display. The first example shows the stuff run before the opening. Note that all three have the same style of border. This style of border is used throughout the campaign for the smaller advertisements, for which reason a regular border was not used, but one fabricated from the squares used for color work in one of the A. T. F. series, we think. It is simple and distinctive,

and during the course of the week became associated with the play. These are all three nines. It was not desired to lay undue emphasis upon the advanced prices charged for this production, yet it was necessary to call attention to the advance, so these advertisements read in order:

Pharon, heir to Egypt's throne, gave up his father's jewels to see Cleopatra.
You get off easier.
15c or 25c in the mornings or afternoons.
15c, 25c or 35c at night.

It cost Caesar an empire to see Cleopatra.
It will cost you, etc.
Anthony gave up Rome to see Cleopatra.
You will only have to give up, etc.

In each case the humor of the announcement lifts the curse from the raise in prices even while it gives emphasis to the idea. And note that "fifteen or twenty-five cents." It is more elegant than "and" and means just what it says. "Admission 10 and 15c" strictly means that admission is twenty-five cents.

The Sunday advertisements are good even for McCormick, and more is expected of him than would be asked of almost anyone else. The one on the left is five columns wide and the other four. Both trust more to the illustration than to type argument, for the picture is a spectacle and lends itself well to the spectacular treatment. Everyone knows of Cleopatra. It is necessary only to name the play and then give a hint of its gorgeousness. About half of the daily advertisements are also pictorial, but not all. Some of them ran very free verse along these lines:

Her Sirenic Majesty,
Cleopatra,
commands her Imperial
Cryptographer to herald her
delight at the great number of
friends and reincarnated admirers
who called at the Shrine of the
Silent Art yesterday to see her and
express sorrow for those who
unfortunately could not get within
a Pyramid's length of the Temple.

To them, however, and others she
proclaims open house each day
this week (except Tuesday),
beginning at 11 o'clock preceding
the midday.

Cleopatra expressed regrets that
she would be unable to appear
Tuesday for the reason that
Heatless Days were unknown in
Egypt during her reign and she
came unprepared for this
emergency.

She likewise ordered a Tablet made
bearing the following inscription:

"The music is a ceremony worthy
of The Siren of The Nile,
possessing sensuous delights of
moonlit nights idyllic charms to
lure Venus from her Star-Crowned
Throne and the Passions and
Pageants of Egypt were never
before expressed in such regal
manner." To Max Weil she
bestowed the Order of the Sacred
Scarab.
She was, however, surprised to learn that
while Antony gave up Rome, Caesar a
Throne and Pharon the Family Jewels to
see her that Indianapolis only had to give
up 15c or 25c in the mornings and
afternoons, or 15c, 25c or 35c at night.

There are several of these styles of advertisements, run with a striking cut, but the Puritans got after Cleo (after they had had their own good look Monday) and appealed to the Mayor, as is evidenced by a press clipping. The Mayor ordered four cuts made in the film, and the next morning Cleo came out with this comment:

"Well," remarked Cleopatra this morning as she emerged from under the anesthetic of her operation and glanced at the Pink Teddy Bear that had just been delivered in a Ford by a grinning Ethiopian,

"Human nature hasn't changed very much in the two thousand years that I've been dead. Back there in the days when Lotus Buds bloomed in my back yard, in the spot where some bespectacled Egyptologist is now digging around looking for the true history of my life,

A green-eyed Jane got sore just because of my perfect 36 and knocked me. And ever since I've had a bad reputation and been accused of playing the leading role in the great domestic drama, 'Why Men Leave Home.'

"Now," she continued, giving the string of her new R & G a jerk, "take that little incident where I camouflaged Caesar. To me that was the most brilliant coup in my entire femi-military career.

"Ouch!" she grimaced in pain as the scissors fell on the Antony episode. "Now I can fully realize what Shakespeare meant when he said 'That was the most unkindest cut of all.'"

Evidently the last paragraph gave rise to this two fours that does not say a very great deal, but leaves much to the imagination. There

is not any direct argument to such an advertisement, but it is a clever capitalization of the excitement of the moment, and one line that hooks up with a local flurry is worth a column that doesn't.

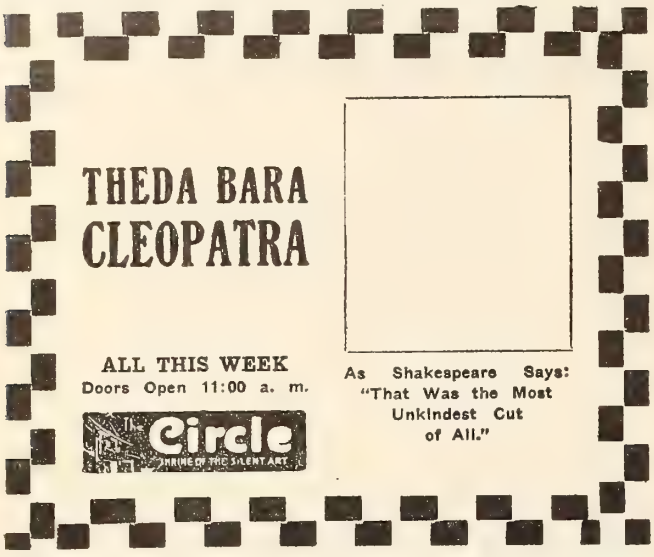
Just two more lines and we are done, though the film will be running for some time yet, and this all live material for those who have not used it. One runs

Absence makes the heart grow fonder.
Cleopatra has been dead for nearly two thousand years;
But she came back strong.
Ask the neighbors who got in yesterday—
Also those who could not get in.

The last two lines are set in smaller type than the first three, but

still large enough to be easily read. For the Friday advertisement the message ran "Back to the Pyramids after tomorrow. Better try to get in tonight."

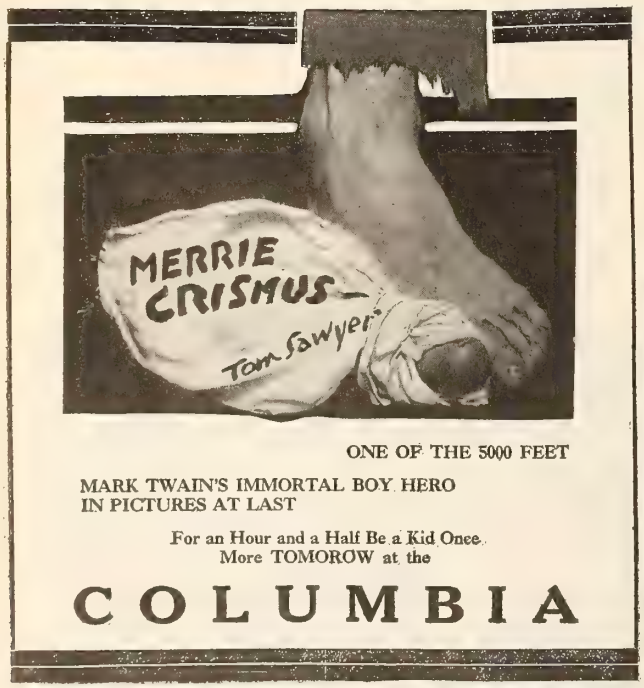
As we have said before, it would pay feature people to let McCormick have first crack at their stuff in order to get a press book that is practical and not merely junk. It seems funny to read his thirty-five cent "top" for Cleopatra and remember that it was not so long ago that he fairly had to threaten Denver exhibitors to make them



shove the price from five to ten cents; in fact, he had to change from newspaper work to manager to show them how, but he certainly did give them an object lesson before his abilities gained him recognition in a wider field. More power to him.

Ruff Stuff.

Lately we showed some samples of Ralph Ruffner's work in Portland, but these were before he got his artist trained. This week we are


MERRIE CRISMUS—
Tom Sawyer
ONE OF THE 5000 FEET
MARK TWAIN'S IMMORTAL BOY HERO
IN PICTURES AT LAST
For an Hour and a Half Be a Kid Once
More TOMOROW at the
COLUMBIA

going to take more space and show him in his normal form, but Ruff's normal form is like a thermometer on a hot morning—constantly ascending. One of the best things Ruff has done in a long time was for Tom Sawyer. This was put out around Christmas time, which explains the legend on the bandage. Note the "one of the 5,000 feet" just below the cut. The advertisement made a lot of talk, and talk, of course, makes business. It was a little thing, in a way, but it takes a lot of thought and a natural aptitude to think up such "little" things in a way to make them effective. It is safe to say that this is easily the best advertisement for Tom Sawyer that was put out. It is right in the atmosphere of the story. It *is* Tom Sawyer. In this connection we show how the lobby display for the same subject, in which it will be noted that the idea of the toe is used again to hook up with the newspaper display. They played to a run of eight days straight to tremendous business; and eight days in a town the size of Portland is a record to be proud of.

Just by way of diversion, Ruff got an idea for advertising Sadie McAllister in Pants by putting his girl ushers in trouserettes. Ruff says it made a lot of talk, including the talk some wives gave their husbands after they got home for looking longer at the ushers than they did at the show. There are only four girls in the cut because Ruff knew that if he put all ten in line it would make them too wide a cut to rise very high in the column, and that if he grouped them, the costumes would not show with proper detail. That's where

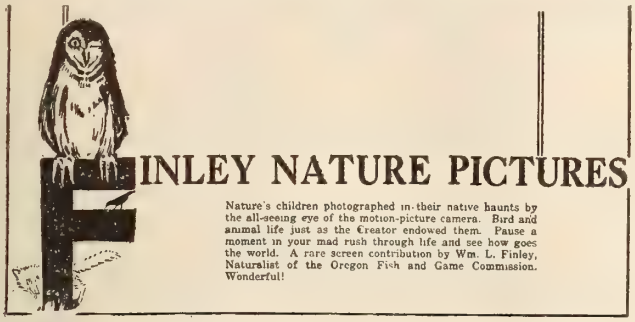
the real press agent shows. He plans his cuts so they will rise high, but not too high in the column, and he plans his pose to get the best

effect, and he does it almost unconsciously. These outfits cost the house $2.25 each. There were ten of them, so the total cost was $22.50. The newspaper cut alone was worth more than that to boom a four-day showing, but the newspaper work was merely incidental to the real purpose of the costumes, which brought to all the patrons of the house for seven days before the showing the fact that Pants was coming. He had all of the regular patrons talking, he had a lot of strangers coming in to see the girls in their unusual costumes, who probably came again to see the play, and he got a lot of talk from people who did not come, perhaps, but who have the house more solidly remembered than ever before, and all for a cost of $22.50. It is not what advertising *costs;* it is what it *brings in* that counts, and generally the inexpensive advertisement—the one that doesn't cost anything but a superior quality of brains—is better than pages of newspaper space. Ruff believes in telling all he has. He doesn't fall all over himself yelling about the feature and forget utterly that he has a first-class comedy. He tells about the comedy, too. For Fatty Out West he has a most impossible looking animal, looking like a cross

between a cow and a dropsical mule, with the comedian mounted. At the side he uses this verse:

Via freight he landed,
On the desert stranded,
With his pants all full of vents.
An Injun chased him,
A rabbit raced him—
Get the rest for 20 cents.

It's better poetry than George Editor writes, anyhow. The thing


FINLEY NATURE PICTURES
Nature's children photographed in their native haunts by the all-seeing eye of the motion-picture camera. Bird and animal life just as the Creator endowed them. Pause a moment in your mad rush through life and see how goes the world. A rare screen contribution by Wm. L. Finley, Naturalist of the Oregon Fish and Game Commission. Wonderful!

rhymes and the business-like touch at the end is sharply pointed. We didn't know it was in Ruff to be a regular poeter. And not only does

he play up Arbuckle comedies, but he plays his fillers, too. For France in Arms, a Sunday filler, he took a special two twelves—twenty-four

WHO WAS IT?
A Sensational Plot that will Tangle the Keenest Mind
A Climax that will Raise Your Hair
NOW PLAYING -- COLUMBIA -- 6TH & WASH.

column-inches—for a filler, one out of the ordinary, it is true, but a filler none the less. It is a fine example of the use of white space, but we have a better one to show in a moment. For that matter, the advertisement for the Finley Nature-pictures is good enough to be cited for white space. This is the lower three and a half inches of a three seventeens. It is a local production, and, of course, attracts special interest, but even at that, we imagine that there are few Oregon houses handling the film that have the good sense to boom the pictures.

Ruff has taken two of his old slogans and applied them to his new charges. The Liberty invariably carries the "Go!" and the Columbia the "Try to get in" that Ruff used to such good effect for his old house in Spokane. That they have sunk in is amply proven by the fact that Reynolds, the chief cartoonist of the Oregonian, used it lately as the caption for one of his front-page cartoons. It is something more than a slogan and has become a part of the local language. Also, as a part of the system, Ruff used some of his Iggleteewiggletees for the Columbia heading. They were always working on the unsteady U with some such line as "We're working on U," "We'll get U yet," "We'll get U in line." Now he has them in line he does not have to use them, but those Iggles are all right (except the way they spell their names) and should be made more of.

For some reason Ruff says that this copy made a lot more talk than might be supposed:

Y O U K N O W

how you stick around home just waitin' for the RIGHT KIND of a picture to make its appearance in town. This is it. Put the cat out and come down.

The number of persons who then and later spoke of having put out the cat before they came down to the show proved that the line sunk in for some reason. It doesn't sound very brilliant, but it brought the bacon.

This last example was used for Triangle's The Argument, but a better title has been supplied. It is five sevens, and though it runs in a lower corner of the page, it takes the entire attention for the page. It is a good example of open-space work, but then Ruff never was so stupid as to overload his space. In all the years we have known him we do not recall a single "stuffed" advertisement. More than that it would be hard to say of a man.

Booming W. S. S.

Add this to your collection of gunless Harts. Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends it in. Bill Hart kissing a girl is a far more unusual figure than Bill pulling a pair of guns, and will attract more attention, we think. In this cut Mr. Franklin uses a slightly heavier border than usual, though none too heavy for the size of the space he takes, and by breaking the tableau through the border he gets a departure from the monotonous regularity of the usual enclosed space. But there is one thing about the Hippodrome advertisements that is just as much of a trademark as that hard-working orchestra that is always shown at the bottom of the space. We have never seen a Franklin-built advertisement that was not as neat and as attractive as the handsome house itself. You never see a Hippodrome advertisement that suggests that eight dollars is being spent to hold nineteen dollars worth of type. It is all clean-cut, elegant, and of a type to appeal to the higher grade of patronage—and this appeals with equal force to the gallery patrons, as well. The ten-cent patron will stand for more black type, but that does not mean that he will not be more strongly attracted by a better-looking advertisement. Of course not all exhibitors can afford to pay for special drawings and special cuts from those drawings. Some of them have to skimp a little in order to pay for the space alone, but if they can only afford type-set advertisements they can at least keep them open and clean, and an all-type should work as well as a drawing if it is well set. Mr. Franklin also sends a photo of a patriotic drop used on Washington's Birthday to boom the W. S. S. It was shown with the legend:

Washington stopped at nothing to achieve Victory.
War Savings Stamps mean Victory and Prosperity.
The Government needs unlimited capital to supply the needs of her fighters and it is up to her stay-at-homes to lend even their quarters to help out. War Savings Stamps are miniature Government bonds. Buy! Buy! Buy!

Of course few houses have a scenic artist as a member of the staff and cannot make these elaborate productions, but they *can* use lantern slides on the picture sheet. The Hip's production was given 6½ inches across three columns in the evening papers, and it was pure reading. Probably Mr. Franklin did not consider this when he prepared the display, but he is too alert a manager to overlook the opportunity once it presented itself.

Encouraging.

We are glad to see the interest with which "The Son of Democracy" has been taken up by exhibitors. The Parkway, Baltimore, gave a special showing at one of the leading hotels to invited guests, and Walter H. Brooks, of the Y. M. C. A. Auditorium, Coatesville, Pa., not only gave a special showing with Rose Tapley to talk to the educationalists, but got out a special booklet. Special showings seem to be general. This is a healthful sign, for it shows that perhaps exhibitors are coming to realize that it is not always the five-reel feature that brings the most money or does the house the greater good. Did YOU ever try to find out how many come to your own house to see the scenics or the news weekly? Would it surprise you to find that some did? Get ready to be surprised, and then rubber around and find out.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters o throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Leaders.

HAL HODES, of the Universal press department, is lost in amazement to discover that the leaders of "The Kaiser, the Beast of Berlin" make pretty fair vers libre when run with a couple of transpositions and a half dozen changes in the tenses of the words. As a matter of fact the leaders do make a running comment on the story that gives some idea of the story, but their chief interest lies in their smoothness and appeal to the ear. Not alone as a curiosity, but as a study in leader writing they are offered here for the benefit of the student of title writing, and they will well repay the attention given them. We believe that this is the first time that the entire set of leaders in a multiple reel has been placed at the disposal of the authors for intimate inspection.

Summer, 1914,
And the world was at peace.
Love and friendship ruled
The glad business of every day.
God looked down from Heaven
And was pleased.

Gentle breezes
Fanned the swaying fields of grain;
The world hummed with the pleasing sound
Of bees and birds and laughing girls.
How many Belgian maids in time gone by
Had trod those ancient stones
To happiness.

Marcas,
The Blacksmith of Louvain,
Was a mighty man.
This man, Marcas,
Lived in faith and love and friendship,
And, by the sweat of his brow,
Had won peace and prosperity.

There was
Another man who lived
In a palace in Berlin.
He was twice a king,
Eighteen times a duke.
Twice a prince, nine times a count—
Besides being a bishop.

William, of Hohenzollern,
King of Prussia,
Emperor of Germany.

The blacksmith of Louvain
Was a better man
Than the Hohenzollern.
The blacksmith owned
But two suits of clothes,
One for work and one for the Sabbath.
The Kaiser owned
Three hundred and sixty-six.

August 1st, 1914,
And William of Hohenzollern
Spoke the word that set the world afire.
Came the crash, titanic, colossal—
Staggering.

Joy died,
Hope fled.
Desolation
Became supreme.

Upon that day
The world passed
Into twilight,
A dark curtain
Descended upon a condition that,
Please God,
Will never be seen again.

The baneful autocracy
Of Prussia had spoken.
An autocracy of hate
Which for decades
Had been deceiving a great people,
Poisoning their minds,
Preaching the virtue
And necessity of War,
Had applied the torch of Devastation.

By a trick
Of Circumstance the weal of mankind
Was placed for a moment
In the hand of an arrant
Egoist, tyrant madman—
William of Hohenzollern.
The greatest crime in all history
Was perpetrated that ONE man
Might find for HIMSELF
A place in the sun.

Blinded
By the Gods,
There flashed forth in the mind
Of this one man a madness,
A fatuity,
A mania fatal,
Malignant,
Satanic.

From beyond the dim horizon
Began the tireless thudding of guns.
The rich fields,
The peaceful farm,
The busy city
Became the barracks, the arsenal
And the hospital.

In two years
Twenty-two million men
Were killed, maimed, or made prisoners—
Twenty-two million families
Mourned.
But Hunger and Suffering
Do not lend themselves
To the process of arithmatic—
Blasted homes and stunted lives
Are not to be interrupted
By mathematics.

Then
Came the Master crime.
An unoffending people
Was ground into extinction
Beneath an iron heel.
A nation was destroyed.
The crime against Belgium
Completed to its fullest,
The Prussian stalked onwards
With his twin comrades,
Frightfulness and Horror.
A new blotch of infamy—
The Lusitania—
Was added to the Black Name
Of the Beast.

There
Was another man
Who lived in a White House.
The Chief and Spokesman
Of a Great Nation that believes
All people were born
Free and Equal,
With a right to Peace and Happiness.
The men and women of that Nation
Rose as one person
In support of their President,
And the ground trembled with the shock
Of Marching Patriots.

Then
Came the End.
The Dark curtain which,
Like a shroud, had enveloped the earth,
Cleared away. And
When the echo of the last cannon
Had died upon the air,
The silver-throated bells of all the world
Rang forth the glad tidings—
"William of Hohenzollern
Has Fallen!"

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Apologies. The Man Is Right.

John S Captuo, Astoria, Long Island, corrects the editor as follows:

> The change-over seems to be kicking up a terrible muss. The projectionist must have some sort of signal. The most convenient form the do-it-the-easy-way projectionist finds is the punch, each one selecting a punch of easily recognized design. He punches a few (Huh, few? I've seen samples of film in which one operator had carefully punched a hole in every fourth or fifth picture for nearly twenty feet.—Ed.) holes and, from his viewpoint, all is well. He thinks he has done right, too. But the exchange manager makes an awful holler about the punches, especially when one or two more projectionists have added samples of their pretty little punch to the film. The exchange manager thinks he is right (and he is, too.—Ed.). In a recent issue you comment on Brother Telland's automatic signal and say you don't know whether or no the theater manager will buy the device for his *operator*. Wrong, Brother Richardson! He won't be buying it for his operator, but merely purchasing additional and *needed* equipment! I think it is about one year since you first asked film producers to incorporate some sort of change-over signal in their films. I suppose they refused because it meant some slight added bother or expense. The producer probably reasons that when he has put out a first-class production that settles it, so far as he is concerned. It is up to the other fellow then. Well, I think we've been kidding ourselves. I don't think we can get the change-over signal incorporated in the film, and that the only real relief will be found in some device such as Brother Telland's, which is practical and an excellent piece of equipment to put into theaters which can afford it. The next best thing is for the exchange to send slips with every multiple reel release, describing scene at which change-over is made. Next to this comes the punch, but if it is to be used, why not have a standard punch and let the exchange do the punching?

I stand corrected. The thing really is additional and necessary equipment. My "buy it for the projectionist" was thoughtless and ill-advised, though some exhibitors would, I think, look at it exactly that way—for the operator, I mean. As to impossibility to get producers to do their duty in this matter, why it really does seem impossible to drive a new idea having to do with film conversation into their brain with anything less than a sledge hammer. The exchange-put-in-a-slip sounds good, but is impracticable. The standard punch, used by the exchange, is better than as now, but that is saying darned little. This department has indicated the RIGHT method and does not feel inclined to suggest makeshifts. The magazine indicator, such as Telland's, and the signal-in-the-negative are the only two things we can recommend.

Improvements in Power's Machine.

This department is advised by the Nicholas Power Company that on and since April first all Power's Cameragraphs are, without addition to list price, equipped with a new style carbon known as Grip-o, glass peepholes in the upper magazine, both sides so that the operator can look right through and see how much film remains at any time, and revolving spindle in upper magazine.

All these improvements are good and will be appreciated by the projectionists. Especially will he like the glass in the upper magazine. This glass does not in the least degree reduce the fireproof qualities of the magazine.

Forest City, Pa.

Down in Forest City, Pa., is the little theater described in a recent article, which formed the basis for Samuel Rothapfel's real start in life. When I was there with Mr' Rothapfel it was my good fortune to meet his, Rothapfel's, old "boss" and present father-in-law, Julius Freedman. Also the man who operated for him in the Family theater, Forest City, John Kovaleskie, who is very proud of that particular thing and who writes as follows:

Julius Freedman.

> As per your request, made while visiting our little city, I am sending my photograph. It certainly was an unexpected honor to have you with us, if for an hour or two, in this little coal camp. The visit of friend "Roxie" and yourself means to us something very much out of the ordinary. Sorry we were not able to show you a sample of our projection. We would have made you think you were in the Rialto, provided you looked at nothing but the screen. Hope soon to be in position to submit something of interest to our department. Don't forget to tell the boss about "Roxie's" wonderful first theater.

I have already done that, though not in the department. We shall be glad to hear from you when that "something of interest" materializes. I assure you it was a pleasure to meet you, friend Kovaleskie. Glad to know you are maintaining a high standard of projection. Your equipment certainly is up to date for a theater of that size and class—one Power's 6-A and one 6-B.

John Kovaleskie.

Somewhere in France.

L. S. Usher, an old department correspondent formerly of Winnipeg, Manitoba, writes interestingly and at length, and then, gosh hang him, marks it "personal." Well, of course, his wish must be respected, but I will take the liberty, for which I am sure he will forgive me, of quoting just a few lines:

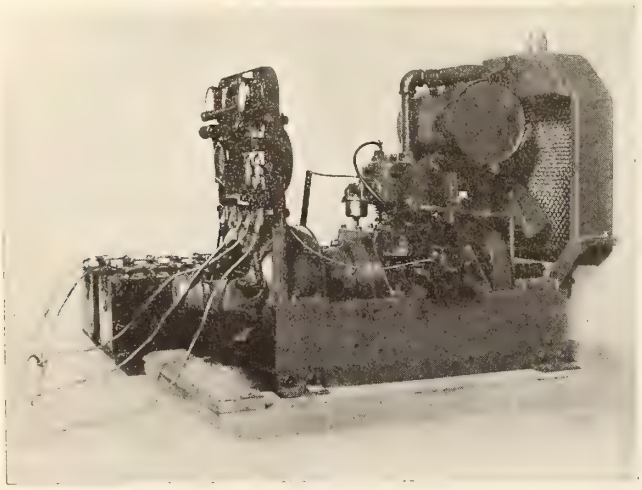
> Many weary months have passed since last I addressed the old Moving Picture World. * * * Am now a Section Sergeant. * * * Want you to know I have not forgotten you. * * * Have come into contact with the Y. M. C. A. show here, and the old familiar click and arc purr has induced a spell of homesickness. * * * Am at present endeavoring to construct a spot lamp from a five-gallon oil drum, an old German machine gun, and some odds and ends. * * * French machines and theaters are fair. Have carefully observed theaters, equipment, and methods wherever I have been, and have been, except for a few isolated cases, disappointed.

Am sending subscription to the World, so that I may keep in touch with civilization. * * * My very best to yourself and to the World.

Hope that spot works. Oil drum, machine gun, and odds and ends. Some considerable combination! Hope you'll forgive publication, as I have cut out all things you could possibly have any objection to having given publicity. Good luck, old man, and a safe and early return to God's Country.

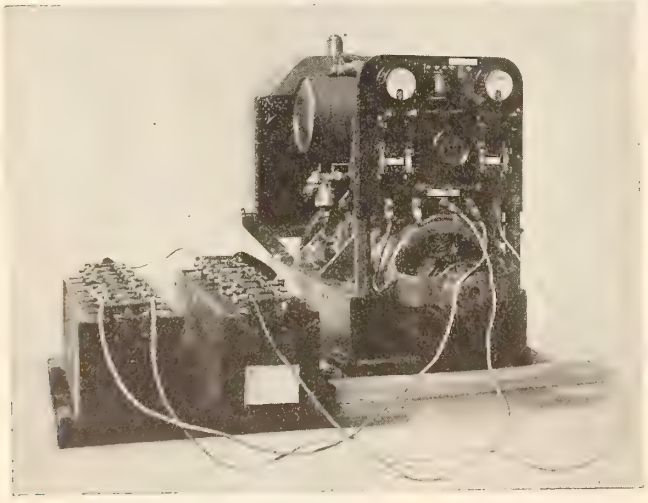
New Electric Light Plant.

It was the privilege of the editor recently to witness the operation and to examine the mechanical construction of an electric light outfit consisting of a gasoline engine (can also use kerosine), a generator and a storage battery, all of solid, substantial and compact construction. This little plant is now being marketed by the Independent Movie Supply Company and is intended primarily to supply current for Mazda projection lamps. It is to be known as the "Imsco" generating



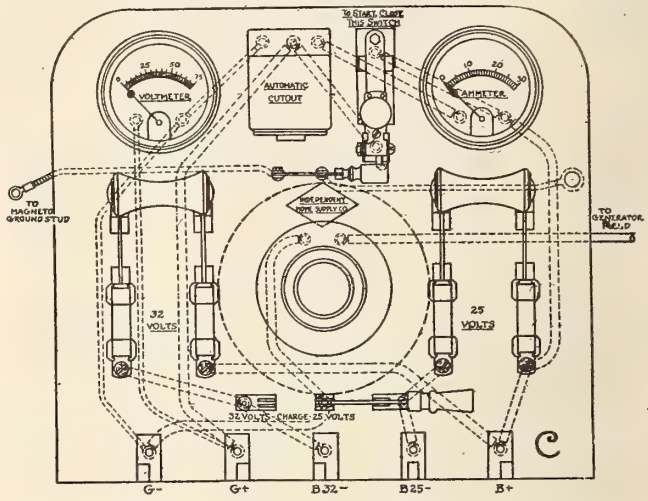
plant. After careful examination I pronounce it a corking good set, well calculated to give good service in return for intelligent care. As will be seen by referring to figure 1, the engine is direct connected to the generator, which latter is a shunt wound I. K. W. General Electric, specially constructed for this outfit. The engine is a 4 cycle 3 h. p. at 1,200 r. p. m., has a 3" bore and a 4" stroke. It has but one cylinder. Firing current is provided by a Bosch magneto. The Schebler carburetor is used. Oiling is by splash. Coupling between engine and generator shafts is flexible, allowing armature to "float." Batteries are the "Willard," 80 ampere hour. Weight of the entire outfit, 696 pounds, including batteries; 425 without.

Figure 2 shows the switchboard. Between the ammeter (upper right hand corner) and automatic cutout (upper center) you will note a switch with projecting handle. The outfit is what Abe Kabibble would call a "Self Commencer," and this is the starting switch. Once the



battery is charged, its power is used to start the engine, connection being by this switch. Just below the automatic cutout is a S. P. S. T. switch controlling the magneto ground. Opening this switch stops the motor. Engine cooling is accomplished by means of water, the coils being in the form of an automobile radiator. Circulation is by means of a small pump. The engine and generator are, of course, mounted on one frame, the rigidity of which is shown in figures 1 and 2. Figure three shows switchboard wiring. It will be noticed that both voltmeter and ammeter are provided. The various connections are shown below. At the left is the connection to the Generator negative, and immediately to the right of it the connection to the Generator positive. These are permanent connections. The "B 32" is one of the negative connections to one of the terminals of the entire battery series, B positive being the other connection. This connection supplies 32 volts for house lighting. The Mazda lamp, designed for use with this outfit, is a 25 volt, 30 ampere, 750 watt Edison T-29 lamp, and a connection is made from B 25 negative to another negative battery terminal which cuts in twelve cells, thus giving 25 volts for the Mazda projection lamp. The outfit will supply the Mazda lamp and 25 32 volt incandescent lamps for auditorium lighting.

The prime idea in the marketing of this outfit is to enable theaters to have current for incandescent projection in places where current is



very poor, not available at all, or extremely expensive to secure. The manufacturers' claim is that the engine operates for one hour at full capacity on one pint of gasoline, so that the prospective customer can very easily figure out exactly what his current is going to cost him, based on the local cost of gasoline or kerosine. Where it is intended to use kerosine, a special carburetor is supplied with the outfit for the purpose of using that fuel, or at an extra charge the customer may have curburetors for both fuels.

I must compliment Mr. Rabell, president of the Independent Movie Supply Company, on the excellence of the book of instructions which goes with this outfit. It is the best of the kind I have ever seen.

White A. C. Special Carbon Excellent.

For some time this department has been carefully scanning mention found in correspondence concerning the White A. C. Special carbon being marketed by the National Carbon Company. Later we have been actively investigating the merit of the carbon in question for some weeks past. Only in a few cases has there been criticism of the White A. C. Special; on the other hand there have been many commendations by projectionists. The chief criticism has been the tendency to purple tint in the light when the arc becomes long. This is explained by the company as follows: "With regard to the purple in the light from White A. C. Special carbons, the A. C. operator has been accustomed to and obliged to pay strict attention to his arc, feeding it regularly and constantly. With the White A. C. Special, however, there is no noise until the arc becomes very long and the projectionist, overlooking the fact that an arc length of from 1/16" to ⅛" should be maintained, lets it burn to a wider gap before adjusting it, or in other words carries a longer arc than he should. It is only when the arc lengthens that the color of the light changes."

I have investigated this statement and find it to be true, hence the color objection does not hold. Purple tinge in the light is the fault of no one but the projectionist himself.

But, while a comparatively few criticisms have been received, very many more commendations of the carbon have reached us, some of them quite enthusiastic. I am therefore prepared to say that from my own investigation results from the White A. C. Special are distinctly high class; far in advance of results obtained with ordinary carbons. The light is white, excellent in tone if the arc is properly handled and very penetrating. Also the carbons last longer than ordinary carbons.

I have asked L. C. LaGrow, Ossining, New York, and John Griffiths, Ansonia, Conn., to test the White A. C. Special for this department. At this writing Mr. Griffiths' report is not yet at hand. LaGrow reports as follows:

> I received the White A. C. Special carbons sent by the National Carbon Company, at your request, for test. Have tried them out thoroughly and am pleased to report that these carbons are by far the best carbon I have ever used on alternating current. I, of course, expected something better than the ordinary, but they exceeded my expectations. White A. C. Special carbons are superior in many ways. A few of their main points of excellence are as follows: A perfectly white, steady (LaGrow says "non-flicker."—Ed.) illumination. Silence in burning. Uniform density—no hard spots. Crater deep, medium in size and very hot—though my thermal test was, of course, only comparative. Binder and bake excellent. Absolutely non-explosive. Installed new arc condenser at beginning of test, and to date it does not show a single "pit." Ease in holding arc. Economy in general, as they disintegrate to a very fine deposit, and very little of that. Light is truly

wonderful. Bluish white and almost as steady as A. C. I cannot commend the White A. C. Special too highly.

From which you may gather that friend LaGrow likes the White A. C. Special at least tolerably well, and LaGrow's opinion is to be relied upon, but it does not follow that you, friend projectionist, can get White A. C. Special, stick them into your lamp any old way, strike an arc, lean out of the operating room window observing the scenery for five minutes at a stretch and get the results LaGrow got. Those results are gotten by projectionists who attend strictly to their business, not some of the time, but all of it.

Griffiths' report will be published later, but in view of facts already in hand I feel fully justified in giving to the White A. C. Special carbon this department's full approval and commendation, with the remark that it is up to the National Company to maintain the high standard they have set.

I feel deeply gratified in being able to make this report. When the war began there were but few projection carbons made in this country, and those few were of decidedly punk quality. Today we have two large projection carbon manufacturers in the United States, both of whom make distinctly high grade goods—goods which will compare favorably with the product the German factories were turning out before the war, and far in advance of quality of goods received from that country since the war began, and those factories gave of their skilled men to fight against us. And now we have alternating current carbons from two domestic factories, either or both of which are far in advance of anything the German factories ever turned out. And so I say we are deeply gratified at the way our factories have risen to the occasion, saw the German and went him, not one, but four or five, better. Three cheers and a tiger for The National Carbon Company and for the Speer Carbon Company. They have both put the U. S. of A. on the map for projection carbons, and by the Beard of the Prophet it's there to STAY.

Pulley Dimensions.

Kenneth C. Browne, Poughkeepsie, New York, asks:

> Will you kindly supply dimensions for taper pulleys for home-made speed control described page 279 of Handbook?

In the first place there are several excellent speed controls on the market now aside from those supplied by projection machine manufacturers. I would advise the purchase of one of them rather than the construction of one. You will find two illustrated, Figs. 115 and 116, and described in the Handbook. However, *if carefully and well made* the one you name will deliver the goods in good form. The pulley dimensions may vary considerably, except that both must have exactly the same slope. I am not myself quite certain as to the necessary length and slope, but most certainly five inches long, one end 2 and the other 3 inches in diameter, ought to supply sufficient speed regulation; also plenty of belt grip. But if you think not you can make them 6 inches long and 2 inches at one end by 3½ inches at the other, to use a ½ inch flat leather belt, you can purchase one from the Enterprise Optical and Mfg. Co., 564 West Randolph street, Chicago. Your pulleys may be quite close together, but that will preclude the use of a belt tightener, and you must arrange for the bearings of one of the pullies to rest in a slot, with proper arrangement for drawing it back by means of a thumbscrew to widen the distance between the pulleys and thus tighten the belt when it stretches. This is the more necessary because a leather belt will alter its length with changes in humidity of atmosphere. As I said before, if you construct the control carefully and along intelligent lines it will deliver the goods in good form. It is quite practical to make just one control and belt it to a line shaft to handle both machines, using a clutch. In this event the control may be made larger and set on the floor or a convenient shelf. Make the rollers, say, 6 inches long, same dimension (2 inches and 3¼ inches). Make your rollers of some comparatively light, fairly solid hardwood.

Speers Alterno Favorably Reported.

John Griffith, Ansonia, Connecticut, to whom the Speer Company sent sample of their new Alterno carbons for test at my request, reports as follows:

> It is with pleasure I submit my report on the "Alterno" carbons, of which the Speer Company sent me generous sample for trial at your request. I used the ¾ upper and lower with 60 amperes a. c. Found that size to be correct. Results were excellent, well justifying claims of the manufacturer. They are practically noiseless, emitting only a low humming sound, which same is not audible when projectors are running. The light seems to be of equal brilliancy, but much whiter and of a softer tone, a. c. light from ordinary carbons appearing yellow by comparison. The arc is unusually steady for an a. c. arc, and the Alterno burns to a small, concave crater having a very definite edge. The crater diameter is a trifle less than with ordinary carbons, but the crater itself is much better defined. The alterno lasts about 20 per cent. longer than ordinary carbons under the same conditions. In the test I used what is known as the "modified jack knife set, the lower carbon being parallel with the condenser plane, and the upper angled out to meet it, its incline being about 30° from vertical.

All of which is well and good. The evidence is that Speer Alterno carbons form a very satisfactory electrode for a. c., and that they are far ahead of the ordinary carbon in every respect. They have the unqualified indorsement of this department, which recommends them to users of a. c. without reservation.

Soldier Boy Called from Arizona.

March 2 Howard Threlkeld, formerly a projectionist at Flagstaff, Arizona, now of the 378th Aero Squadron, bound Franceward soon, called at our office. For the sake of the mountains and desert we still love we took him home, put him up overnight, and thoroughly enjoyed a talk over the Land of the Cactus, from whence he came. To his ex-manager and friends of Flagstaff I will say Threlkeld is looking well; also, he is quite some considerable soldier boy. Anyhow, friend daughter seemed to think so, for she kidnapped him next morning; they went downtown and we saw no more of Threlkeld until it was time to put on the evening feed-bag.

Warm Friends in the South.

Wesley Trout, projection engineer, Oklahoma City, Oklahoma, writes:

> I must compliment you on your wonderful work in the department, and the way you try to help operators. Were it not for you, Friend Richardson, we would not have the projection we have today; also you should be praised for your excellent ideas on lighting systems. You have many warm friends in the South, as well as all over the country. Your lecture tour added very largely to the list. Your Handbook is something no operator should be without. The latest, Third Edition, is great. I have them all, and am very proud of them. Would not take double their price if I could not duplicate them.
>
> I will be with the Billboard hereafter. Leave for Cincinnati almost at once. Will send in some matter descriptive of projection along the way. Would be glad to send some of my ideas to the department if you want them.

Sure, Mike! Why not? Ideas for the advancement of the profession is what we want, and I am sure those you send in will be in that class. You did not say what line of work you were to do on the Billboard, but presumably it will be projection. If so, the Billboard is to be congratulated on having secured a progressive man and one listed among his fellow men as a darned good scout wherever you put him. To use the country editor's time-worn phrase: Oklahoma City's loss is Cincinnati's gain.

Honorary Membership for E. S. Porter.

Local Union 306, New York Motion Picture Projectionists, has elected E. S. Porter, of the Precision Machine Company, to honorary membership, in evidence of which friend Porter possesses an honorary membership card and an appropriately engraved sterling silver case in which to keep it, all of which was presented to him at the Executive Board meeting held March 12. And now, friend Porter, just remember that you are my Brother-in-I.A.-Law, and relations have the privilege of bawling each other out, borrowing money from each other, etcetera. Glad to welcome my new relative into the family; also glad you have a projectionist's card. Certainly the owner of a four-wheeled gasoline cyclone, built so low you have to crawl into it on all fours so as to lessen the wind pressure when traveling at (deleted by traffic men) miles per minute ought to hold a card of that sort. But, Brother Porter, I feel that the only time and place I could do justice to the item of welcoming you would be Sherry's, with one of those cute little du dabs beside the table, filled with cracked ice, from the summit of which projects a gold-tipped glass object—you know the kind.

Operators Win Substantial Increase.

Local Union 359, Trenton, New Jersey, has won an increase in wages amounting to 25 per cent. This increase was needed. It no more than keeps pace with increased cost in living, in fact it does not do even that. It would not, however, have been secured, had not the Trenton projectionists stuck together and the members of 359, which is a 100 per cent. organization, by the way, acted as a unit. We congratulate both the projectionists and the exhibitors of Trenton on this increase; the projectionists because the increase was due them, and the exhibitors because the increase will, in the long run, operate to their benefit and advantage to a larger value than the added outlay will amount to.

H. R. Manner is President of the Trenton union. He is a progressive man.

Pure Graphite.

There has been much trouble caused by use of graphite in intermittent movements, and many movements have been entirely ruined in this way. This is not due to the graphite itself, but to impurities contained therein. Pure graphite is one of the finest lubricants known to science. Please understand that I will not, under the circumstances, recommend the use of graphite in the intermittent, but if you presist in its use then get what is known as Deflocated Graphite from the Acheson Graphite Company, Niagara Falls, New York. This is a chemically pure graphite, and the only kind I know of which may be used for all lubrication purposes without fear of damage.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. 516 Fifth Avenue New York City Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Photographers Wanted.

The Signal Corps authorizes the following statement:

One thousand men, trained in photographic work, are needed by the Signal Corps. A new school for instruction in Aerial Photography has just been opened at Rochester, N. Y., preparatory to going overseas.

This ground force for America's aerial photography requires three types of men:

1. Laboratory and dark-room experts, especially fast news photographers, familiar with developing, printing, enlarging, retouching, finishing, and panchromatic photography, who can take a plate from the airman and hand it over ten minutes later a finished enlargement to the staff officers. These men will work in motor lorries as close to the front and to the staff as possible.

2. Men able to keep the whole delicate equipment in good condition, such as camera and optical construction and repairmen, lens experts, cabinet makers, instrument makers, etc.

3. Men to fit the finished prints into their proper places in the photographic reproduction of the German front, to work out the information disclosed, and to keep the whole map a living hour-to-hour story of what the Germans are doing. This includes men familiar with map compilation, map-reading and interpretation, topographical science and drafting, and requires keen analytical powers.

The primary training at Rochester will cover four weeks, and will be standardized along the highly specialized developments brought out in the war. At its close the successful graduates will be sent on for a month of advanced training, after which they will be organized into units and sent overseas.

The best men, however, will be given still further training for commissions as Photographic Intelligence Officers first at one of the schools and then in actual flights at the flying fields.

Many men not physically fit for line service are eligible for this so-called limited military service, as defective vision corrected by glasses and other minor physical disabilities are waived. The proportion of officers and non-commissioned officers to privates will be higher here than usual, so that the opportunity for advancement is good.

Men not registered for the draft and who possess the necessary qualifications should write to the Air Division, Personnel Department, 136 K street, N. E., Washington, D. C., for information as to enlistment, accompanying their letter with evidence of their qualifications.

Men registered for the draft in the States of New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois, Missouri, Massachusetts, New Jersey, Rhode Island, and Maryland who desire to be voluntarily indicted for this service should apply to their local board and submit evidence of their qualifications. At present these are the only states to which this call applies.

Owing to the shortness of time it is requested that only men fully qualified apply for this service.

An Interesting Letter from Texas.

Motion Picture Photography Dept.:

Desire you to add my name to the correspondents' list of M. P. cameramen and will be especially pleased to hear from any one interested or engaged in any line of M. P. photography in order to exchange ideas in this kind of work. I have been a free lance worker for five years, made lots of weekly stuff and animated ads and have used nearly all makes of machines now on the market, besides several I have designed and built, and still at it.

If any of the boys own one of the old type slip claw Pathe cameras which they desire to change to a modern straight in and out pin movement, will be glad to send drawing showing how by a simple attachment they can be changed in thirty minutes to run backward and forward and never miss a frame, also to be *perfectly rock steady.*

I have nothing to sell in this connection and offer this little tip as a means of assisting some one to secure better results than would be possible with that old type Pathe movement. I graduated from the Bliss Electrical School in 1909 and have made a special study of static, and would like to hear from some member who is having that trouble and unable to get rid of it.

I have, however, one kick to register. Your photographic department is too small and you miss out too many weeks. Keep the good work up and, if possible, give it more space; let's have an article on printers and printing—tripod design and construction—and the thousand and one things that enter into the making of a motion picture. Seems to me that the cameraman's end of this business has been sadly neglected in favor of the projection end, when we must first secure a good picture before we can expect good projection, even though I consider the articles on projection in each issue worth many times the price of the magazine. I can appreciate them, as my operating days date back to bag take-ups and water rheostats of road-show days.

Trust that this has not taken up too much of your time.

Respectfully,
GEORGE ROY CLOUGH.

2419 Q, Galveston, Texas.

Send along a copy of your drawing illustrating how to change a slip-claw movement to an in-and-out pin movement, as it will be of interest to many and would be a valuable contribution to the department. You also hint strongly that you know of a good method preventing static; if you do let us hear from you on that subject and many readers of the department will rise up and call you blessed.

"Motion Picture Education."

By Ernest A. Dench. The Standard Publishing Co., Cincinnati, Ohio. $2.00, postpaid.

Motion pictures are playing today a constantly growing part in the education of the people. They are being used more and more in connection with the work of schools, colleges, churches, hospitals, clubs, industrial plants, technical institutions, settlement houses, playgrounds, missions, etc. The uses to which the motion picture can be put are practically inexhaustible. What are these uses? How can I employ the motion picture in my work? What will it cost? Has motion picture education any limitations?

All of the above questions—and a good many more—this book answers in a complete and practical way, besides submitting many practical suggestions for using motion pictures in new and unique ways.

The application of the scheme of motion pictures is constantly becoming greater and greater. From a beginning, which catered merely to amusement, its possibilities have become so greatly enlarged that at the present time it has become an important and almost an indispensable factor in education, science, art and commercial life. But its significance, as an aid to education, is predominant. It opens up a field the value of which the public is just beginning to appreciate.

From all departments comes the question, "How best to employ this versatile means to the best purpose." Its worth is fully established, but the best means of application to special purpose is the most pertinent consideration. What is wanted is practical information on the subject, from someone who thoroughly understands the method of exploiting it and presenting its qualifications.

The work before us by Ernest A. Dench fills this requisition adequately. Mr. Dench has worked intensively in bringing the problem to a succesful conclusion in his various publications. He is an expert in this field, and he fully appreciates the needs of those who want to make application, giving evidence of his extensive acquaintance in the pages of the present work. The book is well written and full of excellent suggestions and should be in the hands of every educator.

Look Out for Your Job, Boys!

A number of inquiries have recently come to this department from women inquiring why women could not become camera operators, and asking where they could receive the necessary instruction in order to become proficient in that line.

The war seems to have wakened the women up to a realization that if they so desire they can fill almost any position which the male sex has heretofore regarded as peculiarly its own. There is no particular reason why a woman should not become an expert camera operator; certainly, a large number of them have won considerable distinction in the field of still camera work, and we need not be surprised if in the near future we find them taking the laurels away from some of our men photographers.

Correspondence Club.

Arthur Waterhouse, Hollis Centre, Maine.—Laboratory work.

Donald Wixon, 137 E. Kennedy St., Syracuse, N. Y.—Amateur.

H. E. Wisten, 6432 Marshfield Ave., Chicago, Ill.—Camera construction.

Help Win The War!
Do Your Share!
Buy Liberty Bonds!

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Organ a Mighty Factor in Presenting Pictures.

IN a recent issue we discussed the relative merits of the organ and orchestra for the express purpose of helping the exhibitor select a proper medium for his musical presentation, cautioning him regarding the placing of the organ, guiding him in his choice of organist and calling to his attention possible weak points in organ playing.

In an earlier issue we treated the orchestra to a close analytical inspection showing its possible flaws, also.

We desire to clearly state our position regarding both mediums of picture expression. Played together, by competent musicians, they become the highest form of picture presentation. Nothing can fill out the orchestra like an organ, neither can we find another instrument with such solo possibilities. The organ, well played, has a distinct advantage over the orchestra because of its smoothness in changing tempi and selections. No abrupt nor harsh changes of key are felt. No instrument has its varied color nor can an orchestra hope to show such swift changes of color.

We thoroughly believe in the organ, and exhibitors must not misconstrue our attitude. No disparagement of this noble instrument is meant when offering suggestions as to its use. When we use the velvet covered hammer upon some of the big orchestras, there is no rancor in the swing, but a desire for better musical results.

Be not misled. The organ is a mighty factor in the presentation of pictures. Our aim is better music for you and whatever medium you use (organ or orchestra), do it justice by procuring the best musicians available.

Light and Music.

Many exhibitors throughout the country possess beautiful theaters with the latest electrical devices. They have a perfect switchboard back stage, footlights, "spots" and "colors." They are careful to properly diffuse the light from the dome and side lamps. The exit signs receive much attention with a view to preventing a confiction of refractory rays with good projection. Orchestra lights are not allowed to affect the screen and thought is given to the screen border lest it impair the projection lighting. Still there are exhibitors who do not take advantage of these facilities in enhancing their orchestral overture.

Music's first cousin is color, and light holds inherent within it many colors. Light is seen, sound is heard, and a linking of these powerful elements brings deeper comprehension. There is no confliction of action in a simultaneous use of the eye and ear. Proper lighting is interpretative to a remarkable degree and acts instantly upon our emotions. Greater interest is created in music if accompanied by varied lighting effects, synchronized to the changes of musical moods.

Imagination is strong within us, and everyone likes to visualize a scene musically described. Each will have a different mental picture so far as the details are concerned, and it is impossible to accurately portray those details, yet a suggestion of the dominant idea is quite practical. Back drops of atmospheric designs add greatly to the general tone of the music, and if clouds, stars, etc., are projected thereon, the scene becomes very realistic. By the further use of side projectors blue and red colors can be judiciously blended for specific effects, pleasing to the eye.

The overture, "Roumanian Poem," was recently given in the Strand of New York, using as a background a drop showing a placid lake, encircled with foliage. With the stage lights up the orchestra began the number. Slowly the lights faded, twilight came and blended into night. The moon rose from behind the foliage, clouds gathered, effacing the moon, and the storm began. Back-stage traps portrayed the thunder and rain while a side projector flashed lightning upon a dark stage. As the music rose higher, the flashing became more frequent and brighter; the thunder roared louder and the rain fell more heavily. As the music died down the thunder became more faint and gradually the storm ceased. The stage lights came up and later the entire theater was flooded with brightness typical of the sunlight again.

In the presenting of the "Blue Bird" at the Rivoli, Mr. Rothapfel opened with a drop made to take the form of a huge and barren mountain of untold height. It was a sombre drab gradually turning to blue. As the orchestra worked into a lighter vein, the sun slowly crept over the mountain top, diffusing a red glow. The screen descending brought that red down with it, which meant much to the thought behind it. Happiness frequently is brought down to our plane if our hearts are ready to receive it.

Another theater used the screen as an additional aid to put over "William Tell" Overture. With house lights full and stage lights up the andante movement opened the overture. Gradually the dimmer brought the lights down as the movement progressed until the entire theater was in utter darkness when the orchestra reached the allegro. Then the storm began, intermittently at first, but increasing in force. Lightning flashed and thunder rolled. At this instant, a picture showing a dilapidated homestead being deluged with rain was projected upon the screen.

This made a pretty effect and concentrated the attention of the audience. As the storm died down the rain slowly diminished in the picture, the sun came out, and while the orchestra proceeded into the andante, we saw the sheep coming over the horizon. The scene was held until the finish of the movement, which brought the sheep and shepherd into a close-up, and faded out.

Immediately the allegro vivace was picked up by the orchestra. The lights slowly came up, and as the overture ended in a grand finale the theater was flooded with light. It provided real entertainment of a high-class order.

Nothing can be overlooked in the proper presentation of pictures, nor can one afford to merely depend upon the overture in its natural and usual form to win pleased patrons. Special lighting effects are comparatively inexpensive in operation and are within the reach of even the small exhibitor. The theater is a place of entertainment, primarily, and must keep pace in every department with the upward march of progress. Patrons look for novelties, and when you can give it to them in the form of an enhanced performance, thoughtfully prepared and brilliantly carried out, it is suicidal to overlook your opportunity.

Music at the Rialto.

Some shows are spectacular, some are grandiloquent, others are beautiful, but the performance given at the Rialto theater during the week commencing April 14 was decidedly PRETTY.

The overture, selections from Giaconda, was played as if every note meant something, and the usual excellent conducting of Hugo Reisenfeld accounted for it. The Rialto Chorus joined in the finale, and though adding little to the volume of sound, made a very pretty picture in their operatic costumes. This number was well received by the audience.

"The Clang of the Forge," rendered by Greek Evans, dressed as a blacksmith, was well staged, having the assistance of the Rialto Male Chorus and wonderful lighting effects. The first performance of this number showed need of a rehearsal in the ensemble singing and took away a degree of credit that should have gone to Mr. Evans. He possesses a wide range and pleases his listeners immensely. His stage presence is especially good.

Gloria Gale sang "It is Only a Tiny Garden," by Haydn Wood, very sweetly. She has a pleasing voice and looks pretty.

Sandwiched into the show in a careless manner, seemingly, but for that very carelessness, effective, was an old folk-song, "In the Gloaming." The Rialto Chorus sang this number inconspicuously seated about the fringe of the orchestra. It is a song loved by everybody and was sung well. The lighting effects were especially good; distinctly a la Rothapfel.

Mr. Rothapfel is gradually drawing away from the big operatic arias and getting closer to the hearts of the people by the introduction of the beautiful old songs. It is especially appropriate at this time of war and clamor that a few of those simple, yet kindly, melodies should soothe the bleeding hearts about us. They are typically American and breathe patriotism in their very simplicity. We must have entertainment; the quieter the better.

The musical setting to the feature was a bit disappointing. Vivian Martin in "Unclaimed Goods" was as dainty as ever, while the story was good. Numbers of Western scenes and beautiful landscapes created great opportunities for music; not big stuff, but melodious and dainty melodies. There were too many one-steps played to suit us. The agitatos were too long, and the Indian number used to indicate the atmosphere of a Western mining town, was out of place. We expected to see Indians, but only heard their music. By the greatest stretch of the imagination we could not think Mr. Rothapfel fitted this picture. The theme "Dearie" was most appropriate, and the scenes selected for its use could not be improved upon, but why does such a magnificent body of musicians continue to play cheap "hurrys"? Let the little fellow play them. They meet his requirements and can be easily played, but from the Rialto Symphony Orchestra we expected something better.

Musical Suggestion Synopsis.

BIGGEST SHOW ON EARTH, THE (Paramount—Five reels)—Theme —Moderato. Suggest "Circus Day in Dixie" or "At the Hamlet" —Godard.

This is distinctly circus atmosphere, and would suggest using "A Day with the Circus"—Lampe, and "County Fair"—Armand. Lots of work for the drummer to get lion roars, cracking of whip, etc. Many marches, two-steps and fox-trots are needed. Cue sheets can be obtained from the Paramount exchange.

CONQUERED HEARTS (Ivan Film Co.—Eight reels)—Theme—Andante. Suggest "A Little Song"—Erdody, "Last Dream of the Virgin"—Massenet, or "Even Song"—Martin.

Open with "Old Timers" by Lake, as it fits the situation as no other piece will. Dramatic music is needed throughout. Note the direct cue for "There's a Long, Long Trail," by Elliott. Catch the Egyptian Dance and use Ballet Egyptian No. 2, by Luigini. A couple of marches and two-steps are needed. Cue sheets can be obtained from the Ivan exchange.

HAND AT THE WINDOW, THE (Triangle—Five reels).—Theme for the Hero—Andante. Suggest "Nina"—Tanara, or "A Night in Venice"—Tanara.

The story holds Italian atmosphere, but takes place in America. Use as many folk songs as possible, such as "Marguerite," "Amuri Amuri" and "O Sole Mio." Dramatic pieces will find a place, but hurrys are not needed. Note the direct cue for "Home, Sweet Home," in the last reel. Cue sheets can be obtained from the Triangle exchange.

HOOPS OF STEEL (Paralta—Six reels)—Theme—Andante. Suggest "Melody D'Amour"—Hurst, "Claire de Lune"—Thome, or "Extase"—Ganne.

The atmosphere is Western throughout and the story dramatic. A couple of Spanish numbers can be used in the scenes of the Spanish half-breed woman. "Hansel Und Gretel," by Humperdinck, will suit the children's scene. Cue sheets can be obtained from the Paralta exchange.

LOVE-BROKERS, THE (Triangle—Five reels)—Theme—Andante. Suggest "Love Song"—Flegier, "Dream of the Flowers"—Cohen, or "Elysium"—Speaks.

This is a society drama and needs big stuff; no hurry required. Cue sheets can be obtained from the Triangle exchange.

MASKS AND FACES (World—Six reels)—Theme for the Heroine—Gavotte. Suggest "Frills and Furbelows"—Crespi.

The atmosphere is old English and would suggest the use of "Songs from Shakespeare's Time"—Borch and "Sounds from England"—Langey, "The Wind that Shakes the Barley." Note the violin solo bits throughout this picture. Cue sheets can be obtained from the Triangle Exchange.

MRS. SLACKER (Pathe—Five reels).—Theme for the Heroine—Andante. Suggest "Roma"—Edwards, "Rosemary"—Elgar, or "Serenade"—Titt'l.

The picture is dramatic, with a patriotic touch. Use "Over There" in the second reel and open the fifth reel with a pathetic. Note the storm effects, but don't overdo them. Cue sheets can be obtained from the Pathe Exchange.

PRIMITIVE WOMAN, THE (Triangle—Five reels).—No theme necessary.

Many pastorales are needed for this outdoor picture. Light serenades and waltz intermezzos will be most appropriate as fill-ins. Cue sheets can be obtained from the Triangle Exchange.

SOCIETY FOR SALE (Triangle—Five reels).—Theme—Andante. Suggest "By the River"—Morse, "Bagatelle"—Heimendahl, or "Daffodils"—Carvel.

The atmosphere is English, and old English airs can be used nicely. The picture is light society comedy. Cue sheets can be obtained from the Triangle Exchange.

THE LAW OF THE GREAT NORTHWEST (Triangle—Five reels).—Theme—Andante Sostenuto. Suggest "Romance from King Manfred"—Reinecke, "Reverie"—Rissland, or "Twilight"—Cesek.

This is a story about the Northwest, rich in Indian atmosphere. It would be well to play an Indian characteristic as a second theme for Monast. Note the fight in the third reel, requiring a short agitato, and the fight in the last for the same length. Much pastorale music is needed, and would suggest:

"Whispering Flowers"—Intermezzo—Blon.
"Canzonetta"—Moderato—Nicode.
"Forest Whispers"—Gavotte—Losey.
"Rustles of Spring"—Allegro—Sinding.

Cue sheets can be obtained from the Triangle Exchange.

TYRANT FEAR (Paramount—Five reels).—Theme—Andante. Suggest "On the Banks of the Saskatchewan"—Caryll, or "Meditation"—Williams.

This is a Canadian story, and by using "Carillon March"—Laurendeau—you will establish the character at screening. Furioso in first reel, dramatic tension and fox-trot in second, dramatic tension in the third, and agitato in fourth. Note church chimes in first and fourth reel. Cue sheets can be obtained from the Paramount Exchange.

WHITE MAN'S LAW, THE (Paramount—Five reels).—Theme—Andante and Oriental. Suggest "Arabian Serenade"—Langey, "Serenata"—Tarenghi, or "Moresque"—Lack.

The atmosphere is East Indian and needs Oriental setting. This picture is dramatic and requires big stuff. Haendel's Largo will fit nicely just before the close of the picture. Cue sheets can be obtained from the Paramount Exchange.

WHO KILLED WALTON (Triangle—Five reels).—Theme—Andagio. Suggest "Prelude"—Chopin, "Rhapsodie"—Stieger, or "Where Blooms the Rose."—Johns.

A light drama with the following twists—Restaurant scene in second reel requiring Valse Lento; cabaret scene in third reel requiring rag music. Shortly after a Spanish intermezzo is needed and a popular two-step in the last reel. Cue sheets can be obtained from the Triangle Exchange.

UNCLAIMED GOODS (Paramount—Five reels).—Theme for the Heroine—Andante. Suggest "Dearie," "Sweet Ponderings"—Langey, or "Twilight"—Ayer.

There is a western atmosphere to this picture, but no Indian music is needed. The story is light and pretty. Choose dainty stuff except for the fight scenes in the fourth and fifth reels. Cue sheets can be obtained from the Paramount Exchange.

Leaders Service Bureau.
Questions Answered—Suggestions Offered.

Q.—"I am an exhibitor and try to put my show over with good music. My leader repeats continually, and tells me as his excuse that he plays just what the cue sheet calls for. How can I get relief?"

A.—"Investigate his library and ascertain whether he has it properly classified for quick action. It looks to us as if it was not so much a matter of cue sheets as laziness."

* * *

Q.—"How can I procure a good organist capable of playing the pictures properly?"

A.—"Tell us how much you can pay and we can supply one. The Wurlitzer Organ Company of New York or J. P. Seeburg Piano Company of Chicago always have capable men ready to go to work."

* * *

Q.—"I noticed your classification of instruments in a recent issue of The Moving Picture World, such as 'strings,' 'wood-wind,' etc. To what section does piano belong?"

A.—"The piano is not originally an orchestral instrument, but in view of the fact that the harp is placed in the 'string' section and the piano usually does the same work in a smaller combination, we suppose it should be classified under the same head."

* * *

Q.—"What is the difference between snare and kettle drum?"

A.—"Snare drums are side drums, across the lower head of which are stretched several gut strings—the 'snares'—whose jarring against the head reinforces the tone; while kettle drums consist of a hollow brass or copper hemisphere (the kettle) resting on a tripod, with a head of vellum stretched by means of an iron ring and tightened by a set of screws. These are usually known as timpani."

* * *

Q.—"Are the musicians in symphony orchestras placed to conform with any set rule, or are the various sections so arranged at the conductor's pleasure? Are house acoustics taken into consideration?"

A.—"House acoustics are not taken into consideration. The usual form of the placing of players in a symphony orchestra is as follows: on the left of the conductor are the first violins, backed up by the bassi and harp; in front are the 'cello, backed by the wood-wind; while on the right are the second violins and violas, backed by the brass, and beyond are the drums and timpani. Sometimes the double basses are placed far back in the front, especially if it is a large orchestra, and once in a while you will find the harp on the extreme right if the drums are also in the front at the rear."

* * *

Q.—"Who wrote Pershing's March and where can it be purchased?"

A.—"Pershing's March was written by A. S. Watt, and is published by the Astoria Publishing Company, 505 Fifth avenue, New York City.

* * *

Q.—"Has the Paramount discontinued scores for their special productions? Is one available for 'The Blue Bird'?"

A.—"Paramount has discontinued scores for all their productions owing to the lack of support given by the exhibitor. It was announced that James R. Bradford was to write and arrange special orchestral score for 'Blue Bird,' but for some reason the promise was not fulfilled."

* * *

Q.—"In combination of piano, violin and 'cello, should the pianist keep strictly to piano part or 'cue-in' other parts when possible so as to make the orchestra sound fuller?"

A.—"By all means have the pianist play all of the cued parts which are not handled by the other instruments."

* * *

Q.—"Many times my patrons complain that they hear the same music repeated so often. I am not a musician and would not know if my leader were guilty of the offense. What can I do?"

A.—"There are two ways to handle the situation. Get a musical friend to sit in at each change of show and note the repetition, or arrange with your leader to give you a list of his selections each week. They can readily be checked up."

* * *

Q.—"We have an organ of the ——— brand in our theater. The pipes are situated on either side of the auditorium and those seated near them get the full benefit of the noise without music. In the back or in the centre it sounds all right. What is the reason for this?"

A.—"The acoustic properties of your house were evidently overlooked in the misplacing of your organ. Nothing can be done unless you change the pipes. Behind or around the proscenium arch is generally regarded as the proper place for them."

* * *

Q.—"Because of additional numbers, recently bought, my library must be re-classified to be of value. Give me an idea of the best system to adopt."

A.—"List your music under characteristic heads, number each piece, beginning with No. 1 in each set, then catalogue them alphabetically, according to (1) movement, (2) character and (3) composer.

"See our article upon 'Classification of Your Library,' in the March 9th issue of the Moving Picture World, page 1373. You can procure this number by sending us 19 cents, if you are unable to get it from the files of your employer."

Hadley Completing a Cinema-Symphony

Photodrama Will Be Accompanied by Music That Will Tell a Story Identical With That on Screen.

COMBINING equally for the first time the highly developed descriptive power of music with the newer art of story telling by pictures, Hopp Hadley is completing the first symphony for motion pictures or, as he calls it, a Cinema-Symphony.

The new idea picture is in five reels, and is, when seen upon the screen without the music, similar to any high-class photodrama with novel artistic photographic effects. When seen with the orchestra playing the symphony, however, the photographic effects take on a special significance, as they tell in pictures the part of the story which only a lover of music would be able to follow in the orchestration. Also the action of the story and the strains of music are found to bear a closer relation than in the ordinary picture with a regulation orchestra accompaniment.

Mr. Hadley, who has been closely identified with the theatrical and motion picture business for many years, having been a theatrical manager before entering the motion picture business as scenario editor of the Majestic and Reliance Companies in the old studio on West Twenty-first street when single reels were features, has always taken a keen interest in the development of a closer relation betwen pictures and music, as he has been a violinist of more than ordinary ability since childhood.

He gives Strauss' Symphonia Domestica (Domestic Symphony) the credit for keeping his thoughts on the subject until Cinema-Symphony took form in his mind and also for convincing him that, once correctly worked out, its popularity with both lovers of pictures and music would be assured. He reasons that picture audiences will be more deeply stirred by the drama without realizing why, while music lovers will get the full benefit of the double entertainment.

Strauss' domestic symphony tells a complete story in music: Three characters are introduced; the father, the mother and the child, and it is said the action may be followed as easily as if it were told in words or given in pantomime.

For the first Cinema-Symphony, Hopp Hadley saw the necessity of finding a subject especially well adapted to the idea. It came to his hand unexpectedly two months ago and he has been working on it ever since with the result that he hopes to announce its definite release in a few days. He claims that the story is on a par with that of any feature production and that it is made stronger by the fact that the original music which accompanies it and which the story in turn illustrates, is given equal prominence with the drama; each dominating in turn—the nature of the action determining when the burden of stirring the emotions shall fall most heavily upon the music and when the music shall act only as a support.

Reasoning that the importance of music in the presenting of photodramas is now generally recognized, many of the most successful theater managers having made their music a prominent feature of their programs with excellent box office results, Mr. Hadley thinks that the producers and distributors have not kept pace with the exhibitors in this respect and looks forward to the day when music will come into its own and be considered as necessary to pictures as the actors.

PICTURES FOR MAN-O'-WARSMEN AT SEA.

Through the efforts of the War Camp Motion Picture Committee the various ships of the navy on which there is motion picture equipment will be enabled to obtain supplies of recent pictures for their use while at sea. The Bureau of Navigation of the Navy Department has asked the committee for several hundred complete schedules of exchanges for distribution through the Navy Department, and they have been forwarded. Price lists with special rates for entertainments while the boats are in port are also being furnished, together with detailed information as to methods of securing motion picture programs to take to sea. The War Camp Committee has requested the Army and Navy Commissions on Training Camp Activities to furnish the Navy Department with the bulletin lists of pictures selected by the National Board of Review for the Commissions. This will make it practicable for the chaplains on board more than two hundred ships to visit the exchanges nearest the ports of landing of their vessels and obtain such pictures as they desire.

Rolfe Severs Active Connection with Metro

While Retaining Financial Interest in Company Will Make Eight Productions a Year—Florence Reed Engaged.

A STATEMENT from B. A. Rolfe says that he has severed his active connections with the Metro company, although retaining his financial interest, in order that he may devote his entire time to a producing company which he has recently formed and which he has been working on for some months past.

It is the plan of Mr. Rolfe's company to make about eight super-features a year featuring stars of known box-office value in really high-class productions which will not have to depend on the player's drawing power alone to receive a welcome. Mr. Rolfe will supervise all direction and production and says he already has under contract a number of authors and scenario writers.

The first name to be announced in the list of stars for the new company is that of Florence Reed. For her photoplays special material will be secured, the features given a high-class production in every way and will be as nearly perfect as money and brains can make them.

Mr. Rolfe states that announcements as to other stars and matters of interest will be forthcoming within the next week or two.

Great College to Teach Scenario Writing

Class Started at University of California Will Study Script-Building at Tivoli Opera House.

THE University of California has given official recognition to scenario writing as a profession and a class is now being enrolled at the San Francisco office of the University Extension Division, 62 Post street. The T. & D. Tivoli Opera House has been chosen as the classroom for the course, which will be commenced at an early date. Both morning and evening classes will be given and an opportunity will be presented to those having ideas for good moving pictures to learn how to place them in the form of salable manuscripts.

A course of fifteen lectures will be given by Earl Snell, formerly with the California Motion Picture Corporation, and more recently scenario writer for Beatriz Michelena. As soon as a working foundation is laid the study will be confined largely to an analysis of photoplay successes, which will be projected for the benefit of the class. In some instances the selected pictures will be supplemented by portions of the actual scenarios from which they were produced. Many prominent scenario writers have indorsed the course, among these being C. Gardner Sullivan, and the initial enrollment is very satisfactory.

FARNUM MAKES PICTURE FOR BOND CAMPAIGN.

One hundred and twenty prints of a smashing Liberty film in which William Farnum, Fox star, plays the principal role, have just been requested by William G. McAdoo, Secretary of the Treasury, for use in floating the Third Liberty Loan. For more than a month Farnum, his director, Frank Lloyd, and their company of picture players have been utilizing every spare moment at Hollywood, in the production of the film, which is said to be a striking argument for national support of the Liberty Loan in addition to being a highly interesting feature aside from its patriotic aspect.

Arrangements are being made for distribution of the copies through the twelve Federal Reserve state committees throughout the United States.

MARIE DORO FORMS HER OWN COMPANY.

Marie Doro has seen the advantage of a star having her own producing company and has just formed an organization for the purpose of turning out Marie Doro Feature Photoplays. The star will be seen in a series of pictures directed by a man who has had years of experience and written by some of the foremost authors who are preparing scenarios especially suited to the well-known talents of this stage and screen star.

Miss Doro will engage her supporting company, which will include a leading man favorably known and other players whose names are familiar to lovers of motion pictures. Negotiations are now under way with a newly-formed releasing organization.

GENERAL'S NEW YORK EXCHANGE MOVES.

General Film Company's New York sales office has moved from its downtown location to 729 Seventh avenue. The removal was begun April 20. These new quarters consist of the whole ninth floor.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is---Hairoil

FLORIDA, U. S. A., April 8, 1918.—It was indeed an effort to locate Mr. Hairoil, the famous film man, but after a protracted search through the Everglades and scrub palms we at last succeeded in discovering him aboard his skiff "The Mary P. Oyster." We wanted to learn from his own lips the reason why everybody in the industry loves him. What have been the factors in his make-up that cause the birds and bees and things to make a confidant of Mr. Hairoil?

So after bearding the lion in his lair, so to speak, we sought an answer to these interrogations. He was fishing at the time of our arrival and as we approached the famous film developer we breezily inquired if "anything was biting." "Yes, the mosquitoes," he quickly returned in that repartee for which he is so justly renowned. At his answer the assistant interviewer fell out of the boat and into the water roaring with laughter. Mr. Hairoil is noted for his instantaneous thinking. He is the man to whom the Moon Picture Corporation gives all the credit for the success of the organization. Mr. Lemonpeel, the president of the company, says that if it was not for the exceptional manner in which Mr. Hairoil develops the pictures the company would be wearing patches on the seat of its pants. Such a statement coming from a man of Mr. Lemonpeel's calibre is significant. You would love Horatio Hairoil. The only person we found who doesn't is his wife. However, let us resume. Mr. Hairoil has been down in Florida for the past two weeks recharging himself for the strenuous duties of the coming year. Incidentally, he has been kidding the fishes.

"Where were you born?" we asked the celebrated wizard of the films.

"Let me see," he mused, "I think it was Covington, Kentucky, or maybe—no, on second though I believe it might have been Superior, Wisconsin."

"How old were you when you learned to whistle through your teeth, Mr. Hairoil?" we interrogated.

"Ah, those happy days of boyhood," whispered the great film developer. Whereupon he extracted an old, faded photo from his hip pocket and parried our question with one of his own asking. "Does this picture resemble Horatio Hairoil at whom you are now looking?" We gazed long and intently at the turned-up pantaloons and the merry eyes of a boy of perhaps thirteen who almost eclipsed by a huge straw sombrero was wading a stream. Try as we would we could not identify the great man as the freckled-face country lad in the picture.

"Surely this photo of bygone days does not look like the celebrated Horatio Hairoil of today," we ventured.

"Well, it isn't," said he, as he replaced the photo in his jeans. We had been completely taken in by Mr. Hairoil in one of his light vacation moods.

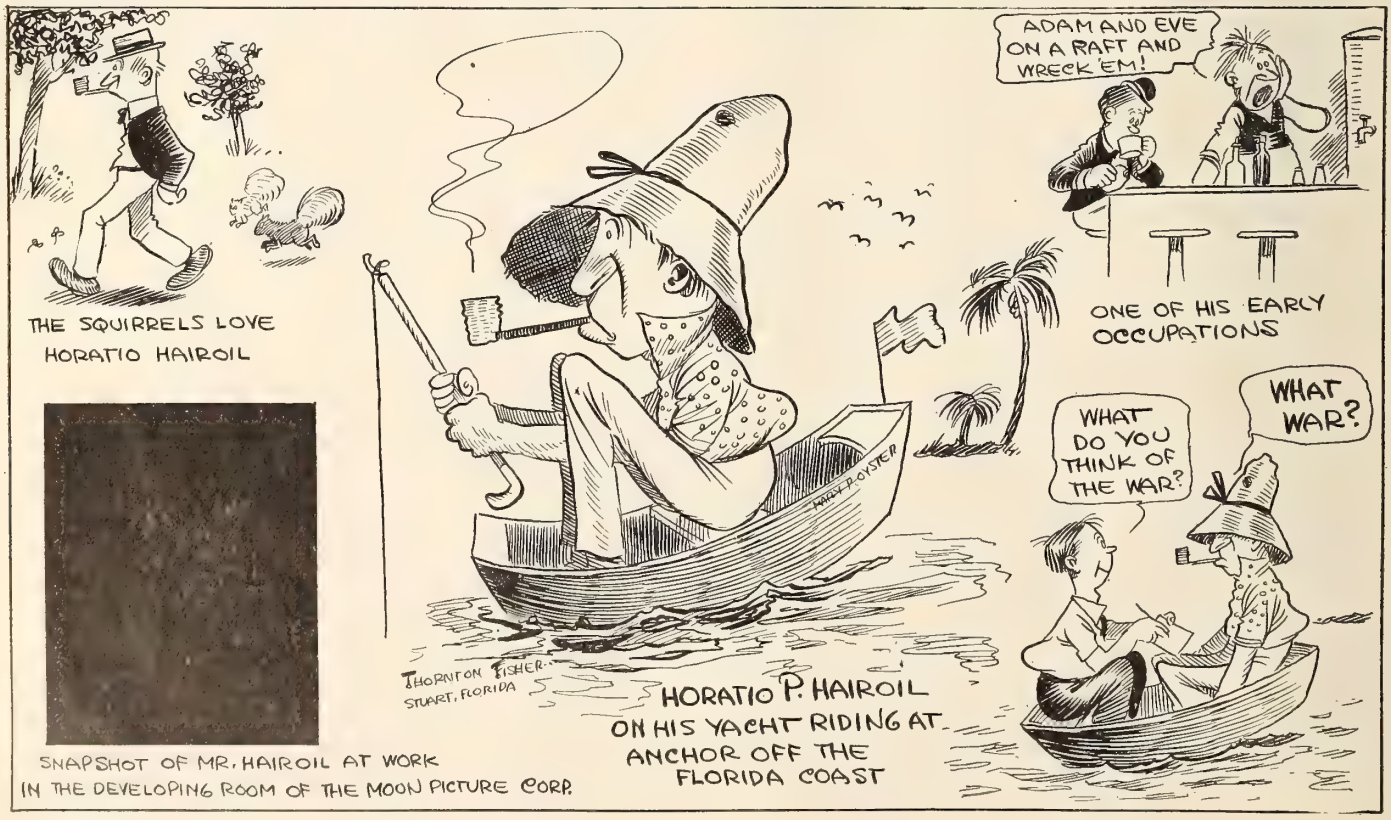
"Mr. Hairoil," we again asked, "do you believe that the idiosyncrasies of the star should be shown in pictures?"

"No," he almost shouted (just like that), "No!" "We use to could," he continued, "but you can't get away with that stuff with the censors nowadays." Finally we got around to that inevitable question and felt that Mr. Hairoil might have an interesting opinion concerning it, so we put the question pointedly: "Mr. Hairoil, what do you think about the war?" Instantly he asked, "What war?"

By thus questioning him one discovers those subtle qualities in him that cause him to be loved and followed by the squirrels in the park where he takes his morning run.

All great men who have attained Mr. Hairoil's distinction have ever had before them some sound slogan of success such as "Never put off 'til tomorrow what you can do today" or "Honesty is the best policy." We wanted to learn for ourselves the pet inspirational phrase of Mr. Hairoil so we asked him to enlighten us. It was short but characteristic of the man. His favorite phrase is "Here's how."

His early years in business were unconsciously years of preparation for his present elvated position in the picture field. For two years he was a barber in Ft. Wayne, Indiana, but his ambition led him to seek richer pastures for the distribution of his talents and endeavors so he procured an engagement as lunch counter man in the Cumberland Railway Depot. He made himself conspicuous in that position by his unerring skill in shooting crullers and sandwiches across the counter to customers in less time than any other lunch man in the place. Such talent as this had to be reckoned with, so he went east on a freight train, for, as he explained, he could not stand the stuffiness of the ordinary coach. That was six years ago. Today—well, everyone in the business knows Hairoil. Why does everybody love him? What has made him the object of affection of all who come in contact with him? There can remain but one answer, and it is this: the color of his socks. Such a man is Hairoil.


THE SQUIRRELS LOVE HORATIO HAIROIL
SNAPSHOT OF MR. HAIROIL AT WORK IN THE DEVELOPING ROOM OF THE MOON PICTURE CORP.
THORNTON FISHER STUART, FLORIDA
HORATIO P. HAIROIL ON HIS YACHT RIDING AT ANCHOR OFF THE FLORIDA COAST
ADAM AND EVE ON A RAFT AND WRECK 'EM!
ONE OF HIS EARLY OCCUPATIONS
WHAT DO YOU THINK OF THE WAR?
WHAT WAR?

The Trouble with the Film Columnists

By a Press Agent

Remarks Which Seem More or Less Remotely Related to Something Recently Said by Our Newark Contributor

SOME of the more recently ordained film columnists have a lot of fun panning the press agents. But we press agents have a lot of tire trouble with the papers, too. And we recognize these complaints as signs of film verdancy —otherwise evidence of the starting of the film season for the columnist. The film columnists start out with the premise that we depend upon them and that they have space to protect rather than to fill judiciously.

I believe that the film columnists depend far more on our copy than we do on their space. I may lose my job for saying this—if the boss sees it—for there has long been a notion that we depend on the good-will of the papers. But if the worst came to the worst and the film columnists cut us out altogether I feel certain that we could still wiggle along and produce pictures and sell them at good prices to the exhibitors.

I may be a press agent; but I have also done time at a newspaper desk; and in a film magazine office as well. So I know something of both sides of the story. I have faced the raging horde of press agents when they had stuff to offer and I had space to fill and many's the time they have given me a tip on a good story that I was glad to get.

The trouble with a lot of the film columnists is that they know nothing about their work and care less. These are the ones who are apt to do the most complaining. The conscientious ones work hard to fill their columns and appreciate the help of the press agent. When the G. M. of the paper decides on a film column, the city editor remembers one of the chaps who has been known to attend a motion picture show, calls him over and tells him he is the new film editor. "Make it peppy, old man," he says, and forgets all about it.

The new film editor makes a virtuous roar all over the office about having more work hung on him when he is the only one around the office who works, anyhow, and then asks everybody but the copy boy how to get stuff for his first column. And he is glad enough of the dope sheets from the press agents then. It is only after he has been on the job a week or so, gets free tickets for all the picture shows and languidly tacks up a lot of star pictures around his desk for the other fellows to exclaim over that he begins to put on dog and assume that the press agents fear him.

As a matter of fact, in nine cases out of ten, he could not write half as good stuff as the press agents put out. But it takes a twenty-five-dollar-a-week film columnist to criticise the work of a hundred-dollar-a-week press agent. All film editors demand "short, snappy, interesting stuff with a local flavor." But they really don't know what they do want. They have the old-fashioned newspaper idea of having an "exclusive." And with four or five hundred newspaper and magazine editors to supply with pictures and press stuff, you know, we can hardly give each of them "exclusive stuff with the local viewpoint."

If the film columnist were really interested in his job, he would realize that it is a part of his work to know the picture companies, the stars and the pictures, by name, just as the political editor knows every inch of the political situation in his department. No other writer on the paper would sit at his desk and complain of the press agents who supplied him with all the dope from which to get his rewrite —the other writers sort of expect to get out every day and do a little work on the street as well as at their desk.

When I was a film editor I kept a filing cabinet. When publicity was received from the motion picture concerns I filed all that might come handy, together with pictures and other press matter. When I needed data for a story I had it right at hand—and did not denounce the press agent because it was not written to my liking. I rewrote it to my own purpose. Of course, that meant work; but I did not belong to the afternoon Kelly-pool club or the bowling alley bunch nor did I have to hurry to sit in on the meeting of the strategy board at Finley's bar at four-thirty every afternoon.

I have observed a few of these film columnists at work. The usual method of procedure is to wait until the last minute, hastily run over the disorderly bunch of press stuff on the desk, clip like mad to fill a column, write in a few heads—and shoot it out to the composing room, with sarcastic remarks on the fool press agents who had done the real work. When the papers use my own stuff verbatim, as they often do, I do not take any credit for it. I realize that it is merely that when the foreman yelled down that he was short a stick on that fillum stuff and my press matter lay handy in plain view it went up "as is."

When pictures go out from my office, as from most offices, they bear on the back the name of the company, the picture and the star, and are accompanied with a printed synopsis of the story. The film columnist promptly throws away the pictures, drops the synopsis into the waste basket and when he has to write a review of this picture he curses the press agent on general principles for not having the stuff ready to hand. With four or five hundred pictures to go to a like number of editors we are not going to stop to print a general history of the star on the back of each—it is up to the film columnist to have that in his filing cabinet.

The trouble with the film columnist is that he wants a lot of distinctive pictures of beautiful stars to tack up in his gallery, while we press agents are enthused with the thought that our company is producing pictures at considerable cost to bring to the attention of the exhibitors for the clamoring populace. And we pay for every notice we get in the papers, mind you. Don't forget that. Go down and have a heart to heart talk with the business end of the paper and with the exhibitors if you don't believe it.

Some day the press agent will rise and tell the other side of the story, Mr. Just and Fair. And don't you get us started, for if we once begin to tell what we know about the other side—Oh Boy!

Brooklyn's Biggest Picture House Opens May 1

Embodies Every Essential to Comfort and Convenience—To Be Named the Brevoort, and Will Seat 2,500.

IN one of the most thickly populated residential sections of Brooklyn, one of the largest motion picture theaters in Greater New York City has been built, and will open on May 1. It is located on the corner of Bedford avenue and Brevoort place, one block south of Fulton street, Brooklyn's main business artery.

The exterior construction is of tapestry brick and limestone of artistic design and imposing appearance. The lobby is finished in polished marble, with large mirrors and ornamental tiling, which, with the liberal electric lighting, make a most attractive entrance to still greater attractions inside.

On the mezzanine floor is a promenade foyer, with alcove, waiting and lounging rooms, open fire-places and other architectural considerations. Smoking rooms for men and retiring rooms for women have received most careful attention to make them as homelike and comfortable as possible.

It will seat 2,500 persons comfortably in the most up-to-date opera chairs of full size and modern upholstery. Loge boxes in the balcony, beautifully furnished, to accommodate those who wish to indulge in their evening smoke and witness the performance. These boxes are provided with every convenience, even to the minutest detail, such as the complete outfit of the smokers' tables. Every seat affords an uninterrupted view of the screen, as the auditorium is without pillars and built on the amphitheatre plan. The ventilation is of the typhoon order, supplying a transmission of fresh air continually, sustaining an even temperature according to requirements.

The mural decorations are both artistic and chaste, after designs made by the best artists of this country. Draperies for the proscenium and boxes harmonize with the general theme of coloring, making the whole most delightful and restful. A complete symphony orchestra will furnish a musical program of the choicest selections, as well as special scores to suit the character and tempo of the pictures shown. In short, neither pains nor money has been spared by the architect and the Brevoort Holding Company, by whom the theater was built, to make the Brevoort theater a monument and a credit to Brooklyn. The projectors of the Brevoort are A. H. Schwartz and H. C. Miner, both well-known promoters of theatrical enterprises.

A Modern Picture Director's Problems *By Hanford C. Judson*

R. A. Walsh, of the Fox Film Company, Talks to World Representative About His Job

IT is interesting rather than strange that so many of the really competent motion picture directors of today, and of these Raoul A. Walsh, of the Fox Film Company, is beyond caviling among the ablest, have like him learned their art under David Wark Griffith. Mr. Walsh says picture making is particularly an American art. In the first place an American is naturally an outdoor man and making pictures is an outdoor job.

Mr. Walsh got deeper into the spirit of the matter in that quick statement than he perhaps fully realized on the instant. Not only are pictures taken out of doors, but they have the outdoors spirit; they are free and unafraid like outdoor men. It is not that they have no laws to follow; but they follow real laws like democrats. Among all the arts picture-making is the real democrat.

Raoul A. Walsh.

Mr. Walsh shows that he is in tune with this spirit by his acknowledgment of the sources of his inspiration. He is never outside of the crowd. He is not like a man finding something in himself which he makes and shows to the crowd; but is a part of the crowd expressing what the crowd thinks. This is why pictures made by him and others like him have such an astonishing success.

I asked him why so many would-be directors fail. I could see that the subject was not one he had pondered over and wasn't wholly pleasing. He answered doubtfully, "I don't know; perhaps they didn't have the right training." I don't hesitate to say that in the back of his mind was a recognition of his own eye-opening experience of watching Griffith work. He was partly right. His memory shot a glance back over the work of many men. He saw apprenticeship blunders, lack of continuity, things used again that were once fine in another picture, and all the gaucheries. Yet not all who have worked with Griffith have attained mastery. The essence of failure in making pictures is more likely due to lack of understanding the spirit of the art. Some will reach understanding, some never will. Mr. Walsh broke in with the right answer: "They don't make pictures commercially. They like to make one kind of picture and they keep on making that kind of picture." That seems to get right into the heart of the trouble. They lack sympathy enough with the crowd to be like the crowd, multifarious and eager for all kinds of life and experience, rich in goods that can't be stored in a warehouse.

One of the qualities of Mr. Walsh's work is that it reflects contemporary life. His "The Pride of New York" of last winter expressed the chief concern of everybody last autumn when the young drafted men were being called to the colors to be commanded by the Plattsburgers. Would the boys be well led? we were asking, and the picture showed that behind the Plattsburgers were the competent regular army men with experience, choosing good leaders and releasing the poor ones, choosing good material from the drafted men and making the American Army such as it really is today. It was just a story, not a bit of propaganda in it; yet it was comforting and valuable as a patriotism-maker to the last degree.

Again more recently Walsh's "Woman and the Law" followed a trial that had attracted everybody's attention. It was a well-rounded melodrama; yet no one could find fault with it as a report except perhaps in the coloring of the characters, and this to no great degree. Mr. Walsh is an artist. His imagination sees meaning in things that happen and he is bound to express that meaning. The exact color of the characters is not important, beside the things that the characters reacting together are setting forth as a part of modern life.

Mr. Walsh never uses a scenario, and that may be one of the reasons why the continuity of his pictures is so often clear-cut. In the first place it is almost impossible for him to begin on a picture till he has digested it, till he knows just what he wants. In the process of reaching this while the theme is held fluid in him his mind must be looking at it all the time in the same attitude as a spectator.

A spectator hates irrelevant impositions and likewise the very burden of clarifying his conception must work to keep a director from admitting anything that hinders the result. Experience has taught Walsh how much he will need of any one thing and also how easy it is for the central theme of his story to get out of focus due, it may be, to his own immediate interest in some sidelight scene, so he never permits his mind to sit down and rest on the cushion of a written script. He carries the whole plot alive and fluid in him through every scene and then in the editing. He writes his own sub-titles and does his own cutting. No one but him touches the product and no one touches it half-heartedly.

Even the players do not know what the result will be. They are not dramatists. He doesn't want them to work consciously or unconsciously to affect the final sum. He tells them what he needs for the moment and he molds the reaction of one character on another as a sculptor thumbs the damp modelling clay, changing the expression of the cheeks and eyes to go with the smile on the lips. In a big scene with hundreds of players where he can't be in all places at once he depends on a corps of able assistants. They have worked with him for years and know his mind. He saves his voice. A signal to them is enough.

In smaller scenes he is close to his medium. Here he must be even more than an artist. They are human beings, willing enough to make the picture, and he has got to keep them willing. He has to work through their minds as they would work of their own volition. A motion picture director, he says, must have a very quick response to the intuition that comes from suggestions in the work as it progresses. Imagination shows him what he wants; he has to know how to get it immediately. The same conditions that suggested the desired thing to him are working on all, and the moment when it can be got surest is soon gone. This quickness comes largely from training and is a knowledge born of experience that tells him how to get what he wants.

Finally he impressed on me this, that few realize to what extent the films are standing behind the Allies today by clarifying the air. The Kaiser's propaganda uses a whispered word in the dark. It works in secret; is whispered again and grows like contagion. Against this is the open picture. It is seen by millions and is incontrovertible. Without films insidious propaganda today would be almost unconquerable.

Mr. Walsh in his office being interviewed is quite a different person from R. A. Walsh, the director. In the office he is reserved, almost shy. He doesn't talk freely. Surely he doesn't pose and even presents himself at a disadvantage. But walk into his studio with a big scene on and hundreds of players, you get at once an impression of order. There is a quiet man walking about or standing on the camera platform. He seems bigger physically; there's a different look on his face. Everything moves at his voice or gesture. You recognize mastership, it isn't thrust at you.

NEW GENERAL FILM EXCHANGE MANAGERS.

Installation of new managers at four of its exchanges is reported by General Film Company. E. W. Dustin, formerly manager of the World, Pathe, Select and Triangle exchanges at St. Louis, has become manager of General's exchange in that city. He is one of the best known film men of the Southwest.

Graham Sirwell, who has been connected with the Pathe and Select, is now manager for the General at Kansas City.

Other well-known film men who have joined General Film are J. F. Conant, new manager of the Cleveland branch, and George Weeks, now in charge of the Detroit exchange.

Foreign Trade News

Conducted by F. G. ORTEGA.

Wallach Arrives in New York

Foreign Representative of North American Motion Pictures, Inc., Discusses Present Conditions in the South American Market.

H. STAUNTON WALLACH, general South American manager for the North American Motion Pictures, Inc., arrived in New York from Buenos Aires two weeks ago and will probably be on his way back about the time this issue goes to press.

Mr. Wallach's experience in the film business and the rapid strides made by his company during the past year give considerable weight to his opinion on the Latin-American markets. Buying agencies have been established in New York for practically every important exchange doing business in the Southern republics, and this department keeps in pretty close touch with the men in charge, but there are a few points, such as the evolution toward American pictures, the inauguration of continuous performance theaters, and the outlook for 1918, that we wished to discuss with a representative American film man fresh from those territories. Needless to say, we grasped the opportunity as soon as Mr. Wallach walked into the office of the Moving Picture World.

H. Staunton Wallach.

"One of the first things I noticed upon my arrival in Buenos Aires about three and a half years ago," said Mr. Wallach, "was the chaotic condition of the film business. At that time the market was being flooded with second-hand film, mostly of European make, and such a thing as a first-run house had never been thought of. The public was antipathetic—a great proportion of it, in fact, antagonistic on account of this cheap second-hand stuff. It did not take me long to arrive at the conviction that if a North American program, made up of selected pictures, were put on the market, it would be the means of obtaining a rapid change for the better.

"With this idea as a basis, I came up to the United States about two years ago for the purpose of organizing the company known today as the North American Motion Pictures, Inc. A few months later our campaign was launched in Buenos Aires with a complete program, and, modesty apart, I believe that our company is entitled to some of the credit due to every pioneer. Our efforts blazed the trail for the American manufacturer, and we were instrumental, to a great extent, in starting the evolution of taste toward American-made photoplays.

"The first continuous show in Argentine was started by us, in the Theater La Princesa, under a veritable storm of ridicule. The venture was a success from the beginning, despite the fact that our program consisted of only six reels —an unheard of innovation in Buenos Aires, where pictures, although rainy and scratched, were given to the public on a wholesale basis. We control, besides, several first-run houses. One of them, the Cine Real, is reminiscent of the typical North American theater—to people waiting in line to see the daily program. Although the Real is not the most aristocratic theater in Buenos Aires, it certainly is one of the most popular.

"Our service follows as closely as possible the American style of presentation as to length, music, etc., and this plan has given excellent results.

"During 1917, we have shown Universal, Metro and World productions weekly, in addition to purchasing outside features and program pictures. In the present year we shall continue to distribute World and Metro productions, to which we have recently added the Selig output, and the Universal brand will be handled by the Sud Americana, one of the local exchanges working in combination with our company. We have sub-agencies in the following cities of Argentina: Rosario, Tucuman, Santa Fe and Mendoza; Montevideo, Uruguay; Valparaiso and Santiago, Chile. Our territory also includes Peru and Bolivia, which will be opened up on my return to Buenos Aires.

"During the coming year, in addition to our regular program service we have organized a separate company for the distribution of feature films exclusively, and we have already purchased 'Lest We Forget' (to be called 'The Sinking of the Lusitania'), 'Blue Jeans,' 'Ramona' and 'The Garden of Allah.'

"Before closing, I wish to congratulate you on the success of your international edition, Cine-Mundial. It is doing wonderful work. Its reviews, special articles and news items of the American film world are copied so repeatedly by the local press, that it is playing the leading role in popularizing American plays, actors and directors. The exhibitors swear by it in Buenos Aires."

Sidney Garrett on Export Conditions

European Restrictions Emphasize the Importance of the Spanish and Portuguese-Speaking Markets.

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., in a lengthy statement that lack of space prevents us from publishing in full, sounds a warning to American manufacturers.

Mr. Garrett makes these two claims:

1. It has become almost impossible, from a business point of view, to purchase film for France without the granting of duping privilege by the manufacturers, and this condition will also apply to Great Britain within a very short time.

2. Manufacturers wishing to keep up exporting must give up the idea that duping is a "terrible thing" to allow.

He brings forward the following points to back up his contentions: (a) Buyers will pay royalty, but insist on securing a black and white print and one full-titled print, tinted.

(b) Shipping is in an abnormal state and the cargo space allotted to film is being reduced to the minimum. Essential war merchandise is given the preference in all cases and film is not considered as such, despite the desire of all governments to keep the people in good spirits.

(c) In countries like Great Britain and France, which take a considerable amount of prints, the duping privilege lessens the amount of space taken on outgoing steamers, and in this way helps the government, reduces freight expenses, an item of vital importance at this time, and aids the exhibitor, who otherwise would have to pay a larger importation tax.

(d) Apart from the saving of freight and importation, there would be the saving of insurance, reservation of space, etc.

(e) Under present conditions, the manufacturer makes his profit on whatever royalty is paid for a subject and not on the number of prints sold.

(f) The export business with Europe should be facilitated to the utmost, because, even if all kinds of facilities are given, there still is the possibility of a general closing down of all the theaters in the Western allied countries.

What Mr. Garrett proposes—and we understand that he

is only following specific instructions from his principals in Europe, who have practically made it clear that they will not buy on any other basis—may not seem to be a good business policy for the American manufacturers to adopt. There is no doubt the result would be ruinous in ordinary times. But the question is: Will its adoption become, or has it become already, absolutely necessary?

There is nothing academic in this question, it is a plain matter of dollars and cents, and it would be fatuous on our part to give any advice. Each manufacturer will decide it according to whatever his interests may dictate.

But there is an angle to this problem that should be called to the attention of every producer and distributer in this country. Even if Mr. Garrett's deductions were unduly pessimistic, and granting that these are trying times for all exporters, no man in touch with foreign conditions will deny that we are rapidly reaching the stage in which anything may happen at any time. The crisis in the motion picture business of Europe is becoming more and more acute, and although it is hard to believe that the authorities on the other side will decide on anything so foolish as a general closing down of the theaters, it must be admitted that all present signs indicate further restrictions, which only emphasize the growing importance of Latin-America as the motion picture field of the present and one of our biggest customers in the future.

And although the effect of these restrictive measures, which at any time may become prohibitive, cannot be entirely neutralized, they still may be parried and their force partially broken by an intensive campaign in the Southern republics, which have been rapidly forging ahead in motion picture development during the past two years and their importance to our manufacturers is bound to become greater and greater as the war goes on.

Goldwyn Sells British Rights to Stoll

Offices Will Be Established Throughout the United Kingdom—Eight Productions Already in Hand.

THE biggest foreign alliance made by Goldwyn Pictures Corporation is announced to the effect that exclusive distribution of all Goldwyn productions for England, Ireland, Scotland and Wales will be under the name and direction of Oswald Stoll, one of the amusement magnates of the world.

Negotiations with Mr. Stoll have been conducted by R. S. Edmondson, the London representative of Goldwyn, and the arrival in Great Britain of the first eight Goldwyn productions is hailed by the British trade press and the principal amusement journals of the empire as an event of significance.

In less than eight months from the date of its first American release Goldwyn has completed a world-wide organization, with representation in every part of the habitable globe with the exception of the Teutonic powers and their allies. The British distribution will be made under the name of the Oswald Stoll Film Company, with offices throughout the United Kingdom.

Link by link Goldwyn is forging its chain of representation around the world, and its English and Australasian affiliations, taken in conjunction with Goldwyn Pictures, Ltd., of Canada, constitute the most important alliances of all.

In Australia Goldwyn Pictures are distributed by J. C. Williamson Films, Ltd. Goldwyn's New Zealand distribution is under the direction of New Zealand Picture Supplies, Ltd., Harry Hayward being chairman of the board of directors.

In Scandinavia Goldwyn is successfully launched through John Olsen & Company, and in South Africa the South African Film Trust is the Goldwyn distributor.

Goldwyn Pictures are distributed in Argentine, Uruguay and Paraguay through Saenz & Gonzalez; Chile, Peru, Bolivia and Ecuador distribution is made through the Mutual Export and Import Company; Mexico and Central American business will be handled through Lescale, Goni & Co., and Egypt through Joseph Adda.

In Brazil the Pan-American Trading Company for the Compania Cinematografica Brazileira of Rio de Janeiro, the largest film concern in the country, owning eighteen of the biggest houses in Rio de Janeiro and Santos, will be Goldwyn's distributors.

Final negotiations are now in progress for the distribution of Goldwyn Pictures in France, Italy, the Dutch East Indies, Switzerland, India, Burmah and Ceylon, China and the Philippines, Cuba, Japan, Holland, Spain and Portugal, where the leading film interests of each country are to be drawn into immediate alliance with Goldwyn's American organization.

Theaters and Pictures in Porto Rico

An Account of Business Conditions—Prices Asked for Seats and Popularity of the Shows.

By Harwood Hull.

San Juan, Porto Rico, U. S. A., March 20.

IF you want to see 9 per cent of the population of San Juan sitting at its ease and thoroughly enjoying itself make a flying visit to the cines of the city any night. There are nine picture houses, including one in Puerta de Tierra, and six in Santurce, and you can gratify your curiosity. The crowd will be there laughing at Charlie Chaplin, thrilled by Pearl White and charmed by Mary Pickford.

San Juan is the banner city of Porto Rico. There are more cines here than in any other town in the island and more people attend them. But there is probably not a town in the island without at least one theater, and four nights a week they entertain about two per cent of the entire population, that is to say, there are four evenings every week when you could find 20,000 people distributed in 65 moving picture houses in Porto Rico. Taking 25 cents as the average admission charge, and only where competition exists is the price less, this means that about $20,000 a week is spent in seeing the films. Yet Porto Rico is not a movie country to the same extent that the United States is.

The $20,000 a week spent here in picture shows, though from a patron's point of view an investment in transient pleasure, is from the point of view of the film producer and theater owner a legitimate return on relatively large investments of capital. The value of the films in the island at present will run up to about $300,000. In all the moving picture business as it stands today in Porto Rico represents an investment of nearly half a million dollars.

Porto Rico cannot complain of high admission charges, for the same pictures in the United States are frequently exhibited at a much higher price. Here the admission was never over 50 cents. The star picture is the one that takes here. People will go to see a star picture without a thought about the play.

Portuguese Notes

By Alberto Rocha.

Lisbon, March 9, 1918.

To those who still think that Lisbon is in Spain and Portugal in Africa, go these half-monthly notes. The "Cine-Journal," a Paris trade paper, said in one of its last issues that Portugal had seen "Madame Tallien" (The Birth of Democracy), by Lyda Borelli, before it was shown in France. The French paper seemed to imply that we should always be the last ones to see a picture.

* * *

The American Cimena Commissioner who has lately been in Spain, I think made a mistake in saying that Portugal could be furnished with films by an American agency in Cadiz. This may be regarded as a question of economy, but the right thing to do would be to send an experienced man to Lisbon and find out whether it would pay the American manufacturers to establish their agencies there. We in Portugal have at least twenty important cinema houses and we can see them packed every night. What would producers say to have their own agencies and picture palaces in Lisbon and Oporto?

* * *

Fox, Goldwyn, Jewel, Select, Paramount and several other well-known brands have never been seen here. One of the most enthusiastic cinema proprietors told me some days ago when talking of American pictures that those shown were nearly all serials and the people got tired of them. When I mentioned Petrova, Mary Pickford, Madge Kennedy, Clara Kimball Young, William Farnum and othrs, he confessed he had never heard of them.

* * *

There are rumors from France that producing companies in that country have decided to open branches in Lisbon to save themselves from the intervention of Spanish agents in Barcelona. Is this the beginning of a campaign against the granting of rights for Spain and Portugal to Spanish agents?

* * *

The Salao Central is finishing running "The Great Secret," by Beverly Bayne and Francis X. Bushman, and if the public were not so tired of serials, it would have appreciated it better, as it is the best picture of its kind ever seen here.

* * *

"Invicta-Film," a company established in Oporto, has decided to produce Portuguese plays with Portuguese actors.

It counts upon a French "metteur-en-scene" and some Italian laboratory men to teach the Portuguese all the tricks of the game. One of the directors went to Italy and her first picture is announced as the masterpiece "Amor de Perdicao" of our late well-known writer, Camilo Castelo Branco.

Among the Exporters.

E. H. Kaufman, in charge of the distribution of Speer carbons for the Inter-Ocean Film Corporation, is negotiating for a number of other supplies and accessories for the foreign markets in which he has so successfully placed the Speer. He is at the present moment at the Speer Carbon factory, in St. Marys, Pa., arranging to ship an entire carload of carbons to an Atlantic port for consignment abroad. The orders to be filled from this shipment are as follows: Spain, 77,000; Argentina, 26,000; China, 20,000; Peru, 18,000; Dutch East Indies, 18,000; Manila, 10,000; Japan, 1,000.

* * *

Joseph Lamy, of the Piedmont Pictures Corporation, reports that "Shame," "Human Orchid" and several Thanhouser productions have been disposed of for Argentina, Uruguay and Paraguay as well as for the West coast of South America.

"Sins of Ambition," "Shame" and several Selburn comedies have been placed in Great Britain; the rights on the former two as well as on "Married in Name Only," "Human Clay" and "Life or Honor" have recently been sold for Porto Rico, Santo Domingo, Hayti and St. Thomas.

"The Gray Seal" was sold for Brazil early in the week.

* * *

William A. Brady is offering "The Whip," "Stolen Orders" and "Bought and Paid For" in the Latin-American markets. J. Parker Read has already left for Brazil with several copies of "The Whip," and we understand that he will represent Mr. Brady in that territory. M. Weissberg is in charge of the New York export office of the firm.

* * *

Sidney Garrett, of J. Frank Brockliss, Inc., reports to have made the following purchases for the Mundusfilm company, of Paris: First National pictures, Charles Chaplin forthcoming series, "The Barrier," "Submarine Eye," "Bar Sinister," Metro program pictures, Paralta pictures, "The Whip," "Cold Deck," Selig productions and Billy West comedies.

* * *

Louis Brock, manager of the Sales Department of the Inter-Ocean Film Corporation, sailed for Havana at the beginning of the week. Cuba is one of the few worth-while foreign markets where the Inter-Ocean stills lacks suitable representation, and, as a result of this trip, the company expects to arrive at a satisfactory understanding with some of the local exchanges or establish a direct branch. Mr. Brock will also visit Porto Rico.

* * *

Alberto H. Zumsteg, representing J. R. Staffa, one of the large exchanges doing business throughout Brazil, recently arrived in New York. He is interested in the purchase of feature and program pictures and will remain in town for three or four months.

* * *

B. J. Brandon, manager of the Oceanic Film Corporation, a Chicago company handling Mutual pictures in foreign markets, will be in New York within the next thirty days. His visit is connected with the exportation of film.

Mabel Normand's picture "Mickey" has been secured by Jacobo Glucksmann for Argentina and Uruguay. The purchase was made through the Western Import Company.

* * *

The rights for Brazil on Ambassador Gerard's picture, "My Four Years in Germany," have been sold to Alberto Sestini. The deal was closed through Hiller & Wilke.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

28. A man in Valparaiso, Chile, is in the market for new and second-hand film. Payments will be made through a New York banking house.

30. A man in Agua Prieta, Mexico, is in the market for new and used film.

31. A firm in Buenos Aires, Argentina, is in the market for chemicals.

32. A firm in Havana, Cuba, is in the market for great features and serials.

33. A man in Portuguese West Africa wishes to rent or purchase films for exhibition in S. Thome and Angola.

34. A man in San Salvador, C. A., wishes to act as agent for film manufacturers in Central and South America.

35. A man in Venezuela is interested in securing a program of about ten pictures to be renewed every three months. Pictures should be at least four reels long.

36. A firm doing business in Panama wishes to obtain a weekly supply of film on a renting basis.

GOLDWYN OPENS IN AUSTRALIA.

Correspondence just received from J. C. Williamson Films, Ltd., dated Sydney, March 13, tells of the gala Australian opening of Goldwyn Pictures in the Commonwealth at the Theatre Royal, Sydney's greatest amusement institution.

So enthusiastic are the executives of the big Williamson interests that Hugh J. Ward and F. W. Thring, the managing director of Williamson Films, delayed the inauguration of Goldwyn production until the theatre had been entirely renovated and redecorated, and while this was in progress a special orchestra was organized and publicly announced as "the Goldwyn Symphony Orchestra." This marks the introduction in Sydney of the American method of picture presentation in conjunction with large orchestras. The subject chosen for the initial showing was "The Auction Block."

First National Issues Handsome Booklet

Souvenir Published Coincident with First Annual Meeting of Circuit's Stockholders.

COINCIDENT with the first annual meeting of the stockholders of the First National Exhibitors' Circuit, which was held beginning April 15, at the Hotel Astor, New York, the publicity department of the circuit has issued a souvenir plan book, outlining the purpose and principles of the organization.

The publication, which measures 9½ by 12 inches in size, is printed on the finest quality of glazed book stock, with a heavy embossed cover, showing the circuit's geographical chain design, surmounting the rather quaint title: "The good fellows get by getting together."

At the front of the book a 24 by 36 inch insert has been tipped in, bearing half-tone cuts of ninety-eight theatres owned or controlled by members of the circuit. This is a most impressive spread, giving in one glance a vivid idea of the massed power back of the First National. Altogether, the theatrical property represented amounts to some $40,000,000.

Then follow the text pages, each bordered by interior views of theatres pictured on the spread. The various angles of the organization are covered in brief, breezy paragraphs, explaining the co-operative idea of the circuit; how productions are selected; the ratio of productions purchased to the number viewed; the position that has been adopted in regard to stars, taking the Charlie Chaplin contract as an example.

In the center of the book one comes across a striking double-page layout showing a map of the United States, marked off in alphabetically lettered selling districts, with portraits of the members of the circuit.

The art work throughout is of an unusually high order, having both beauty and dignity. It is printed in light brown ink, which contrasts pleasantly with the cuts and letterpress.

DENVER OPERATORS DANCE.

Operators of the city of Denver, Local Union 230, I. A. T. S. E., and M. P. M. O., gave their fourth annual ball at Caldwell Hall on Wednesday evening, March 27. That it was a social, financial and artistic success goes without saying. Caldwell Hall was filled to capacity; all the film companies were represented and the exhibitors honored the Union by their presence. The grand march disclosed several novelties and its patriotic setting stirred up a wave of enthusiasm. The stars and stripes together with the flags of the Allies were dropped from places of concealment to the strains of the national anthem while the assembled merrymakers, inspired by the spectacle, sang the song, the spotlights concentrating on "Old Glory." It was a moment long to be remembered. The dance broke up at 1 o'clock when the party were conveyed to one of Denver's most popular restaurants where plank steaks and trimmings were served. Thus finished one of the jolliest affairs the men of No. 230 ever enjoyed.

Canada's Large Use of Instructive Films

Moving Pictures Show Farmers How to Get Better Profits and Aid Government Generally.

THE Ontario Provincial Government is employing for the production of official films covering a wide variety of subjects the Pathescope of Canada, Ltd. The company also is manufacturing a large number of commercial subjects for business enterprises of the Dominion, and recently a representative of the Pathescope took more than 10,000 feet of pictures of Canadian institutions for convalescent soldiers and military schools. These views will be screened in military hospitals in England and France to show what Canada is doing to reconstruct disabled warriors for future occupations.

The Province of Ontario is far ahead of any other province or state in the adoption of moving pictures for educational purposes among farmers, miners, school children, houswives, factory employees and others. It has an official Provincial Motion Picture Bureau serving as an exchange under the direction of an experienced film expert, S. C. Johnson. In this bureau are hundreds of reels of films, the majority of which are designed to instruct farmers in their work. So important has this official film feature become that the Provincial Legislature, at its recent session, voted $52,000 for the extension of the work this year.

The Ontario Department of Agriculture now has scores of educational films for use at meetings in rural communities which are arranged by the Government's Agricultural representatives. When the use of these films became general over the province the average attendance at the district meetings sprang from fifteen to eighty-five—mainly because of the moving picture demonstrations. During four weeks of the past winter meetings held in forty-five counties at the rate of three each week attracted a total attendance of 67,801 farmers.

More than five thousand farmers saw a special wool-grading picture during the past winter. During three weeks no less than 1,500 women saw farm household pictures at meetings held by the Women's Institutes of Simcoe County alone. One very popular film has been "The Marketing of Live Stock," which shows the farmer what happens to cattle after it has been sold by him. Gardening films have introduced many new methods to vegetable producers. A number of films show how to take care of orchards and how to prevent the destruction of trees or fruit by blight or insects. A very valuable picture at the present time covers the subject of backyard gardening for city people.

Five films have been made of road-building and repair and several films cover the subject of "National Service on the Land." It is interesting to note that prints of these films have been loaned to the United States Government for similar recruiting work.

Ten thousand feet of film show the new farms, mines and other attractions in New Ontario for settlers. Returned soldiers who have taken up farming in New Ontario have the benefit of the entertainment of a moving picture show several times each week through the use of the interesting films which are supplied from the Government Bureau. The Whitby High School is teaching agriculture by means of the films made available by the Provincial Bureau, which has more than three hundred releases in its stock. Practically all of these films were prepared by the Pathescope with the co-operation of the Ontario Government. Many Canadian manufacturers are also sending their trailers out with projectors and films which show how various products are made and used.

The Ontario Government is also arranging for the use of dramatic, comic and scenic subjects to add an entertainment feature to its agricultural film shows, but these pictures will only be incidental to the main issue.

The Pathescope people at Toronto have established a model film factory at its new address. The company started out to supply moving picture projection machines and films to churches, schools and private homes. The machines and films were imported from France, but soon after the outbreak of war it was found impossible to procure further machines from France. Similar types of projectors made in the United States were imported.

RUSSELL TO OPEN CAMP THEATER.

William Russell is billed to appear at Camp Kearny to officiate at the opening of the camp's picture theater, the initial run of which will be a Russell feature. The camp has also invited Mr. Russell to bring with him a mascot which the camp will adopt.

A. S. Winterhoge, one of the old timers of the show business, who operated one of the first theaters in California, the first theater in San Jose, is once more back in the game, although not in the show end of the business. He is a traveling representative for the All Star Features Distributers' production "Birth," of the Eugenic Film Company, which is playing throughout Southern California and Arizona territory.

MacMahon Joins Educational Films

Has Been Appointed General Press Representative of Educational Film Corporation.

HENRY MACMAHON has been appointed general press representative of the Educational Film Corporation, the appointment to take effect on April 29. Mr. MacMahon is a pioneer in educational presswork. Back in the nineties he established the press department of the Brooklyn Institute of Arts and Sciences and reported the first local showing of Edison's kinetoscope, the predecessor of the modern motion picture machine. Some years later he managed for the Shuberts the nation-wide publicity campaign of Maeterlinck's "The Blue Bird," the stage play that enlisted the attention of educators and cultivated people generally. He was then engaged by J. J. McCarthy to handle the magazine publicity of "The Birth of a Nation."

Out of this interesting assignment grew many connections with the literary side of the films, and Mr. MacMahon has written much about the informative value of pictures and the possibilities of combining sound instruction with lively entertainment. President Earl B. Hammons, of the Educational Film Corporation, has offered every facility to Mr. MacMahon to popularize the knowledge of worth-while films both among the exhibitors and to the public generally, so that the appointment is in the nature of an unusual opportunity to resume a congenial field of work. Announcement of important expansions of Educational's activities will be made as soon as Mr. Hammons has closed several big negotiations which are now pending.

Harry David on Trip East

Associate Manager of San Francisco's California Theater Visiting Larger Cities.

SELECT headquarters in New York has had a welcome visitor during the week in the person of Harry David, associate manager and publicity director of the California theater, San Francisco, the beautiful house of which Eugene H. Roth is the managing director.

Manager David arrived in New York April 12 and proceeded to make himself at home at once in the office of General Manager Arthur S. Kane, who was expecting him, having been apprised of his coming by Select's San Francisco branch manager, Harry H. Hicks.

Mr. David has been making an extensive tour since leaving the California metropolis. On his way east he stopped at Denver, Chicago and Detroit, and visited the principal theaters in each of these cities. He has also seen all the fine houses in New York since his arrival here, and has announced his intention of visiting Philadelphia, Chicago and Los Angeles on his way home, his purpose being to get acquainted with the best motion picture houses in the United States, with a view to learning any new wrinkles they may have to offer in the way of house arrangements or presentation of subjects.

SPANUTH HAS NOVELTY TWO-REELERS.

Hans A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago, visited New York during the past week, bringing with him a novelty in the form of a two-reeler; something out of the ordinary, and designed to take the place of comedies or other short subjects.

Further announcement as to the nature of these subjects and method of release will be made shortly. It is expected one will be offered to exhibitors each month.

MARIE DRESSLER SIGNS CONTRACT WITH WORLD.

Marie Dressler, the noted comedienne, has just signed a long-term contract to produce a series of two-reel comedies for World Pictures. Miss Dressler will produce the comedies—which will be in two reels—with her own company, the Marie Dressler Corporation having just been incorporated for this purpose. Release dates for the first comedies in the series will be announced by the World within a short time.

Canadians Give Dinner to Richardson

Toronto Operators, Exhibitors and Exchangemen Entertain Projection Expert at Toronto—Will Smith Announces Overseas Service.

ALTHOUGH it had not been able to have an official dinner or banquet of any kind since the start of the war in 1914, Toronto Moving Picture Operators' Local No. 173 turned out more than 150 strong, with representatives of local exchanges and prominent local exhibitors, for the dinner at Young's Cafe on Wednesday evening, April 10, in honor of F. H. Richardson, of the projection department of the Moving Picture World. So interesting was the practical talk by Brother Richardson and the speeches of others that the gathering did not break up until 5 o'clock in the morning. At the end of the session the operators and others present freely voted that the game was worth the candle, almost literally speaking.

During the day Brother Richardson had been shown the sights of the "New York of Canada" and, in opening his address, he declared that he had been shown one arsenal, eleven military hospitals and one graveyard. Therefore, he figured that he would have to be very careful what he said. But when he got under way he roasted the operators, the exhibitors, then the exchange managers and even the theater architects—all for one purpose, namely, to improve the standard of moving picture presentation in the city of Toronto. During the course of his speech he paid one marked compliment to the manager and staff of the Regent Theater, Toronto. When he had visited this theater early in the evening he had found people standing four and five deep for a block waiting to gain admission. Upon entering, he noted that the picture was not being speeded in order to empty the house a little more quickly and projection conditions, generally, were good. "There is a real manager," said Mr. Richardson.

He impressed upon the operators the fact that they were handling films every day which were worth, on an average $125 per reel. The equipment in the projection room is worth $450 and every detail in the production of a picture was more or less costly. Yet the projectionist had it in his power to make or mar the whole picture and to throw the theater into disrepute. He went into various mechanical details and asked many pertinent questions. He declared that in 106 different addresses, he had been able to secure only six correct answers to a certain simple question and two of the correct solutions were provided in Vancouver, B. C.

Interesting exhibits which Brother Richardson presented were a sample of the new Hodkinson film, which is of special width, and Biograph's film No. 191, which was one of the first made by that company. The latter was considerably different from the present-day type of moving picture film.

Will C. Smith, general manager of the Nicholas Power Company, was also present. Mr. Smith was cheered when he announced that he had made all but final arrangements to enlist for special service with the United States Army in France. He expected to be overseas within a very few weeks.

In proposing the toast to "Our Brothers Overseas," James Simpson of Toronto, vice president of the Dominion Trades Congress, announced that forty members of Local 173 were in the Canadian Army and eight of the members had returned from overseas after doing their bit. He pointed out that, while many of the workers were serving the colors, it was the duty of organized labor in Canada to use every effort to improve working conditions throughout the country.

T. A. Stevenson, a prominent labor man of Toronto, followed this up by stating that since the election of the Canadian Union Government last December representatives of the workers had been called to a number of conferences of importance at Ottawa so that the voice of the workingman could be heard in various matters. He pointed out that such revelation had been made to the representatives of organized labor with regard to the war situation that he was more impressed than ever with the need for co-operation and united assistance of all in order to win the war.

"Bud" Lennon, Ontario manager for the Canadian Universal Film Company, spoke for the exchange managers. Mr. Lennon declared that he, alone with President Clair Hague of the Canadian Universal, had been given honorary membership cards in the I. A. T. S. E. as being two of the pioneer "Crank turners" of the moving picture business in Canada. He compared several conditions of the early days with those of the present.

W. Baillie, a Toronto exhibitor, who is president of the Moving Picture Exhibitors' Protective Association of Ontario, spoke in behalf of the exhibitors briefly. He declared he had just been doing a lot of hustling to gain a live membership for his association and that there were several important legal matters which required immediate adjustment. The association had these matters in hand and conditions would undoubtdly be improved. GLADISH.

Thanhouser to Resume Production

To Make Six Features a Year, Together with Propaganda and Program Pictures.

ACCORDING to rumors flying about in motion picture circles the Thanhouser Film Corporation will shortly resume active production at its studios in New Rochelle. Plans have been perfected, it is said, for the filming of six big super-features a year, which will be released through the Arrow Film Corporation, as well as a number of propaganda and program pictures.

W. E. Shallenberger, president of the Arrow Film Corporation, who is also treasurer and the active manager of the Thanhouser Film Corporation, was non-committal when asked about Thanhouser's future plans. He admitted it was probable the company would soon resume making pictures, but said he could not announce any definite plans at the present time.

Thanhouser has been out of the production field for some time. For a number of years it was one of the best known producing organizations in the world and some noteworthy pictures were filmed in its studios.

Unlike many other picture organizations Thanhouser temporarily discontinued producing with money in the bank. This has never been withdrawn, it is said, and will probably remain intact until the company launches its new activities.

The Thanhouser studios in New Rochelle were among the best equipped of their kind in the country. Many Eastern producers have tried to buy the studios, but the Thanhouser company has always retained them.

A few weeks ago the Thanhouser company held its annual meeting and elected Crawford Livingston president; Wilbert Shallenberger, vice president; A. E. Jones, secretary and W. E. Shallenberger, treasurer. The following were elected directors: Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. E. Shallenberger and Jessie Bishop.

Following this meeting it was announced that W. E. Shallenberger would take over the active management of the Thanhouser company and studios.

What Goes Into Making of Pictures

World Film Compiles Statistics as to Amount of Material That Goes Into Year's Program.

AN efficiency expert at the World studio at Fort Lee has compiled the following figures of the amount of material required that goes into the making of a year's program: To those who are not familiar with studio activities it may be of interest to know that in the past year, for the sets built for fifty-two pictures, it was necessary to use 1,500,000 feet of lumber, 12,000,000 nails, 100,000 screws, 5,000 locks, hinges and door knobs, 75,000 feet of wall paper, 1,500 gallons of paint, over 100,000 pieces of furniture and 300,000 props. There was consumed in lighting these sets 1,000,000 amperes of current, also 1,500,000 feet of film and a countless number of horses, cows, sheep, goats, birds, goldfish, dogs and oxen were employed. As for bears, snakes, raccoons, lions and elephants, the number of these animals used would equip the Barnum & Bailey Circus several times over.

MAX LEVENSON GETS BAY STATE APPOINTMENT.

Max L. Levenson, of the well-known firm of Levenson & Levenson of Boston, has been appointed Assistant Attorney-General of Massachusetts by Attorney-General Henry G. Attwill, and his appointment has already been confirmed by the Governor's Council.

Mr. Levenson has long been identified with the motion picture industry, both in a legal and business way. He and his brother, Joseph M. Levenson, have been personal counsel to Hiram Abrams and Walter E. Greene, the executives of the Famous Players-Lasky Corporation, for many years, as well as New England counsel for the Famous Players-Lasky Corporation. Mr. Levenson has also been counsel for and associated with the late Mitchel H. Mark and Moe Mark in all of their theatrical enterprises. He is also director and assistant treasurer of the Boston Photoplay Company, and director of the Metro Pictures Corporation of New England and the American Feature Film Company.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Manager-Director.

ARE you getting maximum co-operation from your local newspapers? If you are not, you have a matter before you which demands immediate attention. No exhibitor can afford to neglect the great assistance the newspapers in his town can and will give him, if properly handled. The exhibitor of the big motion picture theater can afford a publicity expert. Newspaper publicity is not a luxury, it is an investment. Some exhibitors feel satisfied with their showing when the papers give them a few lines announcing forthcoming attractions. This is not enough for the more progressive exhibitor.

If you are a small-town manager and cannot afford to engage an expert to take care of this end of your business, give it your own supervision at least. Do not put it up to the stenographer or the office boy to send out the customary announcement each week. Develop the acquaintanceships of every dramatic editor in your town. Become a personal friend. Be liberal with passes and extend every courtesy possible. When a critic roasts your show do not become indignant to the extent of writing him a letter "balling him out." On the other hand, should he give you an unusually nice notice, write him your appreciation. Tell him how encouraging his remarks are to you and that they act as an incentive for greater things. In other words, pat him on the back. It's human nature to like this sort of thing, and the fact that you took the pains to write him makes him feel that his work is taken seriously and he will then be glad to give you a stronger boost at the very next opportunity. Of course, there are some exceptions, but the general rules of human nature apply here as everywhere else.

The matter of getting free space in newspapers has become more difficult since the war news has crowded out other material, all of which makes it more imperative that exceptional care be exercised in this direction. An occasional luncheon with a representative of the press "to talk things over" is desirable. You must sell yourself and your theater to the newspaperman just as if you were a salesman selling him a typewriter. No matter how big an exhibitor you are, it is advisable to occasionally meet the dramatic editor in this way. Get his ideas and advice. Much may be impracticable but then again you get the outsider's view and very often ideas that prove a great help. The newspaperman is the medium between you and the public. The good critic knows your business of showmanship and can judge it from the viewpoint of your audience. While many reviewers place their own personal ideas above everything else, most of them review your activities from the viewpoint of the audience.

Never wait until the last minute to get your photographs and stories into the hands of the newspaperman. Get these to him well ahead of the time he makes up. Always send the material to the person who is in charge of the motion picture news of the paper. Get his name, develop his acquaintance and become familiar with his wants. After you have done this, provided you have no press agent of course, see that the right kind of matter is sent to him at the right time. It is only through personal contact that a genuine knowledge of his exact requirements can be had. Stories should be kept short, giving as many facts as possible. Photographs should be glossy prints; cuts or mats should be sent when they are preferable. Announcements should be double spaced, to allow room for editing. So much for the routine newspaper publicity.

Special publicity is more difficult to get, particularly dignified publicity. One good way to get the name of your theater in public print, is to establish it as a local institution as much as possible. Offer the use of your house to worthy causes. Red Cross, Liberty Loan and other benefits of patriotic or charitable nature are desirable. Some of the biggest stories the Strand Theater has ever received, were the rsults of allowing it to be used in such work. At this time it is your duty to put your theater at the disposal of patriotic movements as much as possible. From your personal point of view it is a patriotic duty, from the showmanship's angle, it is good business. The theater that can become established in any community as a local institution, a gathering place of the best classes in your locality, whether it be in order to see your show or in the morning when your house is idle, wins popularity. In this way we have brought to the Strand people who would never visit a picture theater. Once inside they are impressed with its appearance and later come to see just what kind of entertainment it offered here.

If you have an orchestra, go after the music editors of your city. Establish the name of your orchestra in your community. Mention it in your advertising and stories whenever possible. Invite the music critics. Go after them separate and apart from the dramatic critics. Break into the music departments of the newspapers. Even if you only have an organ, an occasional recital or special setting for a picture should be called to the attention of the music editors. In the case of a big special show hold an advance performance for the benefit of the press. Dignified publicity can be obtained without circus sensationalism. Primarily, of course, advertise.

Many Theater Combinations in Cleveland

Tendency Is for Successful Exhibitors to Take Over Two or Three Other Houses.

WITHIN the past year a remarkable situation has been developing in the picture industry of Northern Ohio, especially in Cleveland. This is the combining of theaters in groups of two, three or four, for purposes of economy. In all such cases, however, money changed hands, and it was not merely written agreements to operate together. In fact nearly every combine represented the sale of one or more theaters, or sale of part of the stock of the companies operating them.

When interviewed by the World man many of the heads of these combinations stated they were not brought about principally to fight film exchanges or other units of the industry, but rather by the ambitions of owners to have more than one theater, although it was admitted that experience so far has resulted in some cutting of expenses.

At present nearly fifty theaters in Cleveland are controlled in one way or another, these being owned in groups of two, three and four. These groups, however, do not work together, many of them being competitors. Nor has there been an organized method of bringing about this situation. The most successful owners just seemed to branch out buying or getting control of a theater here and there.

Several of these combinations transpired since January 1. They include those Cleveland houses in which Louis Zoffer is interested, the Alvin, Corona, Reel, Liberty and Gordon Square. Since January 1, the Corona and Reel, both downtown theaters, were acquired.

Another recent deal brought the Gaiety, Bronx and Wonderland, all within a block on East Ninth street, Cleveland, under the control of Max Lefkowich.

J. V. Wolcott, owner of the Princess, a downtown house in Cleveland, within the last month bought the Milo and the Iris, and in May will open a theater in Geneva.

April 1 Messrs. Schuman, Fine and Kramer, of Cleveland, who have operated the Dennison Square, bought the Yale and announced plans for building a new 1,000-seat house on Lorain street, near West Twenty-fifth.

Another combination which was brought about April 10 was that whereby Paul Gusdanovic and J. E. Surrell, owners of the Orpheum, a downtown house, Cleveland, bought the Savoy, in the East End.

Within a few weeks, the deal whereby Dave Adler and associates, who now own the Strand, take over the Fairyland, on West Twenty-fifth street, Cleveland, will no doubt be settled.

Last fall Frank Spoth and his partners bought the Park National and the Enjoyu and combined the interests of these two houses with their Mt. Lebanon.

Montgomery & Balke, by buying the Wade Park Orpheum combined the Camera and the Golden Eagle with it.

The Home and Crown are controlled by Ike Morris and Louis Wilk; the Angela, Erie and Avenue by Schwartz and Lustig; the Bijou, Dream and Crescent, by Flanigan, Nolan and Schwartzer; the Columbia and Boulevard by Sam Bullock; the Doan and Madison, by E. Mandelbaum; the Ezella and Sunbeam by Scoville and Essick; the Fountain by Messrs. Israel and Horwitz; the New Palace and Olympia by the Horwitz interests.

The Polcar interests operate the Lakeview, American and Empress. Among the first-run houses, the Mall and Alhambra are under joint management, while the Metropolitan, Knickerbocker and Lakewood are operated by the Atlas Amusement Co.

Besides the above mentioned combinations in many Ohio towns the same thing has been going on. Among these are Fremont, Elyria, Sandusky, Kenton, Wooster, Delphos, Cambridge, Martin's Ferry, Bellaire, Marietta, Bellefontaine, Akron and others.

Rambles 'Round Filmtown

With WALTER K. HILL.

FROM the Moving Picture World's report of the recent dinner given in honor of Edward Earl, of the Nicholas Power Co., we quote this reference to the skill and urbanity of G. W. Landon in his position as Steering Committee in charge of the immediate activities at the speakers' table:

"Mr. Landon made a distinct hit as toastmaster. The standing vote of thanks given him by the diners at the close of the speaking program was a well deserved tribute to one who had contributed so materially to the enjoyment of the evening." Pretty good for a press agent.

*

If the members of the Pleiades were all readers of the World there would be no expressions of surprise that G. Warren Landon had "made good" outside of club confines, for he has long been an active spirit in what we have reason to believe is a most interesting and intellectual circle. Members of the World staff who attended the Edward Earl dinner came back with an especially enthusiastic report of Mr. Landon's dexterity as ringmaster at the oral joust. In particular did they severally expatiate upon considerable he had to say about sleeping car reservations, and the Rambler determined to question Mr. Landon further upon this specific point of his general line of remarks.

*

"Judge Moore wrote the sleeping car material I used at the dinner," said Mr. Landon when interviewed. "He's a real judge, a Virginian, and lately was secretary of the American Pulp Manufacturers' Association. Likewise he was at one time president of the Pleiades Club, and the material I used appears in the club's year book for 1915-16. Judge Moore is an orator of splendid accomplishments, a writer of clever verse and prose, and is a noted wit. A personal acquaintance of President Wilson he has been a diligent worker and speech-maker in the interest of every patriotic movement in connection with the war, particularly in advancing the various Liberty Loans."

*

The opportunity to reproduce Judge Moore's contribution to the Pleiades Year Book, copyright waived through the courtesy of Mr. Landon, and with the consent of Judge Moore, will give readers of Rambles a chance to sample some of the good things that so pleased the friends of Edward Earl who assembled at the McAlpin dinner. Here she goes:

*

Ups and Downs.

(By Judge Charles F. Moore.)

There are many things I do not understand, which at the same time do not bother me; but I must confess that the information one gets from the average ticket agent at a railway station is not only confusing, but intensely irritating. To illustrate. I went into the Pennsylvania station in New York City to make a Pullman reservation to Washington, and this is what happened:

"Let me have sleeping accommodations on the midnight train to Washington," I said to the man at the window, who didn't seem at all concerned whether I took the trip or stayed home.

"For a single passenger?" he finally inquired.

"No," I replied, "I'm married, but I'm not taking anybody with me. A single shelf will answer."

"Upper or lower?" he asked.

"What's the difference?" I inquired.

"A difference of fifty cents," came the answer. "Our prices to Washington are $1.50 and $2.00."

"Then let me have the one that's lower," I said.

"You understand, of course," explained the agent, "the lower is higher than the upper. The higher price is for the lower berth. If you want it lower you'll have to go higher. We sell the upper lower than the lower because the upper is higher than the lower. It didn't use to be so, but we found everybody wanted the lower. In other words the higher the fewer."

"Why do they all prefer the lower?" I broke in.

"On account of its convenience," he replied. "Most persons don't like the upper, although its lower, on account of its being higher, and because when you occupy an upper you have to get up when you go to bed, and then get down when you get up. Now, if you don't care to get up to go to bed and to get down to get up, I would advise you to take a lower, although it's higher than the upper, for the reason, as I have stated, that the upper is lower than the lower because it is higher. You can have the lower if you'll pay higher; but if you're willing to go higher it will be lower."

When he got through elucidating I was seasick, and decided I wouldn't go at all if I could get out of it. Upon consulting my attorney I found I was not obliged to go; for, fortunately, I had bought a round trip ticket, which, he explained, was a contract under the terms of which the railroad company agreed to deliver me at the end of the journey right where I was before starting.

Inasmuch, he said, as I was already where I would be when properly returned the Supreme Court has repeatedly held that I would not have to go at all unless I wanted to. So I didn't go, which accounts for my being here; but I did buy an upper, not to use it, but to save fifty cents difference between the upper and lower.

—w s s—

No Friendly Son of German Freedom.

To get in shape for the big fight scene in which he takes part in "Treasure," Edith Storey's forthcoming Metro production, Lewis Willoughby, who plays the heavy, has been boxing every morning at Metro's west coast studios with Danny ("Kid") Hogan. Hogan is chief property-master and an ex-pugilist who in the days when he was fighting Joe Gans and other famous lightweights was known as "One Round" Hogan. He is still able to step some and has a prodigious wallop.

Willoughby is an Englishman, just arrived from Australia and making his debut, both in this country and on the screen, in Miss Storey's picture. He is an athlete, but feels the need of a little exercise after his long journey overseas.

In his first encounter with Hogan the actor caught Danny a stiff jolt on the jaw which ruffled the latter's feelings. Lowering his head he rushed in to mix it up, but suddenly stopped and pulled his punch.

"Gee," he exclaimed with a dawning grin, "I can't hit that guy!"

"Why not?" asked Director Frank Reicher, who was enjoying the bout as a spectator.

"Because he's one of the Allies!" rejoined Hogan, who is a son of Italy, despite the Celtic flavor of his nom de prize ring. He was born Daniel Bertona. The "Hogan" is a pugilistic camouflage.

How (Not) to Get Publicity.

(Pete Schmid in Progress-Advance.)

Always hold aloof from the editor of the M. P. Department. He's only a working man, and does not belong to your set.

Should you come upon him suddenly on the street always look the other way, or better still, adorn your lips with a haughty sneer, at the same time pointing your nose directly at the sky.

When he calls on you make him wait an hour, then escape by your back door and have the boy tell him you just stepped out. It will impress him with your importance.

By no means ever allow him to enter your theater by means of a courtesy pass. Make him pay. If he asks for a ticket for his wife tell him to buy.

When you send him press notices about a coming show have the stuff single spaced; this prevents editorial corrections and blue penciling, and insures its going in, in its entirety—in the waste basket.

Never send stories of less than five pages. There is nothing an editor likes to do more than blue pencil such a mass of words—if he has nothing else to do. Should there be anything else to keep him awake, paper used on such stories comes in handy for starting the fire.

Always send him photographs the day after he makes up his Sunday layout. This always makes him happy, for then he has a good excuse for throwing away the pictures.

Never allow any of your staff to treat him cordially. The dignity of the theater must be upheld. Of course, it is imperative that you never buy him a drink or a cigar; this breeds familiarity.

Never send him a mat or cut; this might prove of assistance to him and make his job of giving you space too easy.

Always write him stern letters criticizing his reviews of your shows. This will put him in his place and show him how much more you know about pictures than he does.

Never, in any case, write him any letters of encouragement or appreciation of his efforts, it would make him like you and your theater.

Never give him any ideas that would present a good feature for his paper and at the same time boost your business. He's paid to create his own ideas.

If you MUST advertise, take a three-line adv. using pica type only.

Never use Paramount or Artcraft trademark cuts, for that would tell the public that you are showing the best pictures made, and would crowd your theater so that the folks would have to wait in line to get in. Of course, it's always best to have half the house empty, so that any people who arrive in the middle of the show can be comfortably seated.

Above all things NEVER engage a press agent. He might tell untruths and would get the name of your house in the reading columns. This would set people talking about your theater!

—w s s—

Mixing Metaphors for Mary.

The spectator is held more by the playing of Mary Garden than by the story. She is a magnificent mirror for the moods of a passionate woman, and she plays on them till the result looks like music sounds. No other player in the picture is more than momentarily interesting, but they make a good chorus behind the soloist.—Moving Picture World.

—w s s—

Candidates for Interment.

The eighth carbon copy of a single spaced effusion from press agents.

Gustav von Seyffertitz, who plays "Uncle Sam" in the Fairbanks half-reel Liberty Loan film, "Swat the Kaiser."

"Prince of Pilsen" played at Shea's Buffalo Hippodrome as music for the tableau, "The Third Liberty Loan Girl."

Press agents who use UPPER CASE in mentioning plays and stars. This is a "repeater." It should be kept standing.

Windy City Hails Sour Bath.

Under heading of "Chicago's Vinegar Supply Periled by Goodwin's 'Jag' Absorber," the Journal of that fair city proceeds:

Vinegar is the best known ingredient possessing the quality of pickling. But now comes forward Nat C. Goodwin, night watchman of Broadway, with the discovery that vinegar can also "unpickle."

The merry Nat's wonderful discovery of an antidote for a pickled condition was divulged in New York in his suit for $13,000 against the Mirror Film Company for an alleged broken "movie" contract. The prescription caused keen interest among the managers of Chicago's sousatoriums.

"Mr. Goodwin would come home occasionally before 5 a. m. and I knowed he wanted his vinegar bath," testified John Cryan, his valet.

"Why the bitter penance?" quizzed a lawyer.

"Well, Mr. Goodwin would be kinda groggy, you see," replied the indiscreet valet, "and he said the vinegar bath would recuperate him."

Joseph Turek, manager of the Hotel Morrison baths, was excited over the news.

"If it's true he has discovered a panacea," he said, hopefully. "He is entitled to a Nobel prize. Odd, you think it to pickle a pickle? Not at all. What do we do now? Why, we give them an alcohol rub. No difference at all."

H. J. Gamet, manager of the Lynch baths, 5 North Clark street, studied the news as a botanist examining a strange plant.

"Wonderful—if true," he gasped. "We use the alcohol rub. But we're beginning to miss too many bottles of alcohol. Next time Nat Goodwin comes to town we'll have to find out how many quarts of vinegar go to a tub."

The clerk at the Palmer House baths misunderstood when asked about a cure for the pickled state.

"Send him over," he invited. "There's three more of 'em here now."

—w s s—

Somehow This Sounds Familiar.

"Some of the subtitles I see on the screen," says Tom Bret, the scenario editor, "reveal as much ignorance as one Patsy Donovan. Patsy had just been elected to the Board of Aldermen, and was determined that his friends and relatives should not regret it.

"At the very first meeting of the board one of the members said, 'Mr. Chairman, inasmuch as we all chew tobacco, I move that six cuspidors be installed in the Aldermanic Chamber.'

"Patsy was on his feet in an instant. 'And I move,' he shouted, 'that me brother, Mike, is one av them!' "

—w s s—

Heroes Are Born, Not Trained.

By Hanford C. Judson.

Sargeant William J. Moore has won a croix de guerre, French decoration of honor, for conspicuous courage in a battle with the Germans. They have found out in France that he is a bit more of a man than most. Well, he just happens to be. God decorated his soul when he was born and it comes natural to him to be brave and do brave things. They can train good soldiers to show all kinds of courage; but Willie Moore—I call him that, because five or six years ago when what I'm going to tell about him happened he was a red-headed youngster—didn't need to be trained. His is the kind of heart and hand that need no spur to do something spontaneously courageous. Even before this every-day bit of heroism that I'm speaking of, he had won a Carnegie silver medal for saving a life. That was when he was a mere boy—twelve years ago.

I didn't see this thing happen. It was just behind my back. Those who saw it watched it doubtless with an instant's apprehension—it was over in an instant—then they got Willie out to a surgeon. Most of those with backs turned never knew of it. No one said anything because they feared to frighten women who were present viewing a picture for the National Board of Censors, now called the National Board of Review. It was in a dark cubby-hole of a projection room on Fourteenth street, New York. Small and narrow; its projection booth, with open door, was at the back just beside the only entrance and exit. This was before there were adequate fire regulations.

Willie was at the machine. Several other employees of the company were present in charge of the showing. Somehow while Willie was turning the crank a coil of film fell out of someone's hands and spread itself out snake-like on the floor beside the machine and it happened that at that minute a spark of carbon, thrown out of the lamppost, fell right on the film.

When celluloid is exposed it burns fast—so fast that it gives a burst of the hottest kind of flame. There was probably enough celluloid in the booth to have filled the whole room with fire. If Willie had waited for someone else to do something, if he hadn't done the right thing fast enough to get ahead of that flame, it is probable that I would not be writing now. An instant is short, but the human mind can do some fast thinking in it. One can jerk his hand away from a snake-bite, and that implies a lot of quick recognition.

A man likes to have a hat or something to cover hot flame with. He is apt to look around for something. But Willie Moore had only his bare hands and he put them on to the job. Almost instantaneously he was down on that fire—and it was a real celluloid fire by the time he reached it. Celluloid burns slowly even under smothering hands before it is quite extinguished. He kept a cool head to begin with and endured bare hands on that hot flame till the job was done.

—w s s—

Rambles 'Round Filmtown

Cigarette Rescues Press Agent.

A cigarette thrown carelessly to the floor by Anders Randolf, one of the principal players in "Reclaimed," caused a near panic in the studio of Harry McRae Webster Productions, Inc., in Yonkers, during a recent rehearsal. But for the quick action of Niles Welch the incident might have resulted seriously for all concerned. As it is, Mabel Juliene Scott finds herself today minus a gown valued at $370, and her nerves considerably shattered.

The company had just assembled following the noon recess, and director, players and cameramen were giving their entire attention to the work of Miss Scott, who was enacting a scene in an elaborate restaurant setting. "Throw your cigarette to the floor!" shouted director Webster to Randolf. The actor did so instantly, and in less time than it takes to record the result Miss Scott's gown was ablaze.

Here We Have a Movie Fan.

Smokeless Mondays for Ambulance.

The male employees of Marcus Loew's theaters propose to refrain from smoking one day during the week, and donate the money that would have been expended to a fund with which an ambulance to be known as "Loew Theater Employees' Ambulance" will be maintained on the western fighting front. An appeal to all Loew employees has been issued and reads as follows:

"A committee representing the various employees of the theaters controlled by Marcus Loew have decided to donate an ambulance for special service abroad, and will be given in honor of our fellow employees who are in the service.

"In order to raise funds for the purchase of this ambulance it has been decided to inaugurate a "smokeless day" for the employees or any one connected in any way with Loew's theatrical enterprises.

"Commencing Monday, April 22, and every Monday thereafter, until further notice, every employee is requested to refrain from using tobacco in any form, and the money thus saved is to be given to the house manager, who will in turn forward same to a committee in charge to be deposited in a fund for this great cause.

"Your support is needed and requested. Whether your average daily expense for smokes is 5 cents or 50 cents is not the question; but, whatever it is, donate it to this good cause. Now, boys, let us all work hand in hand to make this a great big success. Show your true spirit; start on the 25th and keep it it up."

—w s s—

Announcing an Important Feature.

Just as soon as the matter of recompense can be adjusted this department will introduce a feature that will be appreciated by publicists—especially now that the baseball season is here upon us. Suffice it at present to say that the department will be styled:

First Aid to Press Agents.

We have the man and we have his picture. When we print his picture you will not care to know who the man is. He has a face so expressive that it speaks for itself. He is not a New York publicist. If he were we could not run, as we intend to, a Mail Order Correspondence Academy.—Advert.

—w s s—

It's All in the Last Sentence.

"The Whispering Chorus," which is an Artcraft picture, called all of the studio forces into play in the securing of research data concerning the staging of a murder trial, the scene of which is laid in Ohio some years ago.

The first difficult point came when it was necessary to arrange for the proper costuming of a police chief from the Buckeye city. The Lasky studios telegraphed to the chiefs of police in the leading cities of Ohio for information in this regard.

That matter settled other difficulties came up in connection with the accurate staging of the murder trial, which is one of the intense dramatic scenes in the production. "Get an Ohio judge to help us," was C. B. De Mille's order. Then the assistant directors and the scenario department and research workers got busy, scouring all Southern California for a former Ohio judge.

Former Judge Henry B. Parker from an Ohio court was prevailed upon to come out to the Lasky studio and supervise the staging of the trial. He informed the art directors as to the arrangement of the courtroom, and the wardrobe department as to costuming, thus guaranteeing that the details were technically correct. Any photoplay fans who were ever tried for murder in Ohio may now rest assured that they will observe in the films a trial which is staged correctly in every detail.

Another Cluck to Go with Muck.

An enemy alien, tried and convicted, is interned behind steel bars at Metro's West Coast studios in Hollywood, and the judge and jury in the case was Edith Storey. Miss Storey gave the prisoner thirty days in which to recant and learn to sing "The Star Spangled Banner." The Metro star would have insisted on a salute to the flag also, but the enemy alien happens to be a parrot, whose offense consisted in swearing in German.

The bird, which is a recent acquisition at the Metro studios, had a place in the sun until its disgrace. That is, its cage was hung in Miss Storey's dressing room, and she fed it the choicest seeds. Until one day the parrot said something. It was a twelve-cylinder word. Miss Storey listened, aghast.

The word began with "Verdammte." But that wasn't the half of it. Miss Storey reached for the cage and hauled it down. Then she held a drumhead court martial, and pronounced the following sentence:

"Polly, you are now a prisoner of war. You're to be put in a steel-barred cage until you learn how to sing "The Star Spangled Banner." Meanwhile, you're to have your feathers dyed red, white and blue. You're too noisy for the silent drama anyway."

Investigation revealed that the parrot before coming to Metro belonged to a German family, and was raised on a diet of noodles, weinerwurst, and Rhine wine.

—w s s—

As One Critic to Another.

Harriet Underhill, screen reviewer of the New York Tribune, admits that Haywood Broun, of the New York Tribune, is her favorite dramatic critic. Will Haywood Broun kindly give us the name of his favorite screen reviewer? It's a poor rule that doesn't work both ways.

—w s s—

Wouldn't Be Mrs. Powder-Her-Nose.

With an interpreter as first aid to cupid a Yaqui chieftain proposed by proxy to Anna Q. Nilsson, leading woman for the Metro star, Bert Lytell, when Lytell and his supporting company were at Arivaca, Ariz., recently. The players were on location when the chief, who was a daily spectator, became smitten with Miss Nilsson's blonde beauty.

The chief gloried in the name of Proud-of-His-Nose. He pestered Director Carewe to death, finally reaching Carewe's ear through a half-breed interpreter. The Yaqui swore that the pretty paleface, "with eyes like the stars," was the only woman he had ever loved. As an inducement he added that he had a thriving alfalfa ranch and owned twenty-two ponies.

"You tell Chief Proud-of-His-Nose that he's been drinking brandy, and had a pony too much," said Carewe to the interpreter. "Miss Nilsson won't be anybody's squaw. She's already wedded to her art, and is afraid of the Indian sign anyway."

—w s s—

Free and Unlimited Conage.

While the nation-wide beauty competitions of the Gaumont Company is being handled by a man named Bryan he is not the silver-tongued orator of that name who prophesied that in the event of a war with Germany a million men would volunteer over night.

But the Gaumont representative of this illustrious name states that the prophesy might better be applied to the number of men who are willing to volunteer their services in the selection of the hundreds of beautiful houris for Gaumont's forthcoming spectacular features.

"If there is a single—or married—man who doesn't envy me my job, or who hasn't volunteered to act as my assistant," says Mr. Bryan, "I have failed to meet him"!

Rambles 'Round Filmtown

Dear Rambler: I note it is now Margarita Fischer. Sort of turning things around and taking the Sea out of the Fish, eh? BLAIS.

Avoiding Spell of Germanism.

—w s s—

Rosemary Theby is going to compose a series of lectures, the subject being "Keep Away from the Movies," and which are intended to show young girls with film aspirations the dangers of leaving home to seek a career in screen art. Miss Theby is at present the leading lady of the Billy West King-Bee comedies, and has been a screen artist for the past five years. She is negotiating with a newspaper syndicate to release her stories.

Billy Sunday, Please Write.

—w s s—

E. Mason Hopper, Triangle director, and Larry Gardner, third baseman of the Boston Red Sox, years ago were mates on the same local baseball team. Larry harkened to the lure of the diamond and played in two world championship teams. Now Larry hunts up the pictures which are "Directed by E. Mason Hopper."

—w s s—

Something New In State Rights.

Olga Petrova has recently been the recipient of a unique honor bestowed upon her by several prominent society girls of Hagerstown, Md. Under the leadership of Julia Clagett fifty of the Southern city's prominent social leaders have formed an exclusive organization under the name of the "Petrova Club." It is planned to extend the activities of this new fraternity by establishing branches in all of the important cities of the United States, and steps toward this end have already been taken.

—w s s—

One night recently when the Publicity Department of The Whartons happened to be working overtime, a messenger boy remarked, when he received several telegrams with laconic instruction to "Charge 'em; Wharton account":

"I use to have some night calls where I could make money."

This gave an idea to the Publicity Department, which developed into the following story:

"One night recently a number of still photographs on the third episode of 'The Eagle's Eye' were lying on a desk in the outer office of The Whartons suite, when a messenger boy was waiting for some telegrams. He spent his waiting time glancing over the pictures. The messages were handed over, but the boy made no motions to leave.

"'Well, what's the matter?' he was asked.

"'I was just wondering if I would be lucky enough to be called sometime when that guy is here,' said the lad.

"He was pointing at a picture of King Baggot giving a messenger a dollar."

When this story was shown to the person who had called forth the remark from the messenger boy, it went rather sour. Either version is still deemed serviceable by the Wharton Publicity Department.

Likewise By This Department.

DEPARTMENT OF HEALTH
THE CITY OF NEW YORK

Apr 4 191 8

DEAR MADAM:—

On Apr. 3 1918 M. Clark

50 Central pk was reported to the Department of Health as having Mumps.

Do not allow this child to give the disease to other children. You are requested to keep in the house and away from other children until all swelling has disappeared.

No visit will be made by Department Doctor or Nurse unless you ask it.

Children suffering from this disease, the duration of which is about two weeks, cannot attend school until well.

When it is desired to have this child re-enter school present this card at the school.

CHAS. BARTELS, M. D.
Borough Chief.

[OVER]

370 W—1918 2-83-15 5000 C1

When Margurite Had Mumps.

One Never Knows One's Luck.

"Say, I've been on the staff of the Herkimer Herald for five years, and I've been reading the stuff you press agents have been handing out, and I've come to New York to show you fellows a few tricks. I've got the goods—I'm an honest-to-goodness press agent, and all I need is a chance to show you fellows that I'm there with the goods. There's a job here for me in New York. You give me a couple of names, and let me show you how good I am by getting up a story about 'em. I got this game down pat. I got a system."

The speaker in appearance radiated confidence as he spoke to the crowd in the publicity department of World Pictures.

"All I want is a chance," continued Herkimer Henry. "I got a system that you can't beat."

"All right, hop to it," said the World Pictures publicity manager. "Here is your 'chance.' Director Harley Knoles is taking a company to Bat Cave, North Carolina, to take exteriors for a picture to be called 'The Oldest Law.' Now put your system to work on that."

After a few moments of heavy thought, and fifteen minutes of wrestling with a typewriter, Henry turned in the following gem of purest ray serene:

"When Harley Knoles and his World Pictures company of thirteen left New York City on the thirteenth of the month for Bat Cave, North Carolina, to take exteriors for 'The Oldest Law' all sorts of dire things were predicted to happen to them.

"It was declared that the prominence of the figure '13' in their departure would have a grievous effect on the trip. As the figure showed up with increasing prominence the superstitious members of the company became highly aroused, and declared that the trip would settle once for all the question of whether or not the figure was really unlucky.

"The train on which they left New York was scheduled to depart at 11:05, but was held up eight minutes, thereby leaving at 11:13 on track number 13. The car they rode in was also numbered 13. When dining they were served by waiter number 13. After dinner Mr. Knoles, upon looking for his Pullman chair, found it to be number 13. One their arrival the baggage checked amounted to 13 pieces, but one of the trunks was missing.

"'What could you expect?' asked one member of the company. 'Thirteen is a hoodoo number, and that's why we lost the trunk.' But just at that moment the missing trunk was located in a second baggage wagon.

"Now every member of the World Pictures 'Oldest Law' company is firmly convinced that the number '13' is really a lucky number, and far from the unlucky number it has always been thought to be."

Smiling contentedly, Herkimer Henry proferred his 13 story to the publicity manager.

"Some story!" ejaculated Henry. "And some system, eh?"

The publicity manager read the story carefully.

"Some story, all right," he replied, "and some system. But I'm afraid there's no job for you in this office."

"W-w-why not?" gasped Henry.

"Your system's all wrong," was the reply. "You played an unlucky number. News is publicity here—straight news."

—w s s—

Three Kinds of Contributions.

The very essential, patriotic and good business contributions to the Third Liberty Loan.

The money saving, economical and handy method of contributing to Victory by purchasing Thrift and War Savings Stamps.

*

Then, too, there is the matter of contributing nifty verse, prose or piffle to Rambles. Slip the dope to

THE RAMBLER.

State Rights Department

Conducted by C. S. SEWELL

U. S. Exhibitors Secure "The Crucible of Life"

Authors Film Company's Production Based on Bartley Campbell's Play "Fairfax," to Be Distributed Through Foursquare.

FOLLOWING closely upon the announcement that the U. S. Exhibitors' Booking Corporation had secured from Bacon Backer Film Corporation their initial feature production "Men," founded on Edward Sheldon's powerful play of the same title, comes the further announcement that this company has also secured "The Crucible of Life" from Authors Film Company.

This production is a patriotic drama, in seven reels, dealing with society and the great war, and founded upon the stage success "Fairfax" by Bartley Campbell. It was produced under direction of Captain Harry Lambert. This picture is said to be a strong dramatic production and to possess an abundance of sentimental interest, the variety of dramatic possibilities covering a wide scope; there is the melodramatic and the straight dramatic, the social side and the merest touch of war. Grace Darmond and Jack Sherrill are the featured players, while Frank O'Connor, Winifred Harris and Edwin Fosberg are cast in prominent roles.

"The Crucible of Life" will be distributed in the same manner as "Men," that is, by Foursquare Pictures through their exchanges in principal cities of the United States, and Superfeatures, Limited, in Canada. Foreign distribution, outside of the Dominion of Canada will be handled by Robertson-Cole Company, whose chief offices are located in New York and London, with branches in Singapore, Calcutta, Sidney, and other large foreign cities.

Southwestern to Handle Foursquares.

With a view to enlarging its operations in Southwestern territory, a contract has been entered into by Foursquare Pictures and the Southwestern Film Corporation, by which the latter organization will distribute all of the Foursquare products in the states which it covers.

"Our arrangement with Messrs. F. M. Sanford and L. C. McHenry," said Treasurer Jacob Wildberg, of Foursquare, "is for the purpose of obtaining the utmost efficiency for our patrons. To secure such efficiency the element of distribution cost is an essential, and because of the admorable organization the Southwestern Film Corporation has effected and maintains it is possible to secure a higher degree of service for the exhibitor, and to provide him with photoplays on the commercial basis I regard as imperative for his needs.

"Operating cost is one of the fundamentals in the distribution of pictures which must have the closer attention—I believe—of those in the business who wish to see distribution placed upon a basis of lasting satisfaction. Therefore, whenever such an arrangement similar in advantage to that made with Southwestern can be made at few other points it will be brought about."

Ince to Make Five Petrova Pictures.

In accordance with contract recently entered into between Madame Petrova and Ralph Ince, referred to in our issue of April 20, by which Mr. Ince will devote his talents exclusively to Petrova productions, it is announced that he has obtained a release from the Advance Film Corporation with which he has been associated, and will make three productions for the Polish star in addition to "Tempered Steel," which is already complete, and "Patience Sparhawk," on which he is now working. This means that five of the eight pictures to be made under the present agreement between Madame Petrova and Frederick L. Collins will have been directed by Ralph Ince.

It is stated that Mr. Ince believes in many of the ideals that Madame Petrova has always stood for, such as, that pictures shall not only tell a story but consistently develop a character, giving much the same light and shade as the speaking stage affords; that they shall bring a message of feminism by having strong-charactered virile-minded, big-souled women for their heroines, and that every emotion expressed shall be clearly defined by the art of facial expression. The Petrova Pictures Company claim that the fact that the understanding by the public of the art of repression and the school of mental rather than purely physical acting is on the increase, is evidenced by the rapidly growing following which the Petrova pictures are building up throughout the country.

Katzenjammers in Camouflage Comedy.

The first of the International Film Service "Katzenjammer Kids" cartoons, released this week through the Educational Films Corporation of America, is said to be an unqualified success as a laugh provoker.

The title is "Vanity and Vengeance" and the action deals with a dog in a fox's skin, a cat in a muff, and the Katzenjammer family in church.

Unfortunately the fox's skin, which the Kids annexed to camouflage their dog, happened to be Mamma Katzenjammer's neckpiece, and the muff in which they hid the cat was Mamma's muff, and Mamma, being late for church and not as discerning as usual, placed the neckpiece and the muff in their customary positions without noticing the presence of the household pets. Apparently this particular dog and cat were not in the habit of attending church and a discordant note was in the atmosphere. The dog had been eyeing the cat with a not too friendly gaze, and when she lifted her voice in song it was too much to expect any self-respecting dog to stand, and a fight ensued. The congregation looked upon the dog as a wild animal and stampeded for the doors, windows and other means of egress, climbing over benches, on the roof, and even to the steeple's top, in their fright. The climax shows the Kids hiding under a seat, the organist playing a hymn and the Captain exercising his authority in time with the music.

War Subjects in Gaumont News No. 4.

Current issues of the Gaumont News and the Gaumont Graphic are fully up to the standard set by the first issues of these News reels. At this time, naturally, the greater part of each issue is devoted to wartime subjects, and in Gaument News No. 4 shipped to exchanges on April 16, at the time when the entire universe is watching with breathless interest the grapple between the Allied forces and the invading Huns, every subject relates to the war. There are shown in detail the biggest rifle range in the world, fitted with the latest equipment, where Uncle Sam's soldiers are becoming the most expert marksmen; a big sham battle, where the marines are given hard practice in almost actual warfare; aerial photography, by which submarines may be detected beneath the surface of the ocean; the visit of the Secertary of the Navy to the Great Lakes Naval Training Station, where more than 10,000 men are in readiness; and, among other timely scenes, the thrilling, death-defying aerial stunts performed by Lieutenant Flachaire, the famous French "Ace" who is aiding in the instruction of American aviators, which amazed official Washington.

The "News" is shipped every Tuesday morning and the "Graphic" every Friday morning, and exhibitors are enabled to show these reels as soon as received, without having to wait for a release date.

Scene from "Conquered Hearts" (Ivan).

Hiller & Wilk Make a Quick Sale.

When J. J. Goodstein, of the Keystone Distributing Company of Philadelphia, came to the office of Hiller & Wilk, Incorporated, in the Longacre Building, New York, recently to inquire for the rights to "Raffles, the Amateur Cracksman," for Colorado, Wyoming, Utah and New Mexico, he was informed that this territory was still available. Knowing the success that attended the exploitation of "Raffles, the Amateur Cracksman," in Southern New Jersey and Eastern Pennsylvania, he was anxious to secure another territory for simliar exploitation, but when he left their office had not definitely decided to take this territory. He returned to their office three hours later and when he asked if territory was still available he was surprised to be informed that during the three hours that he was away a sale had been consummated for the rights, contracts drawn and executed and the purchase price paid in cash. Before starting for Philadelphfia, Mr. Goodstein admitted that this was doing business fast.

Further details regarding this purchase and distribution plans for above mentioned territory will be announced later.

Advertising for "Satan's Pawn."

W. H. Productions Company are getting up for the use of exchanges handling the first Bessie Barriscale feature, "Satan's Pawn," an elaborate broadside of advertising matter, facsimiles being shown of the posters, lobby display, newspaper cuts and press stories.

Reports from exchanges announce that some of the leading theaters in the country have contracted for this picture.

"Hula Hula Dance" Chaplin Reissue.

Magnet Film Exchange, New York, announces that the first of the series of two-reel Charlie Chaplin reissues by W. H. Productions Company, entitled "The Hula Hula Dance," adapted from "His Prehistoric Past," will be released May 1. The advance bookings are said to be very encouraging.

The advertising matter on this comedy will be composed of a lobby display of photographs, and one, three and six sheet posters.

Steiner Complimented on Lithographs.

The line of lithographs issued in connection with the Jester Comedies has brought William Steiner many letters of congratulation for its quality and distinctiveness.

Many Newspapers to Publish Story of "Eagle's Eye"

NOVELIZATION OF FLYNN SERIAL TO BE RUN IN TWENTY INSTALMENTS IN SIXTY-SEVEN PROMINENT JOURNALS—ALSO TO APPEAR IN ANOTHER MONTHLY MAGAZINE.

A PUBLICITY campaign in connection with "The Eagle's Eye" has been inaugurated by The Whartons, which they announce will include the publication weekly of a page of reading matter and pictures in sixty-seven newspapers said to have an aggregate sworn circulation of nearly four million.

The newspapers which have already signed contracts are: New York American; Albany, N. Y., Telegram; Troy, N. Y., Observer; Atlanta, Constitution; Charlotte, News; Macon, Ga., News; Boston, American; Bridgeport, Herald; Buffalo, Express; Rochester, N. Y., Herald; Chicago, Examiner; Louisville, Courier-Journal; Springfield, O., News; Canton, O., Repository; Houston, Post; El Paso, Times; Austin, Tex., American; Denver, News; Colorado Springs, Evening Telegraph; Salt Lake City, Tribune; Lansing, State Jornal; Lincoln, State Journal; Los Angeles, Examiner; Minneapolis, Tribune; Sioux Falls, Press; Fargo, Forum; Philadelphia, Public Ledger; Washington, Times; Erie, Times; Wilmington, Del., Star; Pittsburgh, Press; Wheeling, News; San Francisco, Examiner; Boise, Capital News; Montreal, Standard; Winnipeg, Free Press; Hamilton, Spectator; Calgary, News Telegram; Quebec, Telegraph.

The campaign consists of the novelization of the picture, the newspapers having agreed to publish five thousand words a week, each article dealing with only one episode of the picture, the publication to occur for twenty consecutive weeks in the order in which the episodes are released.

Negotiations for fifty-three other territories not entirely covered by the sixty-seven papers already signed are pending and will be announced later. In most cases the Sunday editions will be used. In some instances other editions were selected as being more advantageous to exhibitors, and where the papers do not issue Sunday editions, the one with the largest home circulation was chosen. All installments will be run under the general caption "The Eagle's Eye" and each installment will be published under the sub-title covering the episode.

Publication will start in some of the papers the last week in April, and others will begin shortly after that. While the contracts do not specify any amount of advertising the newspapers must do, it is said that each individual paper has arranged an advertising campaign to call the attention of the public to the novelization, which will mean added benefit to exhibitors.

As previously announced the novelization of "The Eagle's Eye" is appearing in Photoplay Magazine, co-incident as near as possible for a monthly magazine to do so, with the release of the episodes. In addition, the same novelization will appear in "The Gentlewoman," a magazine having a large circulation in the United States and Canada; the installments being published one month later than in Photoplay, which should be of advantage to exhibitors not using first runs.

The negotiation for newspaper syndication is being handled by Allen Rock, of the Press Service Bureau, who early in the production of the picture received a number of requests from his clients for publication rights.

Scene from "The Handy Man" (King-Bee).

Keeney's Picture Shown at Sing Sing

"A Romance of the Underworld" Screened for Prisoners and Praised in Institution's Official Organ.

THE test of expert knowledge was applied to "A Romance of the Underworld" when that picture, the first production of the Frank A. Keeney Pictures Corporation, was shown recently at Sing Sing Prison before an audience composed of 1,050 inmates of that institution. The picture is an expose of the cocaine and opium traffic in Greater New York and it is doubtful if anywhere an equal number of persons so familiar with the conditions and types of character depicted in this photoplay could have been gotten together.

Evidence of appreciation of the faithful presentation of underworld conditions in the metropolis was furnished by the favorable comments and rapt attention throughout. No word of criticism was heard. Of a rather unusual character is a review of the picture, written by George Gordon Wade, a member of the Mutual Welfare League, composed of inmates of the institution, for the Star-Bulletin, the official organ of the league.

"The two greatest evils in the world today," declares Mr. Wade in his review, "are Prussian kultur and the 'dope' habit, and although the former sooner or later will be crushed, the latter will continue to wreck the minds and bodies of men and kill their souls, just so long as drugs can be obtained in an unlawful manner. The theme of 'A Romance of the Underworld' deals with the drug traffic in and about the Chinatown slums and portrays in a vivid manner the power of the ward 'Boss' that makes possible the existence of this horrible menace, so deadly to the moral atmosphere of any community."

The review reflects the evident admiration of the audience for the star, Catherine Calvert, by referring to her "charming personality, graceful movements and facial beauty" as convincing evidence that she will take her place "in the 'A' class of successful screen stars." It also pays high tribute to the work of Edwin Forsberg, "who plays O'Leary, the political leader, giving a true portrayal of the type that dominates the denizens of the underworld," and finds nothing but commendation for the rest of the all-star cast.

"I value this review," says Mr. Keeney, "possibly more highly than any other which could be written. If such an audience is not capable of passing judgment on a story of the underworld, no audience is."

W. H. Productions Will Reissue Chaplin Comedies

Series of Twenty, Single and Two-Reelers, Now Being Re-edited—Also Report Strong Demand for Harts and Keystones.

W. H. to Reissue Chaplin Comedies.

"WE are working on the principle of supply and demand," says an official of W. H. Productions Company. "The State Rights market from our standpoint is in a healthy condition. We find a demand for good subjects of one and two-reel lengths, and due to the increase in production cost of short subjects, it seems to be impossible for the majority of film producers to turn out the required subjects at a price within the means of the independent exchange man.

"W. H. Productions Company is in position to supply this demand because of the fact that the negative cost of our short subjects is reasonable, and we can sell the rights for various territories at a price assuring a fine profit to both exchange and the exhibitor. This is proven by the fact that we have disposed of the world rights to our Hart features, all but about ten per cent. of the country on our twenty-eight Keystones, and the series of two-reel Shorty Hamiltons are being sold in record-breaking time.

"We have now also decided to release to the State Right market a series of twenty single and two-reel Charlie Chaplins, all being re-edited and the price exceptionally low.

"Our first Bessie Barriscale feature, 'Satan's Pawn,' is being taken up quickly, and we are now working on the second feature with this star."

Gertrude McCoy in Piedmont Film.

For a photodrama that will appeal to the masses it is said that the Piedmont Pictures Corporation's special feature "His Daughter Pays" fills the bill. This picture is an adaptation of the stage play "La Bacarrat," by Frederick H. James, and that it contains all the elements that go to the making of a photodrama of universal appeal, that is thrills, an interesting story, plenty of suspense, good acting, together with being well produced and containing many elaborate scenes. This, the producers say, is the general opinion of those who have seen it, including many state rights buyers and others competent to judge the merits of a motion picture, and it is claimed to be a feature production that will meet with the approval of the "fans" and furnish exhibitors with an attraction that will make itself felt at the box office.

"His Daughter Pays" stars Gertrude McCoy, an actress of ability and one who has a large box office following, being well known and liked by many theatergoers who have seen her in Edison productions and special features. Her name should prove an asset in advertising and publicity campaigns in connection with the picture. In addition it is said that there are many other features that can be played up by the live-wire exhibitors.

Sales of the Week

Activities in the State Rights Market During the Past Seven Days.

W. H. PRODUCTIONS COMPANY announce the sale of "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," and "The Hell-Hound of Alaska" to Mammoth Pictures, Incorporated, 729 Seventh avenue, New York, for northern New Jersey.

* * *

Rights to "Satan's Pawn" and the series of sixteen two-reel Shorty Hamilton's, as well as twenty Charlie Chaplin reissues, have been sold by W. H. Productions to Globe Feature Film Corporation, Boston, Massachusetts, for the entire New England States.

* * *

Standard Film Company, Cleveland, Ohio, has secured from W. H. Productions Company the rights to sixteen Shorty Hamilton two-reel reissues for Ohio and Kentucky.

* * *

Ivan Film Productions announce the sale of "One Law for Both" to Foursquare Pictures, 73 Walton street, Atlanta, for North Carolina, South Carolina, Georgia, Florida, and Alabama, and to Foursquare Pictures, Minneapolis, Minn., for northern Wisconsin, Minnesota, North and South Dakota.

* * *

Superfeatures, Limited, 59 Victoria street, Toronto, have secured from Ivan Film Productions, Inc., the rights for Canada to "One Law for Both," "Married in Name Only," and "Sins of Ambition."

* * *

Educational Films Corporation of America has disposed of the following rights on the Katzenjammer Kids and Happy Hooligan Cartoon series; for Minnesota, Wisconsin, North and South Dakota to Educational Film Company, Minneapolis; for California, Arizona, and Nevada to Consolidated Film Corporation, San Francisco; for Oregon, Washington, and Montana to Northwestern Consolidated Film Company, Seattle; for Pennsylvania to Electric Theater Supply Company, Philadelphia, and for New England to Federal Feature Film Company, Boston.

* * *

Ernest Shipman announces the sale of rights for the series of Shorty Hamilton features which he is handling to R. M. Savini, Atlanta, for the Southern states; to H. V. Hodupp, Indianapolis, Ind., for the state of Kansas, and to All-Star Feature Distributors, Incorporated, San Francisco, for Pacific Coast territory.

Outing-Chesters Prove Popular.

Jesse J. Goldburg announces that he is daily in receipt of telegrams and letters from exhibitors throughout the United States booking the entire series of Outing-Chester travel-scenics one each week, which he is distributing. He states that a total of one hundred and seven letters and telegrams have been received covering every state in the Union, and accounts for this by what is claimed to be the unusual character of the releases and the verdict of trade critics as to their entertaining and instructive character.

While the general trend of the communications indicate that single-reel travels or scenics are largely used as fillers, Mr. Goldburg in all contracts specifies that the Outing-Chester series must be featured as an independent attraction, and not used merely to consume twelve to fifteen minutes of an exhibitor's program. It is stated in this connection that several releasing concerns endeavored to secure the series, but as they were not willing to agree to exploit the series independent of any other attraction they handle, Mr. Goldburg determined to continue to exploit them on a state rights basis, and where the desired medium of distribution is not found in any particular territory to fill the wants of exhibitors direct.

"Mickey" The Result Of Fine Direction

The Best Work of Five Experts Represented in Western Import Company's Production.

A REPRESENTATIVE of the Western Import Company, in speaking of conditions, stated:

"There seems to be an opinion among many who are closely connected with the film industry that it has attained its maximum limitations in the sense of expansion and innovation. In former periods progress and improvement went by rapid jumps and bounds and decisions required quick-fire judgment because delay in consideration of propositions often proved fatal.

"Instead of the industry reaching the 'bumper' end of the line of progress, it has reached in reality a junction of ingenuity. This is the era of finesse, and evidence of this deep finesse, such as Griffith, Ince and others have shown, is again brought forth by Mack Sennett in his new comedy drama 'Mickey.' This production displays Mr. Sennett's new form of technique. In substance, this new form is that of the modern trend—quick action filled with value and composed of all essentials.

"Mr. Sennett, after giving the story of 'Mickey' the most careful treatment, became convinced that it was possessed of five important parts: humor, pathos, thrills, adventure and 'heart.' He then surrounded himself with a capable corps of directors, each a leader of his particular field from the above angles. He caused the production to be constructed from five different viewpoints and then personally supervised its final preparation, using such parts from each director as were most fitting to make 'Mickey' the greatest as well as the first of all comedy dramas constructed under this new form. He further believes that it will be the epic of this particular type for a long time to come."

"Mickey" will soon be released by the Western Import Company.

Scene from "Mickey" (Western Import).

Francis Ford to Make Short Subjects.

In addition to the feature program which has been laid out for Fordart Films, work on which is to be commenced at the new studios in Los Angeles within a short time, Francis Ford, the director-general, also has planned to make one and two-reel subjects in series of six.

These short pictures are destined to create a sensation when shown to the public. They are complete stories, and are said to be an innovation for this character of releases, and to be entirely different from the short pictures which have been produced in the past.

Edna Emerson, Featured in Francis Ford Productions.

Announcement will shortly be made regarding the first series of six and the manner in which they will be released to exhibitors.

M. C. Hughes Now With Foursquare.

Foursquare Pictures have just contracted with M. C. Hughes to take complete charge of its Buffalo and Pittsburgh exchanges. Mr. Hughes, though one of the youngest managers in the business, is also one of the most active and successful. A college graduate, he brings to his aid the essentials of a charming personality and a persuasiveness which is one of the chief factors in selling.

In addition Mr. Hughes is an executive of proven ability—as his record as manager of the Metro Film Service, of Canada, has demonstrated. His association with the Foursquare exchanges is one in which he participates in the profits, and he may be counted upon to consider the needs of his patrons to the extent of keeping them permanently on the books of this organization.

Goldburg Moves to Larger Quarters.

After May 1, 1918, Jesse J. Goldburg, state rights and special exploitation representative of motion picture attractions, will move his offices from the Times Building, New York, to 120 West 41st street.

This removal is occasioned because of increased business, and in his new offices, which are larger and more commodious than those occupied by him in the Times Building, Mr. Goldburg will have a perfectly equipped projection room for the viewing of attractions which he is handling.

"The Wrong Flat" Shown to Exhibitors.

"The Wrong Flat," the May release of the Jester Comedies, featuring Twede-Dan, was given a screening to a gathering of New York exhibitors several days ago, and it is stated that the consensus of opinion was "The Wrong Flat" is the best of the Jester Comedies so far released.

Petrova Representatives Complete Tour of Exchanges

Herbert Lubin and Bert Ennis Made Flying Trip in Interest of Polish Star's Productions—Visited Principal Cities in United States.

HERBERT LUBIN, personal representative of Madame Olga Petrova and a representative of the firm of General Enterprises, Inc., together with Bert Ennis, director of publicity for the Petrova Picture Company, returned to New York on Monday following a flying trip which embraced the principal points of the United States.

Messrs. Lubin and Ennis paid a visit to each office of the First National Exhibitors' Circuit, which is distributing the special productions featuring Madame Olga Petrova made under the auspices of her own personal production organization. During the tour arrangements were completed with each one of the exchanges whereby a new scheme of exploitation is to be worked out commencing with the fourth Petrova feature, "Patience Sparhawk." It is planned to apply a considerable amount of intensive publicity covering each picture in the various localities embraced by the exchanges.

Tentative plans were also laid with the representatives of the First National Exhibitors' Circuit and the various newspapers throughout the United States looking toward a personal tour by Madame Olga Petrova to be made during the near future. She will probably appear in leading photoplay houses of the country for the purpose of aiding the present drive now in effect for the sale of War Saving Stamps.

Messrs. Lubin and Ennis report that the franchise holders of the First National Exhibitors' Circuit were enthusiastic regarding the personal appearance of Madame Petrova in their respective territories and the utmost co-operation will be forthcoming from the different exchanges in the carrying out of this scheme.

Thus far but three of the new special productions in which this star has appeared have been released from coast to coast, and it is said that "Daughter of Destiny," the initial release, has more than lived up to the expectations of the Petrova Picture Company and the franchise holders of the circuit, while "The Light Within," the second production, has also met with the approval of those exhibitors who have played the picture, and the box-office results on these two pictures have more than justified the expectations of all concerned.

It is believed by Madame Petrova's representatives that the arrangements consummated during their recent tour will result in bringing the producer and exhibitor more closely together, as special pains were taken to ascertain the type of picture most in demand by the picture showmen, as well as the exact wants of the exhibitor relative to the proper exploitation materials needed to best advertise Petrova Productions.

Steiner Talks of Jesters

Says Exchanges Are Sending In Optimistic Reports and Ordering Additional Prints.

"TO make comedies is one thing; but to make comedies that will command a ready market is entirely a different matter," said William Steiner, of the Jester Comedy Company. "When I decided to go in for comedies, I realized the woods were full of them, and they were being ground out in bunches every day. It seemed that everyone in the manufacturing end was making comedies, and with this in mind, I knew that I had a hard road to travel but that did not deter me from going ahead, as I felt sure of Twede-Dan, as a drawing power and had secured stories that would meet with the approval of the fans. That I was right in my judgment, can be proven by the way the Jester Comedies have been received.

"The exchanges, which include the Photo Drama Company of New York City, N. Y.; the Masterpiece Film attractions of Philadelphia, the United Business Association of Penn., of Cleveland, the State Film Company of Detroit, the Unity Photoplays Company of Chicago, the Standard Film Corporation of Minneapolis, the Standard Film Corporation of Omaha, the Standard Film Corporation of St. Louis, the Standard Film Corporation of Kansas City, the Swanson-Nolan Supply Company of Denver, the Western Feature Film Company of San Francisco, R. M. Savini of Atlanta, the Eltabran Film Company of Charlotte, the Foursquare Pictures, Inc., of Dallas, the Foursquare Pictures, Inc., of New Orleans, and the R. D. Marson Attractions Company of Boston have sent in the most optimistic reports, and in many of the territories have ordered extra prints to meet the demand."

"The Recruit," the first release, went over with a rush, and business increased in leaps and bounds with each release. The fourth release, "The Wrong Flat," which goes out in May, gives promise of breaking all records so far achieved.

"Yes, I am more than satisfied," contiued Mr. Steiner, "with my venture into the comedy field. Whether I will go in again for the feature dramas is hard to say at this time, but one can never tell what the morrow will bring forth. At present, all my time is devoted to the Jester Comedies, and between the studio and the business end, I have my hands full."

Petrova Declared "Best Dressed Woman."

After a long and careful study of the leading personages of the theatrical and screen world, the Women's Institute of Domestic Arts and Science of Scranton, Pennsylvania, have conferred on Madame Olga Petrova the appellation "The Best Dressed Woman in America"; this decision, it is said, was reached only after several conferences between the creators and leaders of fashion for this country.

It is also announced that several exclusive photographs of Madame Petrova will be used to illustrate a book entitled "The Secrets of Distinctive Dress," by Mary Brooks Pickens, an authority on matters of this kind. This work deals with style, design and color harmonies of clothes, together with the principles underlying the development of social ease, beauty and personal charm, and it is used in connection with courses of study laid out by the Institute. Madame Petrova will contribute a preface to the above volume, dealing with the selection of gowns for use by women of the picture world.

William Lampe in "Moral Suicide."

William Lampe, who plays the role of Dr. George Daniels in Graphics' latest production, "Moral Suicide," has had a stage experience of twenty-one years. His work, though mainly dramatic, has at times called for comedy roles. Under the direction of the Frohmans he appeared with Nat Goodwin; with James K. Hackett in "Don Caesar's Return" and "The Crisis"; with Wilton Lackaye in "The Law and the Man"; with Henrietta Crossman in "The Real Thing"; with William Collier in "Take My Advice"; with Hilda Spong in "The Firm of Cunningham"; with Blanche Bates in "Madame Butterfly." For three years he played the part of Tilford Wheeler in "The County Chairman." Other roles he has played include Lem Sanderson in "Way Down East," the stellar role in "Mrs. Temple's Telegram" and a leading part with Cyril Scott in "The Prince Chap." For many years he starred in his own sketch "One Flight Up." In "Moral Suicide" he is said to have portrayed a difficult role in an excellent manner.

Gertrude McCoy in "His Daughter Pays" (Peidmont).

Key Speaks About Foursquare Quality

Also Reviews Achievement of This Organization During Its First Year, Which Will End Shortly.

IN speaking of their first anniversary, which is fast approaching, P. V. R. Key, an official of Foursquare Pictures, called attention to the fact that optimism based upon a foundation of stability is one of the attributes of that organization, and that when conditions in the motion picture field looked the most gloomy, Foursquare held to the belief that all would be well before a great while.

Mr. Key further stated: "The effort to attain a quality standard, which George Backer insisted should be the ultimate achievement, is being insisted upon, and it is gratifying to have exhibitors express their opinion as to the value of the new Foursquare photoplays and the service rendered.

"Jacob Wildberg and George Backer have insisted upon the acceptance of only those photoplays which would please to an unusual degree, and have held that the secret of success meant the securing of a superior article of merchandise, and selling it at a fair price. With such pictures as 'The Cast-Off,' 'The Bar Sinister,' and 'One Hour,' and the U. S. Exhibitor's productions, 'The Zeppelin's Last Raid,' 'Those Who Pay,' 'The Belgian,' and 'Just a Woman,' and the Wharton serial, 'The Eagle's Eye,' Foursquare would appear to be working in the direction of its quality standard.

"But Mr. Backer and Mr. Wildberg have arranged for other correspondingly fine product for distribution, and when these pictures reach the exhibitors there will be evidence that the quality idea is the only one which may be counted on to last."

Arthur F. Beck to Visit Cropper.

Arthur F. Beck, president of the Sterling Pictures Corporation, will leave for Chicago Wednesday to confer with R. C. Cropper, western district manager of the Sterling Pictures Corporation.

Mr. Beck will arrange with Mr. Cropper to handle the new "de luxe" features to be released under the "Sterling System."

H. R. Ebenstein, manager of sales, is now on his way to the coast, screening "The Hypocrites" and "The Natural Law" for independent exchangemen in the important film centres he is visiting.

Ernest Shipman's Activities.

Announcement is made by Ernest Shipman that he has just closed a contract to handle the Josh Binney two-reel comedies, which will be handled on a state rights basis. The first four are already finished, and others are in the course of preparation. A further account of this transaction will be found on another page of this issue.

Mr. Shipman has also made arrangements to release on state rights basis the six and seven-reel feature productions being made by the Titan Feature Photoplay Company, of Spokane, Washington.

He also reports gratifying success in disposing of rights to the Shorty Hamilton series of features, and states that the third picture, "The Rangers," is now complete. W. H. Clifford, of the W. H. Clifford Photoplays, which is producing this series, is expected to reach New York within the next few days, when he will inaugurate an intensive drive in connection with these subjects.

Shipman to Handle "Berlin via America."

"Berlin via America," the first Fordart Production, in which Francis Ford and Edna Emerson are starred, will be released on the state rights basis, as announced. Mr. Ford has selected Mr. Ernest Shipman, 17 West 44th street, as sales agent for the handling of this production. He is said to have a number of buyers interested in "Berlin via America" and expects to close out several territories within a short time.

Billy West Writes a Scenario.

Billie West, star of King-Bee Comedies, announces that a comedy written by himself is soon to be produced by the King-Bee Films Corp. It will be titled "The King of Volcano" and it is said that Billy will have a hot time from start to finish, and that in addition forty pretty girls will be specially engaged for this production, which will be in two reels, and ready for release within a short time.

Heavy Booking of Hart Reissues.

Magnet Film exchange reports that bookings on the "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," and "The Hell Hound of Alaska" have exceeded expectations, and that several of the most representative houses in New York territory have booked these features.

"Big Bill" Contemplates Another Trip.

William Steiner, of the Jester Comedy Company, is contemplating making another tour of the country on behalf of his Jester comedies featuring Twede-Dan, the "International Mirth-Maker."

Cole Placing Jesters in Jersey.

Henry Cole, the well-known Bronx exhibitor, is now engaged in placing Jester Comedies with exhibitors in northern New Jersey.

Madge Kennedy Making "The Fair Pretender"

CLOSE on her marked success in "The Danger Game" Goldwyn announces Madge Kennedy in "The Fair Pretender," by Florence C. Bolles, to be released May 19. The high praise from critics, exhibitors and the public evoked by the former vehicle cannot fail to help make the latter photoplay a success. Steadily Madge Kennedy has advanced in favor. Indeed, with the strongest assets a player in the silent drama can have—namely, wonderful eyes and a compelling smile—she relies as much on the technique of an actress as if she were not endowed with these rare gifts of attraction.

As "The Fair Pretender," she has every opportunity to employ her eyes and her smile and her technique. For the play is one of constant movement and her part of Sylvia Maynard is distinctly an acting one.

Throughout the play Madge Kennedy wends here way, a charming figure, bowed down with mock grief, reviving under the spell of her sweetheart's lovemaking and, in the end, proving her interest, womanhood and heroism.

To Issue Pathe Scenic Fortnightly.

Beginning May 12 the Pathe colored scenics and travelogues, which have artistically rounded out the programs of exhibitors all over the United States, will be released every other week instead of weekly. The exquisitely colored scenics and travelogues are in such demand that a large number of new ones are now in process of completion. The decision to issue them every other week is to afford exhibitors an opportunity of using both scenics and the "Britain's Bulwarks" war series.

Bairnsfather's Cartoons Make a Hit.

The most lucrative one-reel subjects ever put on the British market have been Captain Bruce Bairnsfather's film cartoons. With an eye for the humorous amid the bloody strife on the Western front the artist created a couple of delightful characters—Ole Bill and Alf. These two have created more genuine amusement than any other characters evolved from the titanic struggle. As drawings the artist's work first appeared in The Bystander, and created a record for popularity.

The appearance of the film cartoons was the signal for an unprecedented rush of business. One London contract alone was for $16,000, and the provincial bookings were proportionately good. Where Great Britain did so well there is abundant opportunity in the United States to do better. The Cartoon Film Company, Ltd., 76 and 78 Wardour street, London, England, are prepared to sell the exclusive United States rights.

Scene from "De Luxe Annie" (Select).

Manufacturers' Advance Notes

Fox's "The Caillaux Case" Delayed for Developments

THE temporary withholding from release of William Fox's historical film-drama, "The Caillaux Case," to await publication of recent disclosures made by Bolo Pasha to the French Government is announced as the most striking instance in screen history of a picture play following hard on the heels of current events.

The picture was completed, and was ready for the public. All the leading characters had been disposed of not only in the play, but in real life. Bolo Pasha had been condemned to death for treason. Joseph Caillaux, once Premier of France, had been imprisoned on a similar charge. Mme. Caillaux had been disgraced in the eyes of her countrymen. Every sensation in the principals' highly sensational careers had been recorded. It seemed that the whole story had been told. Then came Bolo's sudden revelations, which now promise to add new chapters, involve other prominent figures, and make the picture more far-reaching than was at first expected.

Commenting on the situation last week, Mr. Fox declared:

"We have determined to give the story complete not only as a bigger and better picture, but because we want it to be a patriotic warning to any who would put other interests before love of country. Fact is a hundred times more impressive than fiction, and here is a group of persons who astounded two continents with their attempts—and their tragic failure—to betray the Allies to the Germans. It matters not whom Bolo may involve either in France, England, or America; we shall not hesitate to film his story to the end. 'The Caillaux Case' on the screen will be the Caillaux case in reality—the most notorious international intrigue of modern times."

The three chief figures in the picture are announced to be Mme. Caillaux, Joseph Caillaux, and Bolo Pasha. The drama, in order to reveal the ruthless ambition of Mme. Caillaux, shows that she forsook her first husband and ruined his life in order to make a brilliant marriage with Caillaux, then Minister of Finance. When Gaston Calmette, famous editor of the Paris Figaro, implicated Caillaux in dishonorable public acts, Mme. Caillaux took Calmette's life, was acquitted of murder, and she and her husband continued in their ambitious course.

When war broke out, so the film story shows, Caillaux became active among the pacifists and "defeatists," extending his machinations not only throughout France, but to Italy and America. Through Count Von Bernstorff huge sums of money were sent from Berlin to finance pro-German propaganda, which was spread by agencies closely associated with Caillaux. Bolo Pasha was one of the ringleaders in this intrigue, and the reward to the Caillauxs for their efforts to bring about a German peace was to be supreme power in a Prussianized France.

The United States Government unearthed in America a mass of evidence that completely defeated this plot, and sent the conspirators to punishment.

Rolinda Bainbridge Again with Brabin.

Nine years ago Charles J. Brabin was a leading man with the Edison Company, and Rolinda Bainbridge was his leading woman in one-reel comedy pictures. Today Brabin is directing his former leading woman. In casting "The Heart of a Butterfly," an original story by Katharine Kavanaugh, Brabin decided that the ideal person to play Mrs. Ames in this picture starring Francis X. Bushman and Beverly Bayne was Rolinda Bainbridge. The first thing that Miss Bainbridge asked the director when assigned the part was whether there were any risks to be taken in the role.

"I always associate Charlie Brabin with risks," said Miss Bainbridge between scenes the other day. "In the old days with Edison he was the man who took all the risks. Whether he was playing the hero or villain it made no difference. As his leading woman I naturally had to work with him in many of the stunts done for comedy pictures, and we had plenty of thrilling escapes."

Ebony Releases "The Porters."

"The Porters," the third of the series of Ebony comedies, released this week by General Film Company, is said to be alive with the quaintest of screen humor. Sufficient punch and action to make a two-reel slapstick comedy are crowded into one reel by the capable company of negro players. The innovation of real blackface on the screen has met with the general approval of exhibitors, General Film says. Following "The Porters," General Film, will release "A Milk-Fed Hero," a fast-stepping farce comedy.

Carey Plays "The Three Bad Men."

Harry Carey has commenced work under the direction of Jack Ford in a new epic of the desert, which the author calls "The Three Bad Men." Eugene B. Lewis wrote the scenario fro man original story told by Ford and Carey.

Some Facts About Hal Cooley.

Hal Cooley, Universal juvenile, was born in Brooklyn twenty-three years ago. He has been on the Universal lot for nearly four years and during that time has appeared in many photodramas in various types.

Previous to his appearance on the screen Mr. Cooley was an actor on the legitimate stage. He played in "Man from Mexico," and "Kingdom of Hearts Content," as well as several short sketches.

Before signing with the Universal, Cooley appeared with Selig, Thomas H. Ince, American and the Mutual motion picture companies. He is now playing the juvenile lead in "The Bull's Eye," a multi-reel serial being directed by James W. Horne.

Mr. Cooley is six feet tall, has brown hair and gray eyes, and weighs 169 pounds. His favorite sports are baseball and football.

Gerard Film to Have Spectacular Showing at Strand

ACCORDING to reports filed by Carney Wilson, the energetic sales manager of the First National Exchange, Inc., of New York, "My Four Years in Germany" shattered some records that were considered impregnable during the week of April 15.

To begin with, an arrangement concluded with Moe Mark, Max Spiegel and Harold Edel sets a wholly new precedent in the American field of motion picture exhibition. This is nothing less than the decision of the Strand executives to show "My Four Years in Germany" for the week of April 28, coincident with its run at the Knickerbocker theater.

During the four years that it has been operated the Strand has exhibited one feature picture each week, or a total of some two hundred and ten productions. Not one picture out of the entire number was ever before shown in another Broadway theater before being booked at the Strand. When this fact is properly taken into consideration one gets some idea of the remarkable compliment that has been paid Ambassador Gerard's screen story. Moe Mark, who was chiefly instrumental in arranging the deal with the sales manager of the First National exchange, when asked his motive for his unprecedented move, said:

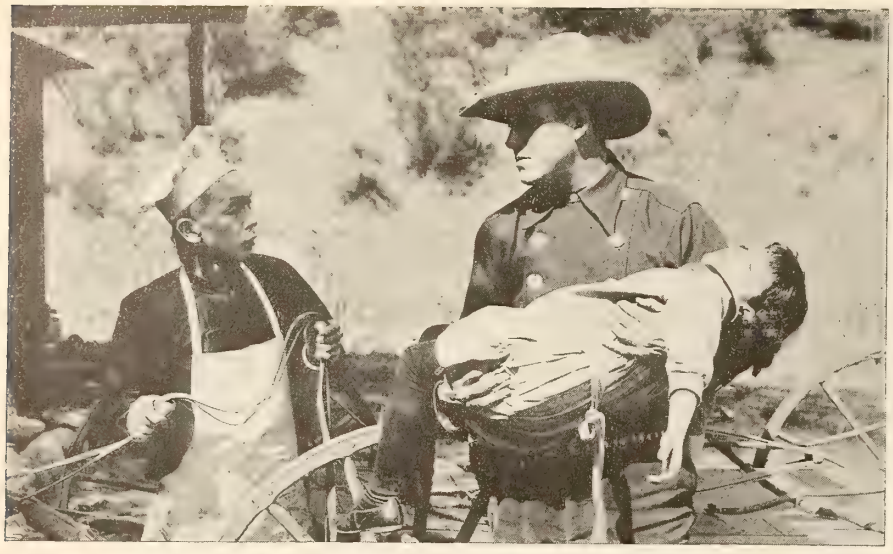
"At this tremendous crisis, when civilization is threatened by the most arrogant and cruel military power the world has ever seen, I consider it nothing less than our duty as loyal Americans to show Ambassador Gerard's masterly expose of the Kaiser and his clique. There are occasions when it is wise to forget business policies in order to do good where it will count most. I consider that such an occasion presents itself here, in the opportunity we have of showing 'My Four Years in Germany' to our particular clientele. If the picture has the same effect on others that it had on me personally, I will believe our object well accomplished."

In putting over this double showing in an appropriate manner a most ambitious advertising and publicity campaign will be undertaken. An appropriation of $10,000 equally divided between the Strand management and the First National, will be utilized for newspaper and billboard exploitation of the Gerard picture. Despite the fact that over one thousand 24-sheet stands are at present working in the vicinity of New York, another full edition of paper will be used to announce the Strand engagement.

Max Spiegel further emphasizes the patriotic motives of his associates in featuring "My Four Years in Germany" by declaring that the full gross receipts of the theater for the week will be used to purchase Liberty Bonds. Following out this timely suggestion, the First National Exchange has also pledged itself to convert its entire rental income for the week into the same kind of securities.

Harold Edel, managing director of the Strand, has arranged to erect three booths in the lobby of the Strand—one to stimulate recruiting, one for the sale of Liberty Bonds, and one to help popularize War Savings Stamps. An armored car, containing recruiting and Liberty Bond speakers, will also tour the city under the auspices of the Strand management.

Orders have also been given to further augment the fifty-six piece orchestra at the theater with the idea of giving "My Four Years in Germany" the most effective musical presentation that any picture has ever had at the big house.



Scene from "Paying His Debt" (Triangle)

"Lonely Woman" and "Paying His Debt" Lead Triangle

AMONG Triangle's most popular magazine writer contributors is John A. Morosco, author of "The Lonely Woman," the opening release of the week beginning April 28. This well-known fictionist also wrote "The Shoes That Danced" and "The Hand at the Window," recent Triangle releases. The keen understanding of human nature and dramatic values which characterized the two former plays are apparent in "The Lonely Woman." This is a story of how a woman's unshaken belief in the character of the man she loved resulted in his acquittal and exoneration of a crime of which he had been unjustly accused. Belle Bennett has the featured role. Lee Hill, Percy Challenger, Anna Dodge, Blanche Grey, Alberta Lee, and Walter Perkins are in the cast.

"Paying His Debt," the second release of the week, was written by Alvin J. Neitz. This drama presents Roy Stewart in his first dual role under the Triangle banner. He appears as Frank Borden, the man, and Steve Morton, the vanishing bandit. Cliff Smith directed. Steve Rounds, cameraman, took numerous difficult double exposures for the picture. Roy Stewart, Cliff Smith, and Steve Rounds have worked together in many Western productions, the most recent of which are "Boss of the Lazy Y" and "Faith Endurin'." Spectacular feats of riding and beautiful photography are features of the play. In this story Steve Morton, "vanishing bandit," saves the life of Frank Borden, a human derelict. The two bear an astonishing likeness to one another. When Bordon recovers his health he pays his debt by playing "alibi man" to his benefactor, and very nearly pays the penalty of the other's guilt. Josie Sedgwick is leading woman. Harry Yammamoto, well-known Oriental actor, supplies a humorous touch as Ching, the Chinese cook. The cast includes Walter Perkins, William Ellingford, William Dyer, and Arthur Millett.

A "darktown" ball is a feature of "Mr. Miller's Economies," the two-reel Keystone comedy release of the week. Mrs. Kate Corbaley wrote the story. William Beaudine directed.

Loew Books "A Pair of Sixes."

It has been announced by George Kleine's New York Branch that a contract has been closed with the Loew houses in Greater New York to play "A Pair of Sixes" for sixty-five days. "A Pair of Sixes" is an Essanay production in six reels. The picture sparkles with humorous situations.

Taylor Holmes' clean, wholesome comedy appeals to all.

"Tarzan of the Apes" Going Strong All Over

THAT "Tarzan of the Apes," in its engagement at the Broadway theater, New York, was not playing an abnormal engagement, is attested by the remarkable business this picture is pulling throughout the entire country. Reports to the First National Exhibitors' Circuit from every point at which their biggest picture has played shows extraordinary results.

At Laramie, Wyoming, the day's receipts exceeded seven hundred dollars. The picture was produced there on a sixty-forty contract and returned over four hundred dollars as rental for one day's showing.

The Strand theater, Minneapolis, broke the house record during an entire week's run and returned over two thousand dollars as rental on a percentage agreement.

The Isis theater, Denver, Colorado, broke its daily and weekly record, while the Goodwin theater at Newark, N. J., originally booked the picture for one week and is keeping over for a run. The Tivoli, at San Francisco, is doing likewise, while Hulsey's Hippodrome at Dallas broke the record for admissions.

James D. Williams, of First National, states that in his opinion and that of his associates, "Tarzan of the Apes" will be the biggest moneymaker the box office has ever known and that bookings are so numerous and of such unusually long runs that in a number of instances extra prints are necessary to take care of them. And this in face of the fact that already ninety prints are in operation in the United States and nine in Canada.

O'Garry Story Released This Week.

The changes worked by a pretty young school teacher in bringing to an end a bitter mountain feud are cleverly and entertainingly pictured in "Mountain Law," a Blue Ridge Drama featuring Ned Finley and Marion Henry, released this week by General Film Company. This is the second of the series of western and mountain stories being produced by the creator of the famous "O'Garry" role.

Production plans for the "Blue Ridge Dramas" are rapidly being worked out in advance by Ned Finley, according to reports which have reached New York. Two subjects announced in preparation are "O'Garry Rides Alone," his second "O'Garry" story, and "The Man from Nowhere." The stories were written by L. Case Russell.

Bushman to Toe In in "Cyclone Higgins, D.D."

MOTION picture "fans" will see a new Francis X. Bushman in Metro's forthcoming production, "Cyclone Higgins, D. D.," which will have an early release—a Bushman they never knew existed. In the leading role of this five-act screen romance they will see not a Beau Brummel of the screen, but an out-and-out "character" actor. As C. Higgins in this Metro photodrama written and directed by William Christy Cabanne, Mr. Bushman wears goggles and ill-fitting garments of a non-descript type, stray locks of hair insist on tumbling about his forehead, and he "toes in." At no time throughout the five acts does he appear in the ordinary habiliaments of society either polite or near-polite, being frankly and consistently a struggling preacher of a backwoods community. For this reason, if for no other, "Cyclone Higgins, D.D.," should arouse wide interest and comment, but the entire production is one of vital interest and warm human qualities.

Broadway Showing for W. A. Brady's "Stolen Orders"

WILLIAM A. BRADY announces that his big picture, "Stolen Orders," which is said to equal "The Whip" in its thrilling qualities, is finished and is now undergoing its final cutting, titling and printing and will be shortly shown at a Broadway theater. Harley Knoles and Mr. Brady have been working on this picture off and on for five months, but the climatic conditions at Atlantic City during January and February delayed its completion.

It is to be released in eight reels and will be disposed of to territorial buyers. Sir William Jury, who handled "The Whip" in Great Britain, sent a special messenger across the ocean to bid for it. He saw it run in the rough at the Paragon laboratories and bought it on the spot, paying $60,000 for the rights in Great Britain alone.

The picture is a Drury Lane drama of the hair-raising type. It has the merit of being timely, having been Americanized, and deals with the work of secret German agents in the United States before and after the beginning of the war.

Mr. Brady has had the assistance of the Government in supplying the locale for some of the big scenes. The English Government has also furnished material taken in France to build up others.

Kitty Gordon is said to do the best screen work of her career as the wife of an American admiral who is led temporarily astray by the trickery of a German agent, acted by Montagu Love.

Carlyle Blackwell figures strongly in the picture as a young American lieutenant and June Elvidge plays his sweetheart, doing some remarkable feats of daring in the big balloon and aeroplane scenes. Madge Evans and George MacQuarrie also have important parts.

During the next year Mr. Brady will devote his screen activities to the production of five famous plays—"Way Down East," which is renowned as one of the most successful plays the American stage ever knew, having played nineteen consecutive years in American theaters; "Life," a melodrama so big that it could never be produced outside of the Manhattan opera house, where it ran a full season; "Little Women," Louise Alcott's book, the greatest selling book ever written by an American writer; "Cheer, Boys, Cheer," another famous Drury Lane drama, and "Sinners," Owen Davis' play about New York life that ran a year at the Playhouse.

Mrs. Rinehart Objects to Misleading Advertisements

Mary Roberts Rinehart, author of "K," one of the best sellers, and from which the Jewel Production, "The Doctor and the Woman," was picturized, has protested to the executives of Jewel over the manner in which certain theater managers have endeavored by advertising to give the impression that the picture is in that category upon which censor boards look askance.

The attention of the author was called to the advertising put out by a Chicago theater in which the picture was referred to as the "confession of a woman." The intimation is that the woman has transgressed from the path of morality.

"That is the kind of advertising to which I strenuously object," Mrs. Rinehart writes. "Your picture follows the story of 'K' very closely, and there certainly is nothing in the story to indicate immorality. If it is in your power, please see that the theater men desist from using this sort of advertising."

As a result of Mrs. Rinehart's protest, Jewel executives have sent a request to exhibitors who have booked the picture to desist from the suggestive and make their big drive on the fact that "The Doctor and the Woman" is the screen version of Mary Roberts Rinehart's "K" and that Mildred Harris, as "Sidney" appears at her very best in the picture.

Eddie Polo Beats Out Locomotive.

With the eighteenth episode jammed as full of thrills as any of its predecessors, "The Bull's Eye," the Universal serial of international complications, was brought to a conclusion last week at Universal City. Eddie Polo, the fearless star of the chaptered melodrama, with utter recklessness, risked his life for a spectacular effect. Tied to a railroad track with a runaway engine approaching at terrific speed, Polo was supposed to drop into a culvert beneath the ties. Instead, when the locomotive was almost upon him, with a mighty jerk he pulled his feet out of his boots, did a backward somersault, wrenching loose the cords that held his hands, and leaped to safety just as the locomotive ground his boots to atoms.

"Social Briars" Title of Next Minter.

The next production from the studios of the American Film Company, Inc., starring Mary Miles Minter will be released as "Social Briars." It was produced under the working title of "The Greater Call." It is set for release on the Mutual schedule May 6.

Scene from "Hearts or Diamonds" (Mutual)

Russell's First Independent Release Comes April 29

THE first picture produced by William Russell Productions, "Hearts or Diamonds," is the feature of Mutual's schedule of releases for the week of April 29. The play was selected by Mr. Russell as one offering opportunities for characteristic Russell spectacular action. The scenario is by William Parker from a story by William Hamilton Osborne, whose magazine stories have attracted wide attention.

Miss Charlotte Burton makes her reappearance on the screen in the role of Adrienne. Miss Burton, who made a sensational success in the mystery-serial sucess of the Mutual, "The Diamond from the Sky," has played lead in some other Russell successes, notably "Soul Mates," "The Highest Bid" and "The Love Hermit."

Screen Telegram Issues Nos. 18 and 19 are released May 1 and 5. American soldiers taking their places in the line to check the Hun offensive; Secretary McAdoo opening the Liberty Loan drive in Philadelphia; the visit of Marguerite Clark, the tiny screen favorite, to Chicago, to boost the sale of Liberty Bonds; baptizing of negroes in the chilly waters of the Mississippi at St. Louis; scenes from the training camps and up-to-the-minute war pictures are some of the features of recent issues of Screen Telegram that make for popularity of the Mutual newsreel.

"Spotted," the Mutual-Strand comedy release of April 30, casts Billie Rhodes, the celever comedienne, in a double role. It is built around a novel idea, prettily staged and well directed. The Rhodes comedies are becoming more and more popular and are being booked in big houses in every section of the country.

Lytell Subject Leads Metro's Release Program for May

BERT LYTELL'S initial Metro picture heads the quartette of screen attractions which will be released under the parrot trade mark in May. Both the western and eastern studios are represented in the release schedule. The first and last releases of the month were made at the California studio and those underlined for the middle date are New York productions. Following Lytell, the stars who will appear in May are Francis X. Bushman and Beverly Bayne, May Allison and Harold Lockwood.

"The Trail to Yesterday," which will be released on May 6, introduces Lytell as a Metro star. This western drama is an adaptation by June Mathis of Charles Alden Seltzer's novel of the same name. Edwin Carewe, assisted by his brother, Finis Fox, directed the production, which was staged in Arizona and in California. Lytell plays an Easterner who goes West and makes good in the face of great obstacles. The star is an expert rider and all-round athlete, and in this red-blooded tale of the plains and ranches he has many opportunities to display his abilities along these lines. Anna Q. Nilsson is leading woman.

"Cyclone Higgins, D.D." is the second May release, being scheduled for the 13th. This is a "truly human" story of an itinerant preacher and a girl of the mountains, written and directed by William Christy Cabanne. Francis X. Bushman appears as Cyrus Higgins, D.D., the preacher who becomes known as "Cyclone," and Beverly Bayne plays Sally Phillips, the belle of Yellville.

May Allison makes her second appearance as a Metro star in "The Winning of Beatrice," an original story by May Tully, which will be released on May 20. Miss Allison plays Beatrice Buckley, whose ability to make different homemade candy by a "secret process" wins for her both fortune and happiness. Harry Franklin directed this picture, which was adapted for the screen by June Mathis and Katharine Kavanaugh. Hale Hamilton, leading man.

Harold Lockwood is the star of "Lend Me Your Name," the final May release which will be offered exhibitors on the 27th. It is a delightful comedy-drama adapted from the novel of the same name by Francis Perry Elliott. The screen version was prepared by Fred J. Balshofer and John B. Clymer. Pauline Curley plays the leading feminine role. Bessie Eyton, a player of reputation, essays Sophronia, the domineering wife.

Fox Finishes Five Plays At East and West Studios

FOUR photoplays will probably be finished at the William Fox studios in the East and one in the West this week. The pictures which are nearing completion in the New York and New Jersey plants are "The Firebrand," starring Virginia Pearson, under the direction of Edmund Lawrence; "Blue-Eyed Mary," which June Caprice is making and Harry Millarde is directing; "Peg of the Pirates," Peggy Hyland's second production for the Fox forces, which is being staged by O. A. C. Lund, and George Walsh's newest vehicle, "Brave and Bold," in work by Carl Harbaugh.

Gladys Brockwell will complete "The Scarlet Road" at a date somewhat later than was planned originally owing to an accident to Bertram Grassby, her leading man. Grassby's injury forced the substitution of Charles Clary in his part and the rephotographing of all the scenes in which Grassby had appeared. The subject that will be finished at the Coast studios this week or early next week will be "Ace High," which Lynn Reynolds wrote and is directing with Tom Mix in the starred role.

William Farnum is to leave Hollywood behind this week for "location work" in Arizona on the first of the two Zane Grey novels he is to do.

Jane and Katherine Lee are almost halfway through a photo-comedy which Kenean Buel is supervising.

Triangle's Best Players Are Featured in May Releases

THE Triangle Distributing Corporation has announced its May schedule of releases, which include in addition to society dramas and Westerns a romance of the Adirondacks and a Japanese-American drama. Margery Wilson, William Desmond, Roy Stewart, Gloria Swanson, and J. Barney Sherry are among the featured players of the month.

William Desmond heads the May Triangle card in "An Honest Man," which is described as an interesting psychological drama with a keen sidelight on the power of suggestion to mold character. This theme has been embodied in an amusing and diverting play. Mary Warren has the leading feminine part. Ann Kroman and Graham Pette have supporting roles. Henry P. Dowst wrote the story. Frank Borzage directed.

"Mlle. Paulette" is the second release of May 5. Frank Condon, a writer who has recently joined the Triangle forces, scenarioized the story by George Cowell. The Adirondack Mountains provide the locale for the greater part of the play; the remaining scenes show society life in New York. Wallace MacDonald and Claire Anderson have the leading roles. This marks the second dramatic appearance of the former Keystoner. George Pearce, Walter Perry, Dot Hagar, Anna Dodge, George Hernandez, and John Lince are in the cast. Raymond Wells directed.

The week of May 12 opens with "Her Decision." Jack Conway directed this drama, which features Gloria Swanson in her second dramatic role. The play is based upon a girl's sacrifice to save her sister. She deliberately offers herself in marriage to a man she admits she does not love for the purpose of obtaining a share of his money. J. Barney Sherry has the leading masculine role. Darrell Foss and Ann Kroman have prominent parts.

Roy Stewart is featured in "Wolves of the Border," the second release of the week. This story, formerly titled "A Man Worth While," was written by Alvin J. Neitz, and deals with life on the Mexican frontier, showing the struggle of the cattle kings with the Mexican bandits and cattle rustlers. Josie Sedgwick, leading woman, executes many daring feats of horsemanship. Jack Curtis has a "heavy" role as a crooked foreman in league with the Mexican rustlers. The cast includes Frank McQuarrie, William Jeffries, Louis (Bull) Durham, and that quintet of buckaroos, Pete Morrison, Curley Baldwin, Billy Patton, Abe Farra, and R. M. Thompson. Cliff Smith directed and Steve Rounds photographed.

A Japanese-American drama, "The Loyalty of Taro Sam," heads the May 19 program. This is a screen adaptation of the story by the same name by E. Magnus Ingleton, author of "Her American Husband." Jack Livingston has the title role of the young American lawyer. Jack Abbe is Taro Sam. He was seen in "Her American Husband." Maud Wayne, of the comedy forces, makes her initial dramatic appearance in this drama as leading woman. Lillian West and Lillian Langdon are in the cast. The Triangle wardrobe and research departments have been called upon for elaborate work in this production. Among the effects to be realized are a tearoom in the Nipponese Empire, many luxurious Oriental costumes, jinrikishas and costumes for jinrikisha drivers.

William Desmond has the title role in "Old Hartwell's Club." This is in line with the part he played in "The Sudden Gentleman." Thomas N. Heffron handles the megaphone. Mary Warren has the leading feminine role. Walt Whitman is cast as the venerable parson of a small Western town. Eugene Burr, Percy Challenger, Dorothy Hagar, Graham Pette, and William Ellingford are in the cast.

"Old Loves for New," with Margery Wilson and Lee Hill, and "The Mossback" are scheduled for May 26 release.

Bebe Daniels in Racing Togs.

Trained to the Hour, Mother Called It Off

Here is an unusual photograph of Bebe Daniels, who recently succeeded in persuading her mother to allow her to enter the races at Ascot Park, Cal. Bebe was most enthusiastic and each day added speed to her practice spin around the mile track.

A newspaper man called on Miss Daniels for an interview and made the casual remark: "I hope you win, Miss Daniels. It is surely a distinction worth risking one's life for!" Bebe's mother heard him! And the result was that she withdrew her permission and Bebe had to break off diplomatic relations with the racers and discontinue her thoughts of outclassing Oldfield.

Northrup Still Hears the Pretty Birdies Singing

BERT LYTELL, who is an amateur boxer and as hard as nails, admits he had the stiffest fight of his career in "The Trail to Yesterday," the feature production in which he will make his bow as a Metro star. Lytell is muscled like a middleweight, but he drew a tough customer in Harry S. Northrup, who plays a villainous ranch foreman in the Metro picture.

In the big fight scene, "Dakota," played by Lytell, used his hands alone, while Duncan, played by Northrup, is armed. The battle was staged before the camera in a rocky canyon at Arivaca, Arizona.

Edwin Carewe, directing the picture, called for a regular he-man fight, and both the star and Northrup were willing—Lytell to try out a new punch and Northrup from force of habit.

"Come on," said Northrup, "hit as hard as you like. I have been playing 'heavies' for twenty years, and I don't feel right unless somebody is beating me up. I carry more marks than Kid Broad or Joe Grimm."

They mixed it up. Finally it was up to Lytell to put over the knockout, and he swung a vicious right for the point of Northrup's jaw. The blow was a few inches high, and landed on the latter's left ear. He went down for the count.

Although the fight was staged two weeks ago, Northrup says he can still hear the pretty birdies singing all day long.

Double Role for Billie Rhodes.

Billie Rhodes, playing in Mutual-Strand comedies, does a double role in "Spotted," the release for April 30. Begoggled, mustached and in livery, Billie plays the part of chauffeur and, in black dress and white apron, she is a most fetching maid.

The plot revolves around the desire of a pretty heiress to be "loved for herself alone," who turns her house over to a couple of friends for the entertainment of a handsome young relative, who falls in love with the maid, confesses to her "twin brother" the chauffeur and finds that he has proposed to a vigorously wooed debutante.

Jewel Issuing 30,000-Word Novelette of "The Kaiser"

TO the already record-breaking list of stunts, advertisements, posters, scarehead newspapers, heralds and lobby displays, for "The Kaiser, the Beast of Berlin," has been added a novelization in thirty thousand words, which makes it easily the most heavily munitioned feature offered to the exhibitor in years. The advertising and publicity departments of the Jewel, which purchased the Rupert Julian picture, had the most wonderful opportunity ever presented for their efforts.

It remained, however, for Georgia to demand a thirty-thousand word novel on "The Kaiser, the Beast of Berlin." In Georgia the American Defense Society and the Atlanta Constitution combined in sponsoring the picture, in the belief that the patriotic spirit of the state would be deeply stirred by the presentation, spreading broadcast the message that the photoplay conveys.

This request came by telegraph, which stated that the Atlanta Constitution had agreed to run a four-page magazine supplement in the shape of a thirty-thousand word novelization of "The Kaiser, the Beast of Berlin." Jewel was fortunate in being able to induce Marjorie Howard, who, in Belgium, witnessed scenes similar to those which are pictured in the descent of the Hun hordes upon Louvain in Rupert Julian's masterpiece, to undertake this novelization.

Scores of papers in the South have telegraphed Jewel, asking for the right to run the novelization. Jewel is now busily engaged in turning out matrices of the four pages, which can be obtained at reasonable cost by any exhibitor who desires his local paper to run the story. It will also be published in book form.

Who's Who in "The Only Road."

The cast of "The Only Road," Viola Dana's next picture to be produced at Metro's West Coast studios, Hollywood, has been completed. Casson Ferguson plays opposite Miss Dana in the leading male role of Bob Armstrong, "who became a Westerner because in the East he put a goat in his professor's bed." Monte Blue is cast as Pedro Lupo, son of a high-caste Mexican lawyer, and is the young "heavy."

Others in the cast are Paul Weigel, Marie Van Tassel, Edith Chapman, and C. E. Geldert. Frank Reicher will direct the production, and the photography will be by John Arnold.

National Is To Produce Two-Reel Western Dramas

General Film Company shortly is to announce a series of two-reel western dramas, to be known as the Rancho series. These subjects are being produced by the National Film Corporation of Denver, of which O. D. Woodward is president. This is the same company that makes the Clover comedies with Bud Duncan, Dot Farley and Kewpie Morgan.

The Rancho dramas will be two-reel productions issued every other week and will contain all-western atmosphere. Story value and thrills will be featured.

The first release in the series will be "In the Shadow of the Rockies," a gripping story of romance and action, in which Palmer Bowman and Dolly Dale are the principal players. The story deals with the adventures of a rich man's son in the west, in which he unwittingly plays the leading part in the unraveling of a drama of mystery and suspense. Succeeding stories are in preparation, written by Richard Goodall and directed by Otis B. Thayer.

More Judge Brown Stories Coming.

Another forthcoming group of Judge Brown stories is promised to General Film Company, the distributors, by the Boy City Film Corporation. New subjects in the series are "Love of Bud," "Dog vs. Dog" and "A Boy-Built City," which are intended for release in April and May. These subjects are said to be even better than the first ten already released, which have scored a tremendous commercial and artistic success.

One of the most popular of the Judge Brown stories released to date is "I'm a Man," a juvenile patriotic story with an unexpected punch, in which a youngster finds a new way to aid his Government. Initial bookings for this story have more than equaled the record established by "Bud's Recruit."

Lytell's First Metro Completed.

"The Trail to Yesterday," in which Bert Lytell will make his debut as a Metro star, has been completed at Metro's West Coast studios. A preliminary showing of the picture in the projecting room revealed that Lytell has done splendid work in the stellar role of "Dakota," grim, silent ranchman, and by his personality has given a new and fascinating twist to this type of hero.

Edwin Carewe, who directed the star in his first Metro production, is especially pleased with the photographic results he obtained while on location for two weeks in Arivaca, Arizona. There the company was quartered on a big cattle ranch.

Scene from "With Hoop of Steel" (Paralta)

William Fox Announces Schedule of Releases for May

WILLIAM FOX'S schedule of May releases in the special features is now made up. The pictures will be these issued in the order given: George Walsh in "Brave and Bold," Peggy Hyland in "Peg of the Pirates," Virginia Pearson in "The Firebrand," and June Caprice in "Blue-Eyed Mary." Henry Lehrman's first Sunshine comedy production in May will be released under title of "A Neighbor's Keyhole."

"Brave and Bold" is a mile-a-minute action story seasoned with romance. Carl Harbaugh is the athletic star's director in this film, also based on Perley Poore Shehan's "Four-Forty at Fort Penn." The plot revolves about the hero's efforts to get a big war order. In Mr. Walsh's support there appear Regina Quinn, Mabel Bunyea, Dan Mason, and Francis X. Conlon.

Peggy Hyland's feature, her second Fox production, will be notable, among other things, for its splendid ocean scenes. The company spent more than six weeks on the Atlantic and along the coast near Charleston. O. A. C. Lund was in charge of the drama.

A powerful drama of wartime Russia is the vehicle in which Virginia Pearson will next be seen. The direction is by Edmund Lawrence. Victor Sutherland returns to play the leading masculine part.

The last special feature of the month will be "Blue-Eyed Mary," an appealing screen story in which June Caprice has stellar honors. Harry Millarde is staging the production. The cast includes Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Florence Ashbrooke, and Henry Hallam.

The Bud Fisher-Mutt and Jeff animated cartoons for the first three weeks will be "A Fisherless Cartoon," "Occultism," and "Superintendents." The fourth release will soon be announced. The other Sunshine comedies for May also will be made known shortly.

"The Two-Souled Woman" Heads Universal for May 6

HEADING the list of Universal releases for the week of May 6 is "The Two-Soul Woman," a Priscilla Dean special production. It is a mystery story based upon hypnotism, in which the star doubles in her role. In one part she is under hypnotic influence—a wayward, impossible woman, the lure for men, with her thoughts continually seeking the bright lights. In the other portrayal she is her natural self, a clinging, confiding girl. The picture is one that will cause considerable discussion and will possibly reopen the old controversy between believers in hypnotism and the non-believers. Miss Dean has the support of Ashton Dearholt, Joseph Girard and Evelyn Selbie.

Three comedies, one of the two reels and the others one reel each, entitled "Whose Baby Are You?" is a laughter machine.

The L-KO Beauties have another opportunity to display their charms in a two-reel comedy, "Her Movie Madness," with Gale Henry and Hughie Mack, which shows to what lengths a girl who desires entry into pictures will go.

Another comedy on the weekly release is the Nestor, entitled "A Kitchen Hero," featuring Eileen Sedgwick.

The fourth episode of the ten-reel Boy Scout serial, under the general title of "Boy Scouts to the Rescue," also will be presented in more than fourteen hundred theaters. The episode title is "The Spies." This is the serial which hundreds of exhibitors later on are planning to run as a complete show for the purpose of appealing to the four hundred thousand members of the Boy Scouts throughout the country.

"The Bull's Eye," with Eddie Polo, is in its fourteenth episode, entitled "The Firing Squad."

"The Lion's Claw," with Marie Walcamp, the latest Universal serial to be released, is in its sixth episode, entitled "The Dungeon of Terror." The atmosphere of this serial is something entirely new with its setting in the jungles of Africa and the Far East.

The regular weeklies, consisting of the Universal Screen Magazine, Universal Current Events and Universal Animated Weekly, complete the releases.

Hodkinson Headquarters Enlarged Twice Again

THE past week has been a busy one at the home offices of the W. W. Hodkinson Corporation at 527 Fifth avenue. With the increasing activity and expansion of business it was found necessary to enlarge the offices to take over considerably more than three times the original space. The Hodkinson offices now occupy the entire front section of the third floor above the Harriman Bank. One thing that is noticeable to anyone entering the offices is their quiet simplicity, which is according to the ideas of Mr. Hodkinson.

C. E. Shurtleff, general sales manager of the corporation, also returned during the week from his trip to the various exchange centers and reports satisfactory progress being made everywhere. Several changes were made in the management of the offices, all of which have been announced elsewhere by the General Film Company.

C. S. Nordlie, special representative of the corporation, also left Saturday for an extended trip covering Buffalo, Cleveland, Columbus, Dayton, Cincinnati, Louisville, and a section of West Virginia, during which he will talk with the exhibitors in these territories upon the subject of the Hodkinson co-partnership plan, which is now developing in a manner most satisfactory to the Home office.

Normand, Kennedy and Marsh Featured in Goldwyns

IN announcing two new productions, starring vehicles for Madge Kennedy and Mae Marsh, Goldwyn Pictures Corporation is directing the attention of exhibitors to its three latest pictures. Following "The Face in the Dark," written by Irvin S. Cobb and starring Mae Marsh, come the followng:

May 5—Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne.

May 19—Madge Kennedy in "The Fair Pretender," by Florence C. Bolles.

June 2—Mae Marsh in "The Glorious Adventure," by Edith Barnard Delano.

George Loane Tucker made over "Joan of Plattsburg," which was ready for release several months ago when the Government stepped in and asked that certain of the scenes showing details of the military training methods in vogue at the great Plattsburg training camp for officers be eliminated.

"The Fair Pretender" offers Madge Kennedy a part delightfully different from those she has essayed since her entry into motion pictures six short months ago. Famous as a luckless bride in "Baby Mine," "Nearly Married" and "Our Little Wife," this charming star became a society crook in the serio-comic "The Danger Game." Now she is a widow—a girl bereaved by her own fancy. She never had a husband, but to meet the exigencies of the occasion she rids herself of one by way of the cemetery. The unsought trouble this brings about when she ventures into society is the hub about which the story revolves. Charles Miller is directing "The Fair Pretender."

Hobart Henley, who directed Mae Marsh's "The Face in the Dark," is in charge of her newest production, "The Glorious Adventure." This production is a blend of stirring, forceful drama.

Private Jaccard Visits Pals at University City

HOPING his company, Battery A of the 144th Field Artillery, would soon receive orders to entrain for "somewhere over there," and fearing that he might not have an opportunity to say "good-bye" to comrades with whom he had been associated for several years, Jacques Jaccard, one of the best known serial producers and director of such well-known thrillers as "Liberty, A Daughter of the U. S. A." and "The Red Ace," paid Universal City a flying visit recently.

The ovation he received from his old friends nearly disrupted the usual routine of work at the plant, and the hour spent by the director was in the nature of a public reception.

Private Jacques Jaccard.

"My short experience in the army has entirely changed my viewpoint on everything," said Jaccard, "and work that at first seemed drudgery and the veriest routine has now become an absolute pleasure. Only those who have donned the uniform will really understand what I mean, as the enthusiasm of the men at Camp Kearney.

Fox Buys Rights of Two Zane Grey Stories

WILLIAM FOX has purchased the photoplay rights of two of Zane Grey's most famous and widely read stories of romance and adventure, "Riders of the Purple Sage" and "The Rainbow Trail." The picturizations will be William Farnum de luxe productions, and work on the first of these stirring Western photodramas has already commenced at the big Fox studios in Hollywood. They will be filmed for the chief part in the picturesque regions of Arizona.

To insure so nearly as possible the attainment of success in bringing the spirit of the novels to the screen arrangements have been made for Mr. Grey, himself, to watch the transfer from type to celluloid. Zane Grey is already on his way to Los Angeles, and upon his arrival the large company of photoplayers headed by Mr. Farnum will leave with the star and the author for Arizona.

Mr. Farnum and Mr. Grey are strong personal friends, and they have collaborated on much of the detail of the forthcoming productions. Among the striking scenes will be many in the Grand Canyon of Arizona and on the great desert wastes.

Dolores Cassinelli In Dolly Sisters' Picture

Dolores Cassinelli, the first woman star to win a photoplayers' popularity contest, returns to the screen in "The Million Dollar Dollies," a Screen Classics picture released by Metro, in which the celebrated Dolly Sisters are starred. This romantic fantasy was written and directed by the noted French producer, Leonce Perret. Miss Cassinelli has been off the screen for some time, having retired to take up concert work, as she possesses an excellent soprano voice.

In this elaborate picture Miss Cassinelli plays an East Indian princess, and she lends the same charm to her portrayal that first endeared her to motion picture audiences. She was one of the first screen stars to attain popularity with the public, and when a leading "fan" publication inaugurated the first photoplayers' popularity contest she received more votes than any other woman player.

Miss Cassinelli was born in Italy, but came to the United States when a young girl. She is an excellent linguist, speaking Italian, French, Spanish and English. Besides being a singer of ability she is also an accomplished pianist. She has been in considerable demand as a model for paintings and etchings by distinguished artists, and among others she has posed for Nattyers, the Belgian; Warshowsky, the Russian, and Pizzela, the Spanish painter.

Manager Williams Joins Signal Corps.

Louis Williams, manager of William Fox's Star theater, at 107th street and Lexington avenue, has enlisted in the United States Army. He is now stationed with the 321st Signal Corps at Camp Upton as a telegrapher. Mr. Williams became twenty-one since the passage of the Draft bill, and was probably one of the youngest theatrical managers in the metropolis, if not in the country. The employees of the theater presented him with a wrist watch before his departure.

Congress Gets Measure for fifteen-Cent Coin

THE idea for a fifteen-cent coin has, within a year of its conception, attained the dignity of congressional recognition. It went into the hopper of the National House the other day in the shape of a bill introduced by Representative O'Shaughnessy of Rhode Island authorizing the coinage of a fifteen-cent piece.

The fifteen-cent coin was proposed a year ago by Terry Ramsaye, who saw, with the general adoption of the fifteen-cent admission price at picture theaters, a necessity for a coin to replace the inconvenient nickel and dime. The idea was put up to John R. Freuler, president of the Mutual Film Corporation, who said "Push it through."

Immediately the idea met with favor among exhibitors and gradually its merit was realized in other lines of business. It was presented to the director of the mint not long ago by a committee of

Terry Ramsaye's Design for a Fifteen-Cent Coin.

motion picture exhibitors. A general sentiment in its favor has been developed in many sections of the country, and it is more than likely that the O'Shaughnessy bill will meet with early action in committee and favorable action on the floor of the house.

An investigation carried on by Mr. Ramsaye's department within the last few weeks revealed the fact that there are practically as many fifteen-cent sales in retail trade today as dime sales. Congress' early recognition of the fifteen-cent coin idea is evidence of the widespread adoption of fifteen cents as a standard of barter in American business.

When the idea for a fifteen-cent coin was first suggested, Mr. Ramsaye prepared a design, in which was embodied the head of Helen Holmes, popular star in hair-raising picture serials. The design caused much comment and helped materially in drawing attention to the fifteen-cent-piece proposal.

Gerard Film Gets High Prices.

Two contracts of exceptional interest were closed by the First National Exchange of New York for "My Four Years in Germany" during the past few days.

The first was with the management of the Crescent theater of Brooklyn for a two-weeks' run of the picture at the unprecedented figure of $4,500 for the initial seven days and $2,000 for the second week.

Edward Fay, proprietor of Fay's theater in Rochester, was the party of the second part in the other deal. Mr. Fay made a special trip from Rochester to close his contract for the Gerard film, and seemed well satisfied to pay the sum of $4,000 for a week's run of the picture at his house.

These figures, which are vouched for by the First National executives, are said to top any known records for film contracts in the respective cities.

Universal Puts Out Stirring Training Film

HOW the final touches are put on the training of Uncle Sam's lads in khaki for service in France is the feature of Universal Animated Weekly No. 20. This is one of the best military features ever put out in news reel. The pictures carry the story right through the ordinary routine of training, to trench attacks with the bayonet and mass advances under actual barrage fire.

The pictures were made at Camp Wadsworth, Spartanburg, S. C., where the Twenty-seventh Division under command of Major General John F. O'Ryan, is stationed. It is explained that before the rookie can think of undertaking the bayonet attacks practice his muscles must be hardened, and then the scenes show the various forms of calisthenics through which the boys are put. Boxing is included in the hardening process and there are regular boxing classes.

Then follow scenes of bayonet drill, concluding with sweeping attacks on "enemy" trenches, in which "trench moppers" take a hand. A camouflaged dug-out is shown. At first appearance this seems innocent enough, but when the removable cover is lowered a trench mortar is revealed. Several shells loaded with "T. N. T.," the highest explosive known, are fired.

The "baptism of fire" opens with the "shock" troops, armed to the teeth, mobilizing for the attack. While the infantry formations are taking place, the field artillery takes up positions in the hills. The artillery is then seen firing the open shots, and then the lines of men are shown advancing behind the barrage of bursting shells.

Concluding this exceptional military feature are pictures of all of the officers of the Twenty-seventh Division photographed together in one gigantic panorama; Major General John F. O'Ryan, commander of the division, and last a striking picture of General O'Ryan reviewing the division.

O. Henry Story Is of Shop Girl.

"The Buyer from Cactus City," an attractive heart-interest story with a characteristic last minute O. Henry surprise, is the current release in General Film Company's Broadway-Star Feature series. William Dunn and Miriam Miles, who have been featured in a number of other successful O. Henry stories, are the principal players in this subject, which is perhaps the most famous of O. Henry's heart stories of New York shop-girl life.

Scene from "Danger Within" (Bluebird).

Loos-Emerson Script of Sardou Play for Billie Burke

BEAUTY is the keynote of production in "Let's Get a Divorce," the latest Paramount picture starring Billie Burke, which is scheduled for release April 29. The settings, appointments and costumes are elaborate, and the exteriors were filmed in Florida.

In order more forcibly to show the injustice of the easy divorce laws Victorien Sardou created his characters in an atmosphere of wealth, so that Cyprienne, the romantic bride played by Miss Burke, was showered with everything a woman's heart could desire, including the honest love of an indulgent husband.

As the bride Miss Burke displays an elaborate trousseau, which will no doubt prove interesting to women patrons. The interior settings were constructed to harmonize with the exteriors, and the furniture and other appointments were selected with extraordinary care.

"Let's Get a Divorce" is based upon "Divorcons," and was adapted to the screen by Anita Loos and John Emerson. The spirit of the play has been well preserved in this picturization, both by the adapters and by Charles Giblyn, who directed. Unique comedy is presented in the methods the husband uses to get rid of a man who covets his wife, and the interloper is placed in a ridiculous light.

Miss Pickford Plays Hoyden in "M'liss."

When the admirers of Mary Pickford see her in "M'liss" they will again recognize the versatility with which she is blessed as well as her ability to portray the unusual character. "Stella Maris" was an eye-opener for those who thought that the Mary with curls was the only Mary who could hold and satisfy their demands. Then she did "Amarilly of Clothesline Alley."

In "M'liss" Miss Pickford is the hoydenish creature who rules the western mining camp with a slingshot and saucy tongue. Bret Harte wrote the story. Frances Marion made it a picture. Marshall Neilan made the production and directed it. Miss Pickford has achieved another triumph it is assured exhibitors and the public by the producers.

Scene from "Blue Blood" (Goldwyn).

Paralta Prepares for War.

War activities are about as bustling with business at the Paralta studios in Los Angeles as they are at any of the Government plants; that is, in proportion to the size of the wars in which Paralta and the Government are participating. Three war pictures, one with Louise Glaum as the star and two featuring Bessie Barriscale, have already been completed at the studio, and although no announcements have yet been made as to any that will follow, there is plenty of ammunition and artillery ready, waiting for some fiery author to write a story in which they can be used to kill off a few of the actors on the Paralta pay roll.

Scene from "The Older Law" (World).

Bill Hart Boosting Liberty Loan by Speech and Purse

BEFORE beginning his tour of the Pacific coast on the drive for the Third Liberty Loan, William S. Hart subscribed for this issue of the bonds to the amount of $105,000, bringing his holdings of the three issues up to a total of nearly half a million dollars.

In a telegram to Adolph Zukor, president of the Famous Players-Lasky Corporation, the Artcraft star says: "I cannot wear the khaki myself, but I am going to make my money fight for me with the boys who have given themselves up to fight for us to make this world a safe place for every American to live in. I leave Thursday for a campaign of the Pacific coast at the request of Secretary McAdoo. My one regret is that I cannot do more."

In the allotment of territory to be covered by the picture stars in the sale of the Third Liberty Loan the extreme western states were assigned to Hart by Secretary McAdoo, who no doubt took into consideration the physical requirements of the undertaking in that part of the country, with long railroad jumps and a crowded itinerary which would admit of little sleep. The popularity of the star was also important, in a whirlwind campaign of this kind, where quick action was vital.

When the call came Hart was engaged in the production of "Selfish Yates," and in order to get the picture completed in time to devote his entire attention to the Liberty Loan work he was compelled to work day and night for several weeks. Fortune favored him, and but few retakes were necessary, and before leaving the studio to start on his trip he saw the completed picture, entirely assembled, in the private projecting room of the plant.

It is expected that Hart's convincing and forceful character will result in establishing a record in the sale of the bonds.

"Over There" Going Strong.

"Over There," Select's patriotic photodrama featuring the work of the Red Cross, is the subject of daily unsolicited testimonials which pour into the home office and branch offices of Select Pictures Corporation. Patriotic societies as well as theatre owners throughout the land are finding it advantageous to show this stirring photoplay, and are linking it up with drives for the Liberty Loan, War Savings Stamps and the forthcoming Second War Drive of the American Red Cross.

The Chicago office reports that "Over There" was seen by Thomas H. Adams, who is the proprietor of The Daily Commercial, the leading newspaper of Vincennes, Ind., and also the chairman of the State Council of Defence. Mr. Adams was so enthusiastic about "Over There" that he voluntarily advised theater managers in his locality to book this picture, which they did to their own substantial pecuniary profit.

Rupert Julian Again in Action.

"The Shadowed Man" is the working title of Rupert Julian's next photodrama. The creator of "The Kaiser, the Beast of Berlin," will play the detective role, as the name suggests. Ruth Clifford, who has been co-starred with Julian and with Monroe Salisbury during the past few productions, will have the stellar feminine role.

The Julian-Salisbury-Clifford combination has been a prominent factor in Bluebirds.

Essanay Is Commended on "A Pair of Sixes"

THE latest George K. Spoor feature "A Pair of Sixes," has received exceptional commendation from the National Board of Review of Motion Pictures. The board in passing this picture declares the entertainment value is excellent, the dramatic interest of the story is good, the coherence of the narrative clear, the acting excellent, technical handling good, the atmospheric quality of scenic setting good and the moral effect good.

The board goes on to say in its general comment: "As a play, 'A Pair of Sixes' was a comedy hit. In the photoplay, the story, the partner, the lawyer, the wife, the financee, the cook and the star, Taylor Holmes, have all combined to make it the funniest play of the season."

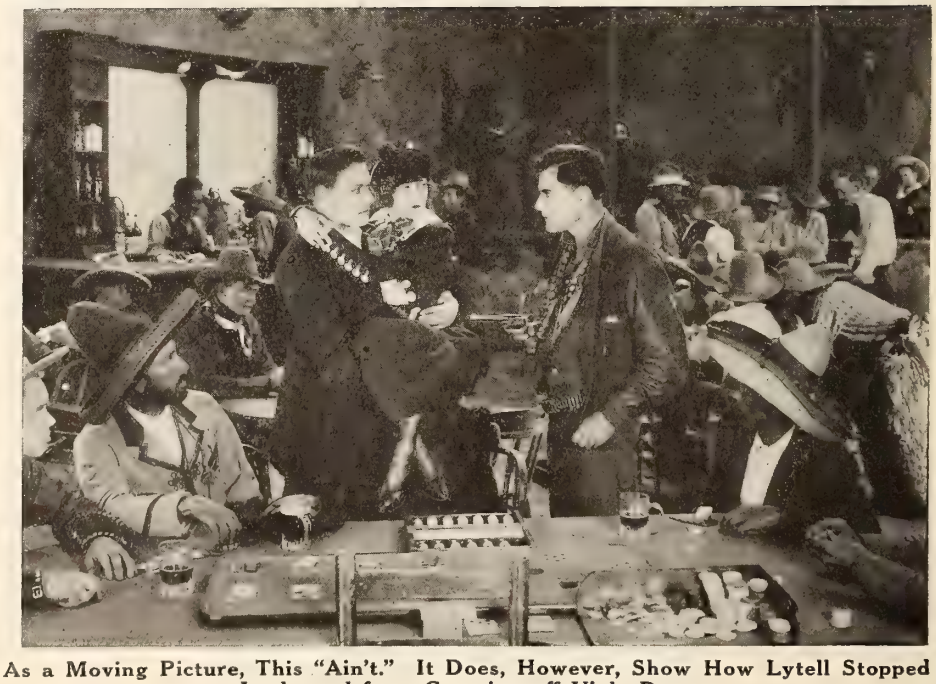
The cook is one of the cleverest characters in the photoplay, the part being taken by Maude Eburne. The other leading players are Robert Conness and Alice Mann.

The picture already has been released in several of the larger cities and everywhere there has been reported a record-breaking attendance, with audiences more than satisfied. The George Kleine offices announce that the bookings are coming in fast and that the picture promises to make a record run for Essanay. The other recent George K. Spoor features, "Ruggles of Red Gap" and "Uneasy Money," featuring Taylor Holmes, and "Men Who Have Made Love to Me," featuring Mary MacLane, also are reported to be having exceptional runs.

Gerard Plays Highbrow Role.

Charles Gerard, who will be remembered as Count Orloff in "The Legion of Death," the Metro production de luxe starring Edith Storey, has a part in Miss Storey's newest picture, "The Demon," now under production at Metro's West Coast studios in Hollywood.

Gerard, who is the vain possessor of an esthetic mustache, was a deep-dyed villain in "The Legion of Death." In "The Demon" the Irish knight is cast as a regular highbrow, with tortoise-rimmed spectacles and a frock coat. He wears other clothes, too, but he simply can't get used to those "cheaters." He says they're so large that he loses the combination, and, besides, they scratch the walls of his dressing room.



As a Moving Picture, This "Ain't." It Does, However, Show How Lytell Stopped Lockwood from Carrying off Viola Dana.

Chaplin's New Comedy Breaks Many Records

THE showing of "A Dog's Life," first of Charlie Chaplin's comedies, in all houses operating under First National franchises during the week of April 14 resulted in unprecedented business. Attendance records have been broken in many of the largest theaters of America, and it would not be surprising if the First National stockholders get back on this single release most of the money they have invested in the entire series.

At the Strand in New York 16,141 people, on the opening day of the run, paid $5,610 to see Charlie and his trusty hound. The Strand management announced that all attendance records in the history of Manhattan's largest motion picture house had been smashed, and several thousand patrons had been turned away because they could not be accommodated. At best estimates it is declared that the week's business would top $27,000.

The Strand management played the Chaplin picture on a percentage arrangement, because they believed the flat rental price asked by J. D. Williams was too high. The First National Exhibitors' Circuit will receive three times as much money as Mr. Williams wrote into the booking contract that was presented Manager Edel.

Clean-up business on "A Dog's Life" is also reported from other sections of the country. Thomas Saxe, proprietor of the Alhambra theater, Milwaukee, who cancelled Chaplin's previous series, because they were not at that time money-makers for him, states that "A Dog's Life" doubled the business of the Alhambra during its run.

According to Aaron Jones, it has proven a veritable sensation in Chicago, where the greatest picture audience in the history of McVicker's and the Rialto have greeted its first-run week.

The United Booking Offices in New York lost no time in securing "A Dog's Life" for the Keith circuit, breaking a hitherto iron-clad rule against booking any picture on which they are not guaranteed first-run privileges. An extended run will begin at the Palace Theater, New York, the week of April 22.

Scene from "Queen of the Sea" (Fox).

"Patria" Cast in Coming Pathe Play.

Irene Castle, Milton Sills, and Warner Oland, who played the three big parts in the serial, "Patria," again appear together in the five-part Pathe Play, "The Mysterious Client," coming on May 19.

The picture was made under the direction of Fred Wright from a scenario by Roy Somerville. It meets with the insistent demand of the public for something new. Inspired by the fact that "truth is stranger than fiction" the anonymous author of the original story has chosen a number of thrilling incidents from real life and woven a dramatic story about them with astonishing results.

Trio of Big Thrills in Fox-Kellermann Picture

KEEPING pace with the warm weather calendar, William Fox is out with a promise of release very soon of a new surf spectacle with the incomparable Annette of the Kellermann symmetry and daring of the heroine. "Queen of the Sea" is the title of the new production, and extreme as were the wonders of "A Daughter of the Gods," the original Fox-Kellermann marine and submarine pageant-drama, they are said to be excelled immeasurably, at least in thrills, in the new venture.

For one thing Miss Kellermann is seen taking the highest dive of her career. The drama of the spectacle gives Miss Kellermann but one chance of escape from a tower of great height. This one chance means that the refugee must walk a cable running from the turret of this tower to the shore. Midway in this walk, Miss Kellermann dives to the surf below.

The explosion of the tower, a colossal edifice suggesting the proportions of a giant's castle, with its substance shot into the air in fragments, is a realism that immediately precedes the dive.

A ship so photographed that it resembles a phantom vessel of the type of the Flying Dutchman is the final of the trio of big thrill spots of the new picture.

Symphony to Show Mutt and Jeff.

New York's newest motion picture theater, the Symphony, a modern palace of amusement now being constructed at Broadway and Ninety-fifth street, is to show Mutt and Jeff Animated Cartoons daily. These Bud Fisher products have been contracted for through William Fox, by whom the cartoons are released.

"My Parisian Sweetheart" (Universal).

Carmel Myers has been cast in the role of a little French maid in "My Parisian Sweetheart." The final touches will be given to the drama next week under the direction of Joseph De Grasse. A cast including Edwin August, Andrew Robson and Lule (Mother) Warrenton is seen in support of the vivacious star.

BUY LIBERTY BONDS

Walthall Takes Cowboy Role in "With Hoops of Steel"

DURING the years that Henry B. Walthall has been one of the most popular stars in the realm of the silent drama he has appeared in a great variation of types, from the Little Colonel in "The Birth of a Nation" to a judge of the Supreme Court of the State of New York in "His Robe of Honor." Until the making of his latest Paralta play, "With Hoops of Steel," Mr. Walthall had never appeared in the role of a cowboy. The reason is easily understood, for Mr. Walthall has never consented to appear in any story the basis of which was overdrawn to any great extent from life as it is really lived. In "With Hoops of Steel," however, Mr. Walthall has found a story that depicts the life of the cattle ranges of Texas in a true and graphic manner, at the same time containing all the elements of red-blooded action and romance that are needed to carry a story of this kind.

In the role of Emerson Mead he portrays the character of a man at the head of the independent cattle owners, who have been oppressed by the high-handed methods of a large cattle syndicate. He is accused of murder by the head of the syndicate, and is captured after a series of thrilling incidents. Circumstantial evidence is so strongly against him that conviction seems certain. Then there comes that twist in the story when gunplay, law and prejudice are swept away by the vindication of the man through love. Admirers of Walthall are likely to be greatly interested in his "Cowboy."

Most of the scenes of the picture were taken on the cattle ranges of Texas and in the desert country of Arizona.

Roosevelt to Appear in Animated Weekly

Former President Roosevelt's military preparedness doctrines will be promoted largely through the screen. The Colonel's straight-from-the-shoulder talks will be carried into every city and hamlet in the United States through the medium of the Universal Screen Magazine, which has prepared the feature for distribution with a prospective release in about five weeks.

The animated interview opens with a close-up of the Colonel sitting on the lawn of his Oyster Bay estate beginning a casual conversation, which gradually turns to the subject of preparedness. Then all the dynamic action in the man comes to the front. He leaps to his feet, and in short, snappy, biting sentences tells Americans of their shortcomings and the proper methods to remedy them.

To make the animated interview even more realistic Manager Jack Cohn has caused fade-ins to be inserted, illustrating the points made by the Colonel, as he marshals his facts one by one and drives home his points.

It is generally predicted that the animated interview by President Roosevelt will be the most popular of the animated talks as yet released by the Universal Screen Magazine. This is to be followed by talks by other well-known men.

Scene from "Saucy Madeline" (Paramount-Sennett).

Bessie Love's "How Could You, Caroline?" Leads Pathe

BESSIE LOVE in a delightful comedy-drama, "How Could You, Caroline?" the ninth episode of "The House of Hate," "Our Fighting Ally—the Tank," a war thriller, and another laughgetter featuring Harold Lloyd are the headliners of Pathe's program for May 5.

Bessie Love is more captivating than ever in "How Could You, Caroline?" adapted from the story by Izola Forrester and Mann Page by Agnes C. Johnston. The story deals with the exciting and amusing adventures of Caroline Rogers, an ultra-romantic school girl at the caramel and novel-devouring age. In an exclusive boarding school she becomes affected with "affinityitis" through reading a luridly romantic novel, and things happen quick and fast.

"Poisoned Darts" is the title of the ninth episode of the exciting and highly successful Pathe serial, "The House of Hate," featuring Pearl White and Antonio Moreno, with a fine supporting cast.

"Our Fighting Ally—the Tank" is an intensely interesting war special in line with the numerous other features of this character released by Pathe. The pictures were taken by the Official Government Pictures, Inc., and show the tank Britannia being used by the boys of the National Army in their intensive training.

"Kicked Out" is the title of Harold Lloyd's new one-reel comedy produced for Pathe by Rolin. In it the inimitable comedian performs a "Julian Eltinge" and appears as a buxom, blithe and debonair young woman.

Hearst-Pathe News Nos. 38 and 39 are released on this program.

Paramount to Release "Resurrection."

Pauline Frederick's next Paramount picture to follow "La Tosca" is the sensational expose of Russian conditions in "Resurrection," the story written by Count Leo Tolstoy, which was adapted to the screen by Charles E. Whittaker.

Count Tolstoy was one of the most famous philosophical writers Russia ever has produced. He was as fearless in his scathing arraignment of social, economic and political conditions existing among the Russian people during the fifty years preceding the overthrow of the throne as he was daring in his advocacy of the principles of truth, liberty, freedom, justice and education. When he wrote "Resurrection" his purpose was to expose the degrading conditions by which fallen peasant women became social outcasts without hope of redemption, while the noblemen, responsible for their ruin, were rewarded with the highest honors.

Mr. Whittaker spent many years in Russia and is thoroughly conversant with its social, economic and political life.

"Lest We Forget" Going Big.

Reports of the success of "Lest We Forget," the world-war love drama produced some time ago by the Rita Jolivet Film Corporation, and now being distributed through Metro exchanges, are gratifying to those financially interested in the production. The feature was the attraction at the Regent theater, Toronto, during the week beginning Monday, April 8, and broke all previous records at the house. Rita Jolivet, star of the picture, appeared in person during the early days of the engagement and aroused enthusiasm with her patriotic speeches. Miss Jolivet is a great favorite in Canada. More house records were smashed by the picture in Waterbury, Conn., the first three days of the week of April 15, and in the Loew houses in New York City the following week.

Essanay Getting Ready for "Young America"

OLD SOL has been a little tardy this spring, but he now promises to get busy and arrange Essanay's outdoor settings for the next George K. Spoor feature, "Young America." For the outdoor settings in this picture require that the trees be in full foliage.

Everything practically now is ready to begin work on the picture and Essanay is waiting only for the buds on the trees to turn into full-fledged leaves. Several of the indoor sets have already been built in the Essanay studios and others planned so that they can be erected at a moment's notice. Outside locations also have all been chosen awaiting nature's carpenter to complete the work.

The picture, taken from the Cohan and Harris Broadway success written by Frank Craven, will carry an all-star cast. Most of the players have been tentatively selected for engagement at a moment's notice.

Arthur Berthelet will direct the production.

"Yellow Ticket" Coming June 2.

The release date of Pathe's screen version of the famous A. H. Woods' play, "The Yellow Ticket," produced by Astra under the direction of William Parke, has been decided upon, and this important picture is set for June 2 under Pathe's Selective Feature Service Plan, while it is announced that a number of important houses have already applied for dates on this picture.

In addition to Fannie Ward, Warner Oland, and Milton Sills in the three biggest parts are Helen Chadwick, Armand Kalisz, J. H. Gilmour, Leon Bary, Anna Lehr, Nicholas Duneaw, Charlie Jackson, Edward Elkus, and Richard Thornton.

Ouida Bergere to Open Office in Los Angeles

MARKING an important step in the rapid growth of the business which she has been conducting in New York City during the past two or three years Miss Ouida Bergere is soon to open a branch office in Los Angeles. Miss Bergere is scheduled to leave New York for the Pacific coast in the near future, and arrangements have already been completed which will enable her at once to become active in that field.

Miss Bergere has for a long time been identified with the moving picture industry in various ways, and most recently at her offices at 516 Fifth avenue, New York, she has been specializing in the business of placing moving picture principals with producing companies and in providing the producing companies with scenarios and plays suitable for use on the screen. She also takes care of the publicity interests of moving picture stars, and in general acts as their agents in their relations with the producing companies and the general public. The business established in New York has grown to considerable proportions, Miss Bergere says, and the need of a Los Angeles office has been apparent for some time. When this branch office opens the interests of twelve important stars will be handled through it, in addition to the work that is now being done in New York.

The New York office of Ouida Bergere, Inc., will not be discontinued, but will continue as heretofore under the direction of H. R. Sanger, formerly casting director at the Selznick studios and one time in the employ of Pathe. Miss Bergere will return to New York after she has established the Los Angeles office, and expects to be of the Broadway colony once more some time in the fall.

Ouida Bergere.

Pathe Finishing "The Bells."

The finishing touches, including a beautiful set of artistically illustrated titles, are being made on Pathe's presentation of "The Bells," starring Frank Keenan, at the New York office. The celebrated play made famous by Sir Henry Irving will be released as a Pathe Play on the Selective Feature Service.

The illustrated titles are similar to those which were so highly praised in the Pathe Plays "Innocent" and "The Naulahka."

The supervising staff at the home office, aided by cutting experts, has been busily engaged in perfecting the technical work.

Scene from "A Friend in Need" (Essanay)

Essanay to Put Out a Second Block of Ten Bronchos

ESSANAY announces that it has met with such a success in the first ten of its revivified Broncho Billy dramas of the hills and plains that it will follow with another set of ten Broncho Billy pictures, probably beginning May 10, a week after the last release of the first ten.

The pictures, which are being released through the George Kleine system, are one-reel subjects and have been found by exhibitors to be an excellent addition to any program. They have been booked in the majority of cases by the entire block of ten, the exhibitor running them on a special night each week.

New prints are made on all the pictures by new process photography which has enhanced the beauty greatly. Mostly outdoor scenes, the photography, under the new process treatment, stands out with unusual clearness.

The western scenery and the daring riding have proved a great attraction to young and old alike, and exhibitors report that all the pictures so far released have been received with enthusiasm.

It is also probable that another block of ten of the Snakeville comedies also will be released. They feature the comedians Slippery Slim, Sophie Cultts and Mustang Pete. These comedies have proved to be excellent attractions with feature programs and have been favorably received by the photoplay public. They are exceptionally fast-moving slapsticks and provocative of hilarious laughter. The screen is taking the place of "Wild West Shows" in public favor.

Kerrigan Getting Ready for Work.

After an absence of eight months from the studio J. Warren Kerrigan is completing arrangements to appear before the camera at the Paralta plant in Los Angeles within the next two weeks. Mr. Kerrigan has been incapacitated since an accident which occurred during the filming of his second Paralta play, "The Turn of a Card," and which resulted in a broken leg. The vehicle chosen for his return to the screen is "Toby," from the book of the same name by Credo Harris, which is particularly adapted to Mr. Kerrigan's type of interpretation, and which has just been purchased by the Paralta company. Thomas J. Geraghty, of the Paralta staff of authors, has been engaged for some time past in the preparation of the screen version of "Toby."

Raymond B. West will direct the production. The supporting cast for "Toby" has not yet been selected, but it is quite probable that Lois Wilson will play opposite him. Miss Wilson has also been absent from the Paralta screen since Mr. Kerrigan's last picture.

Louise Glaum at Work On Second Paralta Play

THE company of players which is now engaged at the Paralta studios in Los Angeles upon the second Paralta Play to feature Louise Glaum is being worked to capacity every moment allowed by the sunlight. Director Wallace Horsley, who is staging the production of "Shackled," from the Lawrence McCloskey story, is rushing the filming of the interiors, due to the great demand for Miss Glaum's Paralta Plays created since the recent release of her initial production for this organization, "An Alien Enemy."

Mr. Horsley expects to have completed all of the interior scenes within another few days and he will immediately leave with Miss Glaum and the entire company for Del Mar Beach, in Southern California, where he will remain for four days taking exterior scenes. When these have been filmed and a few more exterior locations near the studio have been taken, the production will be practically completed. "Shackled" will no doubt be ready for release within a very short time.

Clara Kimball Young To Wear Gorgeous Gowns

IN marked contrast to the severe settings and plain clothes of her recent Select Picture, "The House of Glass." Clara Kimball Young, in her latest production, "The Reason Why," released the last week in April, appears on the screen attired in one gorgeous costume after another.

The settings, too, of "The Reason Why" are in keeping with its sartorial splendor; for after the first stage of the story has been passed they are laid almost entirely in the fashionable haunts of London's Mayfair. Full scope, therefore, is given Miss Young for the display of beautiful gowns, and the star does not fail to make the most of her opportunities in this regard.

Milton Sills, Miss Young's leading man, and Frank Losee, both seasoned actors from the speaking stage, are chief in the Select star's support. "The Reason Why" is the struggle of a young wife to establish her position in the aristocratic family into which she has married shortly after her arrival in England from the Continent, where she has led a somewhat eventful existence.

De Luxe Finishing First Subject.

Doris Kenyon is rapidly completing work on "The Street of Seven Stars," the Mary Roberts Rinehart story which will be the initial offering of De Luxe Pictures, Inc., with Miss Kenyon at the head of her own company. Director John B. O'Brien has practically finished all of the interiors and expects to leave with Miss Kenyon and other principals within a few days for Virginia in order to secure a few scenes in which dense foliage is required. The feature is being made in six reels.

Immediately following the completion of "The Street of Seven Stars" Miss Kenyon will start on the second picture to be made by her own company. The author is one of the foremost writers in the country, whose works are in as great demand for the screen as are those of Mrs. Rinehart.

Enid Bennett Appears in Circus Story.

In the story of "The Biggest Show on Earth," in which Enid Bennett, the Thomas H. Ince star, will appear for Paramount shortly, is embodied a tale of life under the big tops with a romance and a mystery combining with many thrills. Florence Vincent wrote the story, which tells of Roxie Kemp, seventeen, and daughter of Matt Kemp, half owner of the K-T Mammoth circus. Her whole life has been spent in the atmosphere of the circus, but on her birthday her father tells her that her mother was a woman of high social position and that she is to be educated according to her wish. But the circus does not pass out of her life as events prove. Jerome Storm directed the picture.

In "Britain's Bulwarks" Pathe Has Strong Serial

VIVID and graphic scenes from all phases of the World War are shown in the gripping series of twelve official British pictures set for exclusive release by Pathe at weekly intervals beginning May 12 under the main title of "Britain's Bulwarks."

These remarkable pictures bring the great war with its hardships, suffering, indomitably courageous soldiers, and dramatic incidents to the screen for the benefit of the American public, showing what England's power has meant to us and to civilization.

The release of these official pictures is in line with the new policy of America and her Allies to take the people into the confidence of the Governments, and to let them see the heroic sacrifices and achievements of the soldiers, sailors, and women of Great Britain. They lend themselves to booking as three four-reel features if exhibitors so desire.

Scenes from the sun-scorched valley of the Tigris showing the hardships of the soldiers in the Mesopotamia campaign from the shell torn hills of Vimy Ridge, where the Canadians are at grips with the Hun, and from the fighting top of a destroyer in a naval battle with the enemy are included in this remarkable series of pictures.

The first picture of the series shows the women munitioners of Great Britain busily engaged in their work of shellmaking. Three-fourths of all the ammunition in Great Britain is turned out by women. The first picture also shows British cavalry at the front, with the horses leaping trenches, and the squadron occupying the smoking ruins of a village.

The second picture shows Messines Ridge, which is now the center of the heaviest onslaughts of the German troops in their new drive. An additional appeal is sure to result from locating episodes in these historic scenes.

Western Pathe Studios Working at Capacity

PRODUCTION of Pathe features starring Frank Keenan, Fannie Ward, Bessie Love, and Bryant Washburn is going forward with high sped in West Coast studios together with Baby Marie Osborne photoplays, two new serials, and comedies featuring Harold Lloyd and Toto.

At the Paralta studio, Frank Keenan is completing his forthcoming comedy, "More Trouble," and is preparing to begin work in "The Sierra Sixties," an adaptation from "The Lyons Mail," a gripping Western melodrama. Maude George, one of the best known and most capable "heavy" actresses on the screen, has been selected to play opposite Mr. Keenan in the part of Nita, taken from the role of Jeanne in the original story. This is the strongest woman part in the play.

Fannie Ward is nearing the completion of Sir William Young's famous play, "A Japanese Nightingale," under the direction of George Fitzmaurice.

Bryant Washburn is busily at work on "All Wrong," a farce comedy by Mildred Considine. He has just completed "The Range Rider," a drama of the Southwest. William Worthington is directing the picture.

Final conferences have been held on "Hands Up," the great Western serial that is to be made at Universal City for Pathe by Astra. Gilson Willetts, author of the story, which is interwoven with the mysterious rites and traditions of the Incas, is in constant touch with James Horne, the director, and Jack Cunningham, of the West Coast Pathe force, who is doing the scenario for the serial.

"The Wolf-Faced Man," another Pathe serial of romance, mystery and action, also is on its way at the Diando studio under the direction of Stuart Paton. George Larkin, the leading man, and Betty Compson, leading woman; Horace B. Carpenter, True Boardman, Frederick Malatesta, William Quinn, Harry O'Connor, and Ora Carew are playing the big parts.

At the Diando studio the Baby Marie Osborne Company has just completed "The Soul of a Child," and Director William Bertran is now cutting and putting the finishing touches on the film. The title of the next picture upon which Baby Marie will begin work within a few days is "The Record."

At the Rolin studios, Harold Lloyd, Bebe Daniels, and Harry Pollard are hard at work on a new series of one-reel Lloyd comedies for Pathe. In another part of the studio Toto and his leading woman, Clarine Seymour, are turning out Toto laughs under the direction of Hal Roach.

In other words the activities of producers for Pathe on the West Coast are at full blast.

Edith Storey Departs from Dramas of West

"The Demon," Edith Storey's forthcoming feature picture in the Metro program, will mark a radical change in the character of the versatile star's screen impersonations. It will signalize the departure of Miss Storey from dramas of Western life into the field of romantic comedy and light satire. The production is well under way at Metro's West Coast studios.

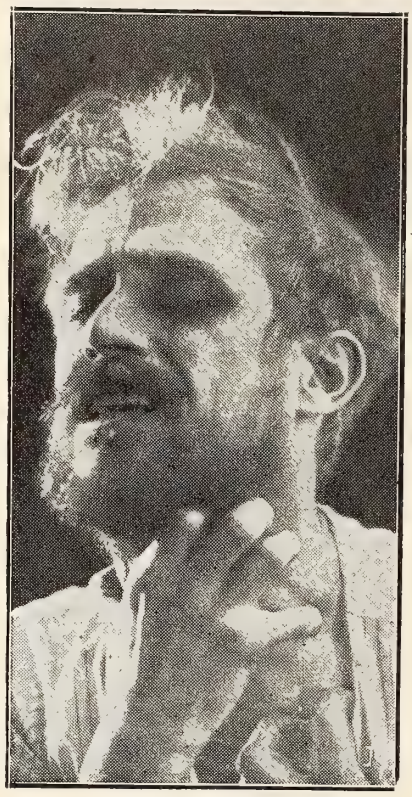
As Perdita in "The Demon," Miss Storey has a stellar role as different from those in her recent pictures, "Treasure of the Sea," "The Claim," and "The Legion of Death," as salt is from sugar. The characterization, that of an American girl sold in childhood in an Algerian slave market and reared in the bandit-ridden hills of Corsica, runs the range of emotions.

"The Demon" is a picturization of the novel by C. N. and A. M. Williamson. George D. Baker, manager of productions at Metro's Western studios, made the adaptation for the screen. He also is directing Miss Storey.

Conkwright Supporting Farnum.

A. B. Conkwright, well known as a character actor, will be seen in dramatic episodes in "Brave and Bold," William Fox's forthcoming special feature starring George Walsh.

One of Mr. Conkwright's recent portrayals was that of the blood-thirsty Socialist in James W. Gerard's "My Four Years in Germany." The whiskers that adorn him in the picture are entirely real, as he grew them for the part.



A. B. Conkwright.

Broadway knows Conkwright best, perhaps, as a dancer, although, in addition to acting in films, he has written many scenarios. Conkwright is therefore the only bewhiskered exponent of terpsichore on "The Great White Way." A short time since he wrote to Secretary of War Baker offering his services to teach the men in camp how to dance, as part of their course in physical training.

Paralta Studios Expanding.

In accordance with the plans recently approved by the executives of Paralta Plays, Inc., the expansion of the Paralta studios in Los Angeles is now well under way, and no time is being lost in the construction and completion of the new buildings that are to surround the five big stages on the studio grounds.

Already some of the elaborate new dressing rooms have been practically finished and one or two of the stars are awaiting final touches of paint before occupying them. The gorgeous greenroom, which will be an innovation to the motion picture studio, is still in the course of construction, but will be completed before long. The dressing rooms of the stars will consist of a suite elaborately furnished and will really contain "all the comforts of home."

In accordance with the Paralta plan that everything used in the manufacture of films will be made on the grounds, a floral department has been established and several men are continually at work making artificial flowers.

The patriotic movement to promote the sale of Liberty Bonds to everybody in the industry will culminate in a special rally at Brady's Playhouse, Sunday, April 28, at 4:30 p. m.

Raemaeker's Cartoons Offered to Americans

IT may not be amiss to say that Louis Raemaeker's cartoons first opened the eyes of the British public to the full reality and horror of the war. Before the war he was a landscape painter and an illustrator of books, but henceforth he will be known only for his cartoons.

The work of this distinguished Dutch cartoonist received a tremendous impetus when filmed, and the exhibition of the cartoons throughout Great Britain has been extraordinarily successful. The exclusive rights for the film cartoons throughout the United States and Canada are now offered by the Cartoon Film Company, Ltd., 76 and 78 Wardour street, London, England. These wonderful cartoons prove that there are few if any living artists with Raemaeker's power of depicting the very soul of an episode, and he combines with this a keen wit, so that the cartoons are often the most biting satire imaginable. It is a significant fact that the great cartoonist of the war is a neutral, and the American and Canadian public will see that these cartoons form a historical document, the value of which can hardly be over-estimated.

British exhibitors did exceedingly good business with the films, and on this side there is opportunity for even larger business. Film presentation of Raemaeker's cartoons will be of immense assistance in fortifying public opinion in a vigorous prosecution of the war.

Goldwyn Expects Much of "Joan of Plattsburg"

MABEL NORMAND in "Joan of Plattsburg" is the most notable achievement of the Goldwyn organization. This is the opinion of everyone concerned in the production's making. Its reception by the public is waited with no doubt of the overwhelming success of "Joan of Plattsburg." The popularity of Mabel Normand in Goldwyn Pictures will, it is predicted, rise after May 5, the release date of the patriotic comedy-drama.

Emphatically "Joan of Plattsburg" is not a war story, nor are there any of the depressing features usually found in a photodrama dealing with the great conflict. Yet "Joan of Plattsburg" holds all the thrills, all the patriotic appeal of the most obvious battle story.

George Loane Tucker has taken the original version of the Porter Emerson Browne play, some scenes of which were disapproved by the Government when it was first produced by Goldwyn, and has injected imagination, emotional appeal and spiritual beauty. Many scenes showing details of training at Plattsburg have been eliminated, and in their place Mr. Tucker has substituted a story of charm and depth, relying for its interpretation on extraordinary photographic effects and direction.

Another Reissue Chaplin May 4.

"A Night Out," the ninth of the Essanay-Chaplin new editions, is released May 4 by General Film Company. This story recounts Charlie's misadventures in high life and is said to be one of his best comedies. In its new form this subject is presented in even a snappier style than when it was first released.

Lambs Watch Farnum Battle.

That all the world loves a lover, especially a fighting lover, was demonstrated at the Lambs Gambol recently, when the famous theatrical club watched William Farnum, their fellow member, in the terrific fight scene from "Rough and Ready." The dramatic climax of the picture was screened amid thunderous applause from the Lambs.

Fox Players Score in Rio Janeiro Contest

One of William Fox's South American representatives has just sent to the organization the issue of the "Correio Da Manha" (Morning Post), of Rio de Janiero, one of the foremost newspapers of the country, containing the results of a motion picture contest just concluded. The figures published show the popularity of Fox stars in the Latin-American republics.

The contest was divided into two parts. The first was for beauty. Out of a total of 118,000 votes cast, ten William Fox players heading the list scored 90,000 of them—more than three times as many as that obtained by the other twenty-four actresses listed.

The second part of the contest was devoted to what is translated as "appearance" and "dress." Eight Fox players, again heading the list, compiled 86,000 out of the 118,000 votes, almost three times the number secured by forty-two competitors.

Marie Dressler, Liberty Bonder.

This is not a picture of Marie Dressler, the comedienne, posing as Napoleon Bonaparte, but registering the expression as attached to her pronunciamento: "Is

Marie Dressler.

there a man with soul so dead who to the world at large has always said, 'Shall I buy a Liberty Bond?' I dare you to refuse!"

Ebony Production Plans.

Following the arrangement with General Film Company to distribute its regular releases of one-reel comedies, the Ebony Film Corporation of Chicago has begun a number of new subjects to continue its series, the first six subjects of which have already been completed and scheduled for release. Some attractive paper is now available for these.

In the Ebony comedies these casts are composed entirely of colored players. They are slapstick productions intended to rate as standard. In addition they have an appeal of novelty, and on top of that the distinctive humor of the negro as brought out by the players.

Telegram Features Liberty Day.

America's celebration of Liberty Day, and the start of the third Liberty Loan drive is pictured in Screen Telegram No. 13, released by Mutual April 14. Screen Telegram correspondents in all parts of the country contributed to the reel. There are views of President Wilson speaking at Baltimore, of Madame Sarah Bernhardt leading the procession at New Orleans, of regular troops on parade in Indianapolis, and of the big military pageant in Chicago.

Scene from "The Lie" (Artcraft).

"Up the Road With Sallie" Liked.

Constance Talmadge has been hailed as captivating in her April release for Select Pictures, "Up the Road With Sallie," in which she is presented by Lewis J. Selznick. Reviewers and exhibitors who have seen this latest production by the Select comedienne have pronounced it "Constance Talmadge's best."

Constance Talmadge is supported in this Select Picture by Kate Toncray and Norman Kerry. The picture was directed by William Desmond Taylor.

Arbuckle Brings Home "Moonshine."

After being marooned in the mountains for ten days and going through thrilling adventures that weren't in the story Roscoe "Fatty" Arbuckle and his company of brave comedians and comediennes have returned from San Gabriel Canyon, California, with the completed film of "Moonshine," the round one's latest comedy.

Roscoe Fatty, Al St. John and Buster Keaton all have tales of escapes. Flood waters caused by the recent rains raged through the canyon, carrying trees before them and causing many cave-ins of land where the embankment was steep.

In spite of hardships the members of the company returned in splendid physical condition.

Picture Theaters Projected.

SHEFFIELD, ALA.—Air Nitrates Corporation (controlled by Government) will erect two moving picture theaters at Plant No. 2, with seating capacity for 2,300 each.

ALAMEDA, CAL.—New Hamilton theater on Park street, with seating capacity for 1,500, has opened.

LOS BANOS, CAL.—A. P. Toscano has purchased Crescent theater from Robert Puccinelli.

OAKLAND, CAL.—Avenue theater at 59th street and San Pablo avenue has been remodeled and seating capacity increased to 1,200.

STOCKTON, CAL.—Ackerman & Harris of Hippodrome circuit of theaters contemplate erecting theater here.

PUEBLO, COLO.—Rialto theater on N. Main street, between 6th and 7th streets, has opened under management of W. C. Robertson.

HARTFORD, CONN.—Sylvester Z. Poli, 21 Church street, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for alterations to Poli theater.

PENSACOLA, FLA.—Empress theater has been remodeled and reopened as Liberty theater.

ATLANTA, GA.—Rialto theater has been remodeled and reopened.

SAVANNAH, GA.—Clarence Bennett has leased Savannah theater and will make improvements to structure.

CHICAGO, ILL.—Theater is being erected at 47th street and Marshfield avenue by the Peoples Theatre Co. House will have seating capacity for 2,200 and cost $300,000.

CHICAGO, ILL.—Harry Miller has purchased Le Grand theater at 5241 N. Clark street and renamed it the Acme.

CHICAGO, ILL.—Fred W. Popp has purchased theater building at Irving Park boulevard and Crawford avenue from Charles O. Race.

GOOD HOPE, ILL.—Old rink building is being converted into moving picture theater for Lloyd Jones.

KANKAKEE, ILL.—Gaiety theater has been leased by Jack Pierce and Mark Shannon.

MONTICELLO, ILL.—Edward Thorpe has purchased Prince theater from C. W. Joehrendt.

PAWNEE, ILL.—Tony Serra will erect moving picture theater on East Douglas street.

BROOK, IND.—Temple theater has opened.

RUSHVILLE, IND.—Earl Albright and Zachary Gordon have purchased Gem theater from Mary Mason.

GRAND JUNCTION, IA.—J. M. Wiggins has purchased Eagle theater from Fred Huughart.

NEW HAMPTON, IA.—E. E. White has taken over Idle Hour theater.

SIOUX CITY, IA.—New Orpheum theater erected by T. S. Martin Estate at cost of $200,000 will open soon.

WAUKEE, IA.—Plaza theater has opened under management of J. R. Manning.

MURRAY, KY.—Woodruff theater will be remodeled.

ADRIAN, MINN.—Eldon Kilpatrick has purchased Ray Libavie's interest in Princess theater.

HIBBING, MINN.—Lyric theater has reopened under management of Julius Edelstein and N. Morosco.

LESUEUR CENTER, MINN.—E. E. Lynch has disposed of his moving picture business to M. M. Harmer.

WABASHA, MINN.—Irving Burkhardt has purchased Princess theater from Joseph Mars.

WARREN, MINN.—C. F. Hansen has sold Strand theater to F. Emrich of St. Paul.

ST. LOUIS, MO.—Clyde Carson has purchased Chippewa theater at Broadway and Chippewa street. Building will be remodeled and reopened under management of Joseph J. Walsh.

FORT BENTON, MONT.—I. O. O. F. has plans by Edgar A. Payne, Carthage, Ill., for $10,000 theater and lodge building.

ROUNDUP, MONT.—Partnership existing between J. D. Austin, George Bennett and E. M. West in Rialto Amusement Company has been dissolved.

WHITEFISH, MONT.—Old city hall property has been purchased by Peter Arena as site for new moving picture theater.

ATLANTA, NEB.—Sarah Abbott has taken over moving picture business of Crane & Hammon.

AUBURN, NEB.—Rex theater has opened.

AURORA, NEB.—A. Calkins has taken over management of Lyric theater.

DAKOTA CITY, NEB.—J. S. Sortly of Seattle, Wash., has purchased Princess theater from Jacob E. Schlank.

OMAHA, NEB.—Cassel Realty Co., 522 Bee Building, has plans by J. P. Guth, 516 Paxton Block, for an addition and remodeling theater building, to cost $20,000.

PALISADE, NEB.—Moving picture theater will be opened here by Krehmeyer & Wright.

ULYSSES, NEB.—Crystal theater has been leased by P. H. Tobey.

ATLANTIC CITY, N. J.—Seaside Realty Company has been incorporated, with capital of $10,000, by James P. Hedges and John Rauffenbart. They will erect amusement buildings.

DEMING, NEW MEX.—J. B. Carigien has sold his interest in Crystal theater to Brown & Munro Producing Co. H. L. Brown will be manager. House will be known as the Broadway.

BUFFALO, N. Y.—Olympic Theatre Operating Corporation has been incorporated with $75,000 capital by Morris Slotkin, Herbert L. Himes and Mathew W. Weimer to operate theater or moving picture house.

COLLEGE POINT, L. I., N. Y.—M. J. Gerson has purchased site for vaudeville and moving picture theater, with seating capacity for 1,000.

HEMPSTEAD, L. I., N. Y.—Pat Casey Agency, Inc., 1499 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for a two-story theater, to cost $75,000.

NEW YORK, N. Y.—Vanderbilt theater on West 48th street has opened. Owners are Joseph F. Moran and Lyle D. Andrews.

NEW YORK, N. Y.—B. S. Moss, head of Moss Theatre Enterprises, will erect theater at Broadway and 181st street.

SCHENECTADY, N. Y.—S. D. Kriney is preparing plans for remodeling Palace theater.

CHARLOTTE, N. C.—J. H. and Sidney McAdam, this city, and Edward G. Gidley, Athens, Ga., will remodel building for Strand theater

GREENSBORO, N. C.—S. M. Hill will erect brick moving picture theater.

MANDAN, N. D.—J. L. Maitland succeeds H. L. Hartman as manager of Palace theater.

PIERRE, N. D.—Conrad Hammerstein has sold Crystal theater to George B. Wyckoff.

RUGBY, N D.—Lyric theater has been purchased by Dr. Shiveley.

AKRON, O.—Firestone Park Theater Company has plans by Practical Engineering Co., 535 Akron Savings & Loan Building, for a moving picture theater, 36 by 100 feet, to cost $22,000.

DOVER, O.—Weber theater has been purchased by E. A. Stephens.

MIDDLETOWN, O.—Bijou theater recently purchased by Steve Chakiris is being remodeled.

CONNELSVILLE, PA.—Soisson theater will be remodeled.

FARREL, PA.—Max and Herman Stahl, proprietors Lyric theater, have purchased Colonial.

READING, PA.—Majestic theater has been taken over by Frank A. Gould, owner of Rex.

ANDERSON, S. C.—Bijou theater has plans by Casey & Fant for improvements to theater to include removal of second balcony, redecoration of interior, making screen fourteen feet square, installing ventilating and heating systems and indirect lighting.

GREENVILLE, S. C.—Sevier Amusement Company has been incorporated with $50,000 capital. David B. Traxler is president.

HOT SPRINGS, S. D.—Lease of Grand theater has been purchased by Ruth Wright.

MORRISTOWN, S. D.—Moving picture theater will be established in Grand Building by John Ritter.

MARYVILLE, TENN.—Dreamland theater is being remodeled.

MEMPHIS, TENN.—E. A. Schiller is preparing plans for $80,000 theater.

HOUSTON, TEXAS.—Raymond E. Elder succeeds Henry C. Sterns as manager of Isis theater.

SAN ANTONIO, TEXAS.—August Weilbacher will erect theater building on McNew avenue, to cost $3,000.

SAN ANTONIO, TEXAS.—August J. Weilbacher, 1821 N. New Braunfels avenue, has let contract to Moeller & Weilbacher to erect moving picture and vaudeville theater, 40 by 106 feet; frame and hollow tile, composition roof, wood floors; cost, $3,500.

WACO, TEX.—L. R. Halsell has been engaged as manager of Orpheum theater.

WACO, TEXAS.—War Department will erect Liberty theater at Camp MacArthur.

WACO, TEX.—An airdome will be erected on Washington street, near 6th, by A. L. Mitchell and A. H. Simon. It will have seating capacity for about 3,000, and cost $5,000.

SALT LAKE CITY, UTAH.—Extensive improvements are being made to Liberty theater.

PETERSBURG, VA.—New Columbia theater has opened.

RICHMOND, VA.—Jake Wells will erect new Colonial theater on site present structure, with seating capacity for 1,500.

LOCK SEVEN, W. VA.—War Department will erect theater near Government explosive plant.

BREMERTON, WASH.—New Rialto theater has opened under management of Osran Amusement Co.

CENTRALIA, WASH.—New $50,000 theater under construction at corner Tower avenue and Maple street, has been leased by Joe Lucas, manager of Grand theater.

MT. VERNON, WASH.—A. G. Seibert has sold Pastime theater to R. K. Dunham.

MABTON, WASH.—J. A. Humphrey will take over Mabton theater.

MARYSVILLE, WASH.—Lloyd Morgan is now sole owner of Marysville theater, having purchased interest of O. P. Hanson.

PROSSER, WASH.—Extensive improvements are being made to Princess theater and seating capacity increased.

SEATTLE, WASH.—Strand theater will reopen soon under management of J. Von Herberg.

TACOMA, WASH.—Pantages theater has been remodeled and reopened as a moving picture house under management of Edwin F. James.

TACOMA, WASH.—Melbourne Theatre Company has plans by Lundberg & Mahon to remodel Majestic building, to cost $10,000.

ALGOMA, WIS.—W. L. McLaughlin has purchased Majestic theater from David Burke.

BLACK RIVER FALLS, WIS.—Fred O. Dressel has purchased moving picture business here.

CLEAR LAKE, WIS.—O. M. Bussewitz of Turtle Lake has purchased Rex theater from C. A. Steindorff.

DENMARK, WIS.—Ben Hendricks has plans by W. E. Reynolds, 109 Roosevelt street, Green Bay, Wis., for two-story opera house, 32½ by 115 feet.

GREEN BAY, WIS.—Charles H. Carey has leased Grand theater.

KAUKAUNA, WIS.—Alex Conkey and John Cleland have purchased Nugent theater recently damaged by fire. New owners plan to erect new building on site.

KEWASKUM, WIS.—Kewaskum Amusement Company has opened moving picture theater here.

LANCASTER, WIS.—Luverne Heil has disposed of his interest in moving picture theater here.

MILWAUKEE, WIS.—Toy theater on Second street, near Grand avenue, will reopen under management of Charles Toy.

NEILLSVILLE, WIS.—P. Broustad has disposed of his interest in Badger theater.

OCONTO, WIS.—Bijou theater, which was destroyed by fire, will be rebuilt.

PESHTIGO, WIS.—Star theater has been leased by Ben Anderson.

REDGRANITE, WIS.—August Berkholtz has assumed control of Eagle theater.

SHEBOYGAN, WIS.—Fairyland theater has been leased by William Dietrich.

SOLDIERS' GROVE, WIS.—Chris Halverson has disposed of his moving picture business to Clarence Erickson.

SUPERIOR, WIS.—Frank Campbell has taken over management of Broadway theater.

SUPERIOR, WIS.—Elmer L. Finstad succeeds Frank Campbell as manager of Broadway theater.

WAUKESHA, WIS.—R. E. Oberst, 353 National avenue, Milwaukee, Wis., is preparing plans for two-story theater and store building, 63 by 111 feet, to cost $50,000.

WEST BEND, WIS.—C. Davis & Son have leased Mermac theater.

WINTON, WIS.—Moving picture theater has been opened here by L. Bailey and Elmer Brookman.

BASIN, WYO.—Edwin Schaffer succeeds A. Clipp in management of Rex theater.

GLENROCK, WYO.—Henry Brennan plans to erect new moving picture theater.

HUNGER

For three years America has fought starvation *in* Belgium

Will you *Eat less* – wheat meat – fats *and* sugar that *we* may still send food *in* ship loads?

UNITED STATES FOOD ADMINISTRATION

Trade News Brevities

Boston's Eyes Turn Toward Screen Players

Many Big Picture Productions Attract Attention During Liberty Loan Drive when Several Leading Stars Are in the City.

By Robert N. Howe, No. 80 Summer St., Boston, Mass.

BOSTON, MASS.—This city is enjoying a photoplay carnival such as it has never known before. Moving picture films have crowded the legitimate drama off the dramatic pages, and moving picture actors have been headliners in the news of the day.

This comes at a psychological time. The great National Moving Picture Exposition is to be held in Boston in July.

The exposition needed some extra stimulus. Thanks to former Ambassador James W. Gerard, David W. Griffith, Mr. and Mrs. Sidney Drew, Mary Pickford, Alice Brady, and many others this added attention to the film drama has come, and nothing but a hugh success can be predicted for the national convention.

All the Boston papers on Sunday, April 6, carried a larger amount of moving picture advertising than was carried by the legitimate playhouses.

More than two thousand people attended the first showing of the film, "My Four Years in Germany," at the Boston opera house, given under the auspices of the New England Liberty Loan Committee as a patriotic contribution to the drive and a stimulus to the workers who are taking an active part in the work.

Governor Samuel W. McCall and Mayor Andrew J. Peters made speeches, and it was after midnight before the show was completed. The film opened its regular Boston run at Tremont Temple, where it has been enjoying big business.

Harry Jones Will Guide the Codman Square Theater.

The Codman Square theater, a new motion picture and vaudeville house, of Dorchester, Mass., is rapidly nearing completion, and the opening date will soon be announced. The new theater will be under the management of Harry E. Jones, well known in theatrical circles throughout New England, and there will be two performances each day.

New Management for the St. James.

The St. James theater, of Boston, will be under the management of Mr. Gulesian beginning September 1. The theater at present is managed by Loew's Theatrical Enterprises, and is doing an exceedingly fine business out of high class moving pictures and vaudeville. Mr. Gulesian is contemplating some new features for the house which are expected to bring great results. Announcement of these will be made during the coming summer season.

Fire Damages Theater in Lawrence.

The Strand theater, of Lawrence, Mass., was badly damaged by fire, the projection machine and operating booth being totaly destroyed.

Manager Albert Brodie estimated that the damage was about eight hundred and fifty dollars. The fire was confined to the operating booth, thus causing no excitement in the audience. The projection machine was insured.

Worth a Passing Glance.

Carl Crawford, formerly of the General Film Co., Boston, and a salesman for the Fox Film Corporation, has recently joined the Wakefield Rifle range.

Maurice Noones, formerly a booker for the Boston Universal, joined the force of the Boston Photoplay Company, April 15.

Beatrice Roberts, of Winthrop, Mass., who won the beauty contest at the 1916 Arena Screen Ball, and who has been leading the life of a motion picture actress in New York for several months, has returned home for a short visit. Her stay will be a brief one, for she is anxious to get back to the Gay White Way.

Fitchburg Theater Changes Hands.

Boston, Mass.—(Correction.) In last week's issue of the Moving Picture World it was stated that the Majestic theater at Fitchburg was taken over by the United Film Service, which is under the management of S. M. Moscow; it should be, the Majestic theater was taken over by the Bay State Theater Company, of which Mr. Murphy is president and S. M. Moscow is the manager, and the United Film Service has secured the New England rights for Gotham Patriotic Films.

Newark, N. J., News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Theater Misrepresentation Suit Lost.

JERSEY CITY, N. J.—Dwight S. Williams, of 247 Webster avenue, lost his suit to recover $5,000 damages from Herman F. Jans, of South Orange, for alleged misrepresentation of facts in the sale of the Roseville theater, Orange and Sixth streets, Newark. The jury in the Supreme Court brought in a verdict April 16 in favor of Jans. Williams testified he had been induced, through the glowing statements of Jans about huge profits the theater was making, to purchase the showhouse. The plaintiff had acquired the theater in November, 1915, and inside of two years, according to his testimony, had lost about $3,500. Jans entered a denial to the statements of Williams, and said the latter owed him a bill amounting to $386.70, for which Mr. Jans put in a counter claim.

Paterson Exhibition Company.

Paterson, N. J.—The Paterson Exhibition Company has been incorporated here for motion picture exhibiting purposes. The concern, which filed papers of incorporation April 5, is capitalized at $10,000. David V. Proskey, with offices at 126 Market street, is listed as registered agent. The incorporators include Mr. Proskey, John R. Shields, and Robert A. Zoeller.

Films Aid Orange Hospital.

Orange, N. J.—A substantial sum was realized from a benefit performance last week at the East Orange High School Auditorium for the benefit of the St. Mary's Hospital. The attraction was the "Victim." The proceeds will be used to defray expenses incurred in aiding any wounded men who may be brought to the institution to recover.

Newark Company Incorporates.

The Newark Exhibition Company, with offices in the Union building, 15 Clinton street, has been formed for the purpose of conducting a general theatrical business. The concern is capitalized at $10,000, divided into 200 fifty dollar shares. George D. Mulligan is listed as statutory agent. The other incorporators include William J. Hodkinson and Joseph E. O'Rourke.

BONDS INSTEAD OF BONDAGE.

Buy a Bond for Democracy Today and Smile or You May Weep Under the Autocratic Hun Tomorrow.

Filmdom Doings in Philadelphia Last Week

Changes at Local Distributing Exchanges and Theaters—Benefits and Other Patriotic Work of the Week—Records of Notable Pictures.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Get Rights to Keystone Comedies.

PHILADELPHIA, PA.—B. Amsterdam, of the Masterpiece Film Company, announces that he has secured the exclusive rights in this territory for the release of the Keystone comedy reissues, which will be released beginning May 1.

Benefit for Hospital at Rivoli.

G. J. Burley, manager of the Rivoli theater, contributed the sum of $121.41, which was collected from a special performance held recently for the benefit of the Rush Hospital. The new organist now delighting the patrons of this theater is Miss Thelma Delmar.

Sugden Alaska Films Shown.

"The Lure of Alaska," an unusual exhibition of natural color photography projected through the Prizma process, showing scenes taken in the most interesting land in the far Northwest, opened an engagement at the Garrick theater Monday, April 15, and Dr. Leonard S. Sugden, former sugeon of the Northwest Mounted Police, who filmed the production, described the various scenes in a lucid manner. The Sugden pictures bring the wonders vividly before the spectator in such a way that it will never be forgotten.

Records of Notable Pictures.

"The Kaiser, the Beast of Berlin," was extended for a week at the Palace theater, where it has been playing to crowded houses.

"Tarzan of the Apes," which has been doing a record business at the Victoria theater, commenced the final week of its presentation, which promises even bigger attendances than before.

A new Metro feature entitled "The Landloper" presented at the Regent theater commanded the applause of the large attendance, and was well done in every way.

Bert Moran Leaves Kleine for Pathe.

Bert Moran, the popular manager of the Kleine-Edison exchange, has resigned to take charge of one of Pathe's exchanges. Mr. Moran will be succeeded by L. Berger, manager of the Washington branch, who will arrive on Monday, April 15, to take entire charge of the Philadelphia office. Announcement is also made that the Washington branch will be discontinued, and all of its business will be transferred to the Philadelphia exchange.

C. M. Rapoport Entertains Children.

Five hundred members of the Kindness Club were the guests of Charles M. Rapoport, manager of the Ideal theater, 19th and Columbia avenues, on Tuesday, April 16. Several reels of comedy, especially selected by Mr. Rapoport to please the children, was shown, and the story of a complaint of cruelty made to the Pennsylvania S. P. C. A. was told in a most interesting way by means of moving pictures. The entertainment was held under the auspices of the Evening Telegraph, originator of the Kindness Club.

Aviation Films Help French Orphans.

An exhibition of moving pictures and paintings showing the latest phases of aerial warfare was officially opened to the public at the Bellevue Stratford for over two weeks, and ended Tuesday, April 16, to be offered next in Washington, D. C. Lieut. Henri Farre, celebrated French artist, who has been decorated with the war cross, and who is the painter of the 140 canvases, was accompanied by Commandant Tulasne, Captain Heurtaux, Lieutenants Flachaire, Soulier, and Lieutenant Benoes, of the French Army. The proceeds of the sale of tickets were given to the funds for the benefit of orphans of French aviators.

Sales Manager Oscar Morgan Promoted.

Oscar Morgan, sales manager of the Artcraft and Paramount, left Wednesday, April 10, to assume entire charge of their Washington branch offices. Mr. Morgan's promotion as manager comes after three and a half years of faithful service, having started as manager of Mr. Smith's Paramount theater in Newark, from which position he became publicity manager of the Paramount, working his way to sales manager by consistant enterprise and proven ability. Mr. Morgan leaves with the best wishes for his success from his many friends among the local exhibitors and his business associates, the latter having tendered him a beautiful brass desk set as a small token of their esteem.

Will Give Dinner to Rita Jolivet.

A dinner will be given by Jules E. Mastbaum, president of the Stanley Company, at the Bellevue Stratford Hotel on Monday evening, April 29, in honor of Rita Jolivet, the international screen star, who will be here for the purpose of attending the first Philadelphia showing of her new film drama, "Lest We Forget," which will begin a week's presentation at the Stanley theater.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Bell Film Takes Cleveland Exchange.

CLEVELAND, O.—The Bell Film Service, which operates a successful exchange in Pittsburgh, Pa., has taken over the United Business Association exchange in Cleveland.

Joseph Spero, manager of the Bell, in Cleveland last week announced plans for the new exchange.

The U. B. A. handled the Jester comedies and other features in Ohio from their office in the Columbia building. The new Bell exchange will be located in the Belmont building.

Among other new features which the Bell will acquire is a big patriotic picture entitled "Mothers of Liberty."

Mr. Spero is an old-timer in the film business, and can be relied upon to take good care of the exhibitors of Ohio. The Bell Film Service makes a big bid for business on a very liberal policy.

Akron Operators Dance.

Akron Moving Picture Operators' Union gave their annual ball on April 3 in Stanley's Dancing Pavilion. There was a big attendance and everybody enjoyed themselves. Many out-of-town film men were on hand, including representatives of machine manufacturers and supply dealers.

Three Victor Film Men Called.

The Victor Film Service, Cleveland, which handles the Universal pictures, lost three of its most efficient men in the recent call to arms. They were Jack Levy, roadman; Tom Colby, city salesman, and John Flackbush, shipper.

Manager Schmidt had a hard time replacing these men and was indeed sorry to lose them. F. L. Davis was engaged for road work, and the city work was done temporarily by Lew Thompson, the assistant manager.

Jack Conant Managing General Branch.

Jack Conant is the new manager of the Cleveland branch of the General Film Company, succeeding Dan Phillips, who is now special road representative.

Irwin's Lyric Theater Made New.

Fairport Harbor, O.—The Lyric theater, owned by C. H. Irwin, has blossomed out like a new house, after many improvements.

STRAY NEWARK, N. J., NOTES.

Cleopatra Held Over at Terminal.

Theda Bara in Cleopatra did such excellent business at the Terminal theater, 84 Park place, Newark, N. J., that the picture was held over another week, thus showing two weeks in succession, the engagement ending April 21.

Local Film at Keeney's.

During the week of April 15 a picture showing local actors and local scenes was screened at Keeney's Newark house. The film is called "Making Movie Stars," and the actors in the cast were selected from among the audience. A scene of the picture was taken at each performance during the preceding week. Louis Fosse is the manager of the theater.

PUZZLE-FIND THE SLACKER

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Two Baltimore Theaters Change Hands.

BALTIMORE, MD.—The Orpheum theater, 2307 Jefferson street, which has for some time been under the management of C. Alexander, was sold at auction on Wednesday, April 10, by Auctioneers Sam W. Pattison & Company to the New Gem Amusement Company, which operates the New Gem theater, 617 North Duncan street, of which N. B. Burns is the manager. The amount involved in the transaction is understood to be $3,850.

The West End theater, Baltimore and Gilmor streets, of which Paul Emmart is the manager, has been conveyed from George A. Solter, trustee to George W. Walther. About two months ago the property was sold at public auction for $25,000.

Atlantic City Theater Changes Hands.

While no anouncement has come direct from the offices of the Parkway Theater Company it is generally understood that large property has been acquired by this company in Atlantic City, N. J., including a moving picture theater which will shortly be thrown open to the public of that popular resort. Harry W. Webb is the president of the Parkway Company, and Bernard Depkin, Jr., who has general supervision of the three large moving picture theaters of this company in Baltimore, will also have direct charge of the theater, which will probably be opened about May 1 in Atlantic City. Joseph Bowden, who has been helping Mr. Depkin at the Parkway, it is stated, will act in the capacity of house manager of the Atlantic City project.

Floor Gives Way in Cumberland Theater

Cumberland, Md.—On April 13, while the performance at the Leader theater, on Virginia avenue, in this city was progressing in a favorable manner during the second show, the floor suddenly began to sag, and gradually fell down into the basement, forming a bowl shape. Confusion was rampant for a time, but as the lights did not go out there was no loss of life or any serious injury.

Hagerstown Theater in Court.

Hagerstown, Md.—On Thursday, April 4, a bill was filed by the Colonial Real Estate Company to restrain the Washington Street Amusement Company from remaining in forcible possession of the Colonial theater, which was sub-leased by the defendant from Fred. C. Wright, who had leased it from the plaintiff for five and a half years from November 12, 1917. Ernest Westfall is manager, and Fred G. Nixon Nirdlinger is president of the Washington Street Amusement Co. It is alleged that the theater has only been operated for five days, although it was agreed to operate it for not less than 35 weeks each year. Judge Keedy granted a temporary injunction.

Baltimore Personals of the Trade.

S. Feldstein, who has been associated with the Baltimore Film exchange as representative of the Universal, which is under the management of P. Oletsky, it is understood has now returned to his former location at Clarksburg, W. Va., to handle that territory for the Universal.

Carrol E. Stem, who has managed the Majestic theater, 320 South Broadway, for some time, has now been called to the colors, and will take up the duties of a soldier at Camp Meade.

Sophia K. Levine, who for several years acted as bookkeeper at the Mutual, when it was located in Baltimore, has now become associated with the Famous Players exchange in Washington, D. C., as bookkeeper.

J. L. Schanberger, who has for about two years been associated with his father, Frederick C. Schanberger, president of the James L. Kernan Co., in the management of the Maryland theater, has now joined the United States Naval Reserves.

New Brunswick Proposes Drastic Show Tax

Would Charge Picture Theaters a Percentage of Net Earnings at Rate Scaled by Comparison Between Net and Gross Earnings.

By Alice Fairweather, "Standard," St. John, N. B.

ST. JOHN, N. B.—There is great agitation among the theater men regarding the proposed tax to be imposed by the Legislature at this session. Many of the exhibitors claim that it is prohibitory and will drive them out of business.

Where the net earnings of a picture theater are not more than five per cent. of its gross earnings the proposed tax rate shall be one per cent. Where net earnings are more than five but not more than seven and one-half per cent. the rate shall be one and one-quarter per cent. Where the net earnings are above seven and one-half per cent. the rate shall be one and one-half per cent. T. P. Regan, who represented the motion picture theater owners at a hearing, asked that the percentages should be reduced to read one-half, instead of one, three-quarters instead of one and one-quarter, and one instead of one and one-half.

At the present time the city imposes a seat tax of thirty cents per seat per year up to one thousand seats and fifteen cents per seat in excess of one thousand. Mayor Hayes of St. John stated that the passage of the new bill would rescind the seat tax and if desired a section to that effect could be included in the bill.

Commissioner McLellan said that motion picture theater men had not consulted the public when they wished to advance their prices of admission and they could not be classed as educational institutions, for some of the pictures shown had no educative quality. He had seen pictures passed by the present board of censors that should never have been passed. [Since the board of censors is offcial, what has the commissioner to say?]

J. M. B. Baxter said that the picture people and others affected who were complaining of the rates proposed had not filed statistical statements as to their inability to pay. There was no such evidence before the committee in any of these cases.

St. John Film Situation Not Promising.

The situation in St. John proper as regards film is not promising, there being only three houses running an entire screen program—the Imperial, the Unique and Nickel theaters. The Imperial, it is understood, is tied up with a Paramount contract extending over a considerable time. This leaves very little chance for a film exchange to book a first-run picture. As there are nine exchanges in the city it is a scramble among them. The Unique theater seats five hundred only. The Nickel is a five-cent house.

Ackers Reopens His Halifax Theater.

L. R. Acker's theater at Halifax reopens on the 20th of April. The house has been practically made over with new seats, new projection booth, new hardwood floors, tiled lobby and raised roof. With new decorations it is going to look splendid. For the first half of the week beginning on Saturday the Universal Weekly, with a single-reel comedy, will be shown in addition to the vaudeville. The second half "The Bull's Eye" serial is shown.

Donaghy Gets Managerial Position.

The Superfeatures Film Co. has a new manager in St. John, Albert Donaghy. Business is excellent and all its specials are doing well.

Maritime Theater Jottings.

The Imperial theater, St. John, N. B., had good success in the showing of "The Kaiser," running it for three days with a double matinee on Wednesday. The American troops received loud and hearty applause whenever they were introduced.

W. H. Golding, manager of the Imperial theater, St. John, N. B., has recovered sufficiently to leave the Infirmary, but he has had a great deal of illness in his family. He has the sympathy of a large number of friends.

F. J. Burt, of Joggins Mines, N. S., has reopened his theater after being closed for four months on account of smallpox in the town. "The Neglected Wife" was running at this theater at the time it had to be closed (Mr. Burt uses Pathe pictures) and the serial will be continued.

N. W. Mason, of the Academy at New Glasgow, N. S., will open with some new Pathe play shortly. Business is very poor in New Glasgow at present owing to peculiar local conditions.

The King Edward theater, Halifax, has reopened. George X. Couture, manager.

The Orpheus, Halifax, under the management of L. R. Acker, opened on Monday, April 8, with the finest orchestra to be heard in the Maritime Provinces, it is claimed. The picture policy is to be the best out of all exchanges, rather an open booking, with special. Jewel productions and Universal specials will be shown.

The Gem theater, St. John, will run two Pathe features each week with its vaudeville program. The vaudeville is that used by L. R. Acker before the time of the Halifax explosion and is now used again in Halifax and at North Sydney, Glace Bay and St. John. It will probably be booked at several other places.

Independent to Leave St. John.

It is rumored that the Independent Film and Theater Supply, Ltd., St. John, N. B., is moving from St. John to locate in Halifax, or it may do business from the head office at Montreal. The Regal Film Company may move into the quarters now occupied by the Independent Company on May first.

Personal and General Items.

"Sirens of the Sea" failed to pass the Board of Censors in St. John recently. They failed to charm the members of the board.

Arch Mason, of Wolfville, N. S., is in St. John, N. B., for a short visit.

L. E. Ouimet, general manager of the Specialty Film Import, was a welcome visitor in St. John. On leaving St. John Mr. Ouimet will go on an inspection tour of the Specialty film exchanges through the West.

Pathe News Items.

"The Price of Folly," a new series featuring Ruth Rolland, is booked in the following theaters: Imperial, Halifax; Savoy, Glace Bay; Khattar's, Whitney Pier; Grand Opera House, Springhill; Unique, St. John; Star, St. John; Empress, West St. John; H. R. Walker, Dartmouth, and at the Spencer houses in Amherst, Charlottetown, Fredericton, Woodstock and Truro. None of the managers of these theaters have as yet seen the series, but they are booking them on the excellent reputation of the past Pathe productions.

"The House of Hate" will be in the territory from June 3 till July 21. It is booked in a number of houses, including six of the F. G. Spencer theaters, the Imperial at Halifax, and the Star and Empress, St. John.

W. S. S.

War Savings Stamps Pay 4 Per Cent. Compound Interest. It Loosens Good.

Pleasing Small Town with Picture Shows

R. A. Schornstein Talks with World Representative on Showmanship in Castile, N. Y., a Village Where They Are Particular.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Film fans of Castile, N. Y., are sticklers for clean shows. Many features which draw the crowds in Buffalo would nearly play to vacant seats in that village. This is the opinion of R. A. Schornstein, who has conducted the Photoplays theater in Castile for the past ten years. He has the only picture house in the village. The wholesome atmosphere of the place, he says, has a direct bearing on the screen tastes of the inhabitants.

"I know just the kind of clean plays my patrons want," said Mr. Schornstein, "and never show anything I cannot recommend. They expect me to stand between them and the picture. I would be satisfied to break even rather than show a picture that would give offense."

Mr. Schornstein is a great believer in occasionally giving free picture shows outdoors during the hot weather for the benefit of his townspeople. He expects to develop this idea extensively after peace is declared.

"I would be willing to close my theater when giving these outdoor shows," he said.

Mr. Schornstein is chairman of the Red Cross and Four-Minute Men of Castile and frequently devotes his time and theater to these worthy causes.

A. B. Davis Will Steer Pioneer Film Branch.

A. B. Davis has been appointed Buffalo manager of the Pioneer Film Corporation. He is located at 47 West Swan street. He was formerly Pioneer salesman in the eastern New York territory. He is concentrating on "Carmen of the Klondike" and "The Still Alarm."

M. C. Hughes Becomes Foursquares District Manager.

M. C. Hughes has been appointed district manager of the Foursquares Pictures, Inc., with offices at 47 West Swan street, Buffalo. C. S. Williams has joined Mr. Hughes' sales force. Mr. Hughes is having marked success with "The Eagle's Eye," which had first run at the Palace theater, Buffalo. He also is working on the U. S. Exhibitors' productions.

Motor Truck Fund Benefit at the Elmwood.

Manager Weinberg of the Elmwood moving picture theater, Buffalo, recently gave a benefit matinee for the motor truck fund of the National League for Women's Service. The attraction was Frederick Warde in "The Vicar of Wakefield." There were other special features. The entire proceeds were donated to this worthy cause, as were the services of the house employes.

Mayor of Buffalo Gets Censorship Resolutions.

Joseph P. Murphy, general secretary of the Social Welfare conference of Buffalo, has sent to Mayor Buck of this city resolutions adopted by members of that organization relating to moving pictures of a sensational kind. The members of the conference want the city council to create a salaried position of moving picture censor who would be responsible to the city and work in cooperation with the national board of reviews to eliminate exhibitions of "objectionable" films. The communication to Mayor Buck stated that the present censorship has proved unsatisfactory and that constant complaints are received by the organization. The Buffalo City Federation of Women's Clubs is active in the campaign.

Gardiner Syndicate Moves.

The Gardiner Syndicate, which has the New York State rights on the Billy West comedies, has moved from the Chamber of Commerce building to the spacious quarters formerly occupied by the Veribest Pictures at 47 West Swan street, Buffalo.

"In the first thirty days one hundred and two theaters in the state have contracted for all of the Billy West comedies for one year," said T. R. Gardiner. "We have that many more contracts since we took over this business. Thirty-two of the theaters are in Buffalo."

Al Sherry is road representative of the Gardiner Syndicate.

L. D. Hatfield, assistant manager of this concern, has resigned to enlist in the Canadian artillery.

Mr. Gardiner says he is after state rights features, but they must be good ones.

Manager Mack Publicly Thanked.

W. A. V. Mack, Buffalo manager of the Mutual, has received from Hamilton Ward, chairman of the Home Defense Committee of Erie County, N. Y., a letter of thanks for Mr. Mack's work in connection with that organiaztion. Mr. Mack arranged for "four minute men" at the theaters and other details in the Home Defense campaign. He also represented the local moving picture theaters in the work of the War Saving Stamps publicity committee. This campaign was handled here by the Greater Buffalo Advertising Club, of which he is a member. Mr. Mack was also chief of the theatrical division in the first and second Liberty Loan and Red Cross campaigns. Repairs at the Mutual exchange, which was recently visited by fire, have been completed.

Family Theater Brightens.

Samuel Carver has opened the Family moving picture theater, Buffalo, which was closed for several weeks. Besides pleasing his patrons with good pictures Mr. Carver has also installed for their benefit a Wurlitzer theater orchestra, Style V. A large sign announces that the orchestra has been installed. W. P. Tanney, Wurlitzer manager in Buffalo, placed the order.

E. J. Hayes Reorganizes Metro Forces.

E. J. Hayes, formerly manager of General Film, Buffalo, and now in charge of the Metro branch, this city, has appointed L. P. Murphy booker, G. E. Dickman outside salesman and Hector Stewart shipper. Mr. Hayes has made various improvements in the Metro office. He reports that Metro is more than holding its own in the Buffalo territory.

Detroit News Letter

By Jacob Smett, 710 Free Press Building, Detroit, Mich.

League to Give Smoker.

DETROIT, MICH.—The Detroit Exhibitors' League has announced a stag smoker for its members and their friends at Schiller's Hall, April 25. Tickets are $3 each, and include all refreshments, entertainment, etc. By the way, King Perry is the Detroit representative of the new exhibitors' booking circuit recently organized in New York. He will immediately start organization work.

Oakland Theater Leased for 10 Years.

Helmar George, of the Central theater, Pontiac, writes the World office that he has taken for a period of 10 years, at a rental of $16,500 per year, the new Oakland theater, and that under a new arrangement with August Keist, Jr., together will practically book all the pictures and entertainment that goes into the Oakland, New Eagle, Howland, Central and White Palace theaters. As a matter of fact, the merging of the booking arrangements will likely reduce the overhead considerably. Mr. Kleist is in the army service at Camp Custer, but Mr. George in his absence will co-operate with Mrs. Kleist, who still resides in Pontiac. The Oakland, seating 1,600 people, and a large, beautiful house, has heretofore been playing vaudeville, but under the new George policy, will likely be given over to pictures seven days a week.

E. V. McGrath Commands at the Stratford Theater.

E. V. McGrath, former manager of the Stratford theater, succeeds Mr. Starr as manager of the Knickerbocker theater.

Dave Prince Takes Charge at Triangle.

Dave Prince, for the past 18 months manager of the General Film Co. in Detroit, and previously with the same company at Dallas, Tex., has been appointed Detroit manager for the Triangle Distributing Co., and is already in full charge at the exchange, 73 Broadway.

M. S. Bailey Heads Detroit General.

M. S. Bailey, financially interested in the Metropolitan Co., and formerly associated with the Detroit Universal, has been appointed manager of the General Film exchange in Detroit succeeding Mr. Prince. He took charge on Monday, April 29. Frank E. Stuart, previously office manager and bookkeeper, will be promoted to assistant branch manager.

M. H. Starr Gets First National Birth.

M. Harlann Starr, former manager of the Washington and Madison theaters, for six months with Pathe, and later manager of the Knickerbocker theater, has been appointed sales manager of the First National productions released in Michigan through the Madison Film exchange.

Large Screen Factory Busy.

Detroit now boasts of one of the largest screen factories in the United States—that of L. J. Gardiner, at 61 Jefferson avenue, devoted to manufacturing the Velvet Gold Fibre Screen, sold through all of the branches of the United Theater Equipment Corp. L. J. Gardiner last week received an order from S. L. Rothapfel, of the Rivoli theater, New York, and Harold Edel, for the Strand theater, in Syracuse. The Nicholas Power Co. also placed an order for one of their customers in Porto Rico.

Michigan Film Trade Notes.

Plymouth, Mich.—C. W. Berdan, who will soon open a new theater here, has purchased Power's machines, and his entire equipment from the United Theater Equipment Co.

Detroit.—Tom Ealand, manager of the Orpheum and Regent theaters, announces a new policy for those houses—split weeks, with changes on Mondays and Thursdays. Vaudeville acts and pictures playing the first three days at the Orpheum will play the last four days of the week at the Regent.

Detroit.—Bert Weddige, of the Michigan Motion Picture Supply Co., announces the sale of three Simplex machines so far this month.

Detroit.—The Sterling Feature Film Co., Film Building, has purchased the Michigan rights to a number of Ivan productions, such as "Babbling Tongues," "Sins of Ambition," etc.

Detroit.—The Detroit office of the Fox Film recently was awarded first prize in the recent sales contest of the various branches. The cash prize was $200, which Manager Field Carmichael divided among the employees.

Short Michigan Items.

Ypsilanti, Mich.—After five years in court A. M. Renne, of the Forum theater, has been found not guilty on a charge of denying equal rights to negroes.

The National theater, Detroit, will soon adopt a summer policy of musical comedy and feature films.

Harry I. Breneau is the new manager of the Bernhardt theater, Detroit.

Charles Davies is again managing the Monroe and Bijou theaters, Detroit, for the Schram Amusement Co.

A. J. Fecke, World Detroit salesman, has been transferred to the Washington office.

AMONG LEADING EXHIBITORS.

W. S. McLaren, Manager of the Majestic and Colonial Theaters, Jackson, Mich.

Middle Illinois Items

By Joe Esler, Traveling Represenative of Moving Picture World.

James Carrier of the Avon Drafted.

DECATUR, ILL.—Manager James Carrier of the Avon theater, Decatur, will leave with the next draft for the National Army. He is making arrangements now to turn over the management of the theater to his successor as soon as he is appointed.

Soldiers' Club Under Theater.

Hugh Flannery, manager of the Ascher Bros. new Midway theater, Rockford, Ill., which will open soon, announces that the basement of the new house will be fitted up as a soldiers' club for the men who come to Rockford for a furlough from Camp Grant, located on the outskirts of the city. All the conveniences of a modern club will be installed, such as bowling alleys, billiard and pool tables, baths, swimming pool, assembly hall, etc.

Lieut. Breinig Exhibitor at Camp Grant.

Camp Grant Liberty theater opened tonight to a capacity audience of over three thousand soldiers. High-class vaudeville from the big time featured the opening bill and tip-top movies were on the screen. George J. Breinig, formerly manager of the Eastlake Park, at Birmingham, Ala., has been appointed manager of the new playhouse with the rank of First Leutenant. He was in charge of the opening show, assisted by a committee of officers, Major W. L. Elkin, Captain Abbott and Lieut. F. L. Drye. The stage and equipment of the new theater are the finest that can be had and all the latest improvements known to the theatrical profession have been installed. Special scenery is provided, spotlights, dimmers, two picture machines and all the other accessories that are needed to equip a first-class theater. The house will seat three thousand, all on one floor. Manager Breinig is a brother of Manager Breinig of the Harlan Park in Rockford, Ill., and his father, F. L. Breinig, is manager of the Highland Park at Quincy, Ill.

All Theaters in Canada Show Food Films

Government Has Two Two-Reel Conservation Pictures Loaned to Exhibitors Free—Nearly Every House Has Shown Them.

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Ont.

TORONTO, ONT.—The two food conservation films issued by the Canadian Government have been presented in almost every theater in the Dominion, it has been announced. The pictures, which are two-reel subjects, are "Waste Not, Want Not," and "Everybody's Business." They have been loaned gratis to exhibitors, and the many applications from exhibitors for bookings have shown the generous spirit of the theater men. The distribution throughout the country was handled by the Famous Players' Film Service and the Canadian Universal.

Distributing Tickets by Newspaper Coupons.

Through an advertising arrangement between the Temple theater, Hamilton, and the Hamilton Spectator, a special children's matinee was staged at the theater on Saturday morning, April 20, admission to which was secured by tickets distributed by the newspaper in exchange for coupons clipped from the paper. Two shows were given during the morning to accommodate all the children. This plan has been found to be a fine advertising stunt. It was recently carried out in Toronto by the Allen theater and the Toronto Daily Star for "The Seven Swans" and it has been decided to repeat the stunt in Toronto by the same interests on April 27 for "Blue Bird." In Toronto there are seven designated places around the city where clipped coupons can be exchanged for admission tickets and the first applicants get the admissions. The newspaper does all the boosting in such instances.

Empire Theater Changes Hands.

William Harrison has resigned as manager of the Empire theater, London, Ontario. The theater itself has also changed hands.

Pan-American Film Gets Studio Forces.

David B. Gally, of New York, has become the dirèctor and leading man of the Pan-American Company, Limited, which has taken over the studio of the Canadian General Features at Trenton, Ontario. The leading lady selected by the new company is Marie Lambert.

Famous Players' Local Executives Move.

The Canadian executive offices of the Famous Players' Film Service, Limited, and the Paramount Pictures Company, Ltd., were removed from 12 Queen street, East, Toronto, to the new Allen Theater building, Toronto, on April 13. The Toronto branch of the Famous Players remains at 12 Queen street, East.

Leon Schlessinger Dined in Toronto.

A recent visitor in Toronto was Leon Schlessinger of the Inter-Ocean Film Company, New York. Mr. Schlessinger was formerly the manager of the Strand theater, Toronto, and local colleagues gave a dinner in his honor during his visit, which he made to arrange several special business matters.

James Crang Conducting the Oakwood.

James Crang is now the manager of the Oakwood theater, the fine suburban house of Toronto, recently built. He has succeeded Fred Stonge, who has taken charge of the New Garden theater.

Interesting Montreal Jottings.

The Circle theater, Craig and Main streets, Montreal, has been reopened after remaining dark for the past two years. The theater is under the same management as the DeLuxe Palace, Montreal.

A. Lebeau has taken over the lease of the Maisoneuve theater, Montreal, the owner of which is the Cinema Co. of Maisoneuve.

A. L. Gorman has become manager of the Montreal office of the General Film Co. in succession to James Clancy, who has entered the theater business in Philadelphia.

J. O'Laughlin has been appointed Montreal representative for the distribution of Metro releases in succession to Mr. W. Hughes, who has also gone to the United States.

The Comet theater, Cote, St. Paul, Montreal, has been reopened under the management of Mr. Picard.

Northwestern News Letter

By F. H. Madison, 623 South Wabash Ave., Chicago, Ill.

La Crosse Theaters Aid New French Chicks.

LA CROSSE, WIS.—Local theaters helped raise money for buying American eggs which were to be hatched into French chicken. This boost for the international food scheme was abetted by the Bijou, the La Crosse and the Majestic theaters which gave benefit performances and turned the money over to the fund for this purpose. The women's section of the county council of defense cooperated by getting out the children as patrons on Easter Monday, which was a school holiday.

Used Local Glee Club As Attraction.

Manager Charles Perry of the Strand theater, Milwaukee, offered his patrons a novelty when he had the members of the Lyric Glee club, a prominent local organization, appear in person and on the screen at his house for two nights. The picture was made at the theater while the club was singing The Rosary. Arthur Dunham, of Chicago, who is the director of the club, was the first orchestra director to direct by moving pictures. He had a film made and so conducted his organization when he headed the musicians at Orchestra hall in Chicago while that house was at the height of its moving picture career.

Dakota Theater News.

Walls, S. D.—A stock company has been formed here to erect a combined theater and hotel. The hotel building here recently was destroyed by fire.

Sioux Falls, S. D.—Boy Scouts of the city, accompanied by their drum corps, were the guests of the Princess theater at the initial showing of the Chapin series of Lincoln pictures. The next day the management gave a special show for school children and the popularity of these wonderful films is now well established.

Minot, N. D.—J. M. Wilson, proprietor of the Orpheum theater, has enlarged his local holdings by taking over the Lyceum theater. He will operate both houses.

Nebraska Notes.

Omaha, Neb.—The extra hour of daylight has increased the attendance at the 9 o'clock show of local moving picture houses because it does not seem so late and still has not checked the crowds that drop in about 7 o'clock.

Gothenburg, Neb.—A five-year lease on the Sun theater has been taken by George Bourke.

Don't Pass a Bond Sign.
STOP! LOOK!! and
LOOSEN!!!

Cincinnati Musicians Want an Increase

All Theaters Get Demands for a Ten Per Cent. Raise and Action Is Expected in Ten Days—Demand May Be Granted at Once.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—A demand has been presented to all Cincinnati theaters employing musicians for an increase in wages amounting to ten per cent., and action is expected in ten days, according to the terms of the demand. The Musicians' Union Protective Association is the organization through which the musicians are acting, and about fifty members of the union employed in the various theaters are affected. It is understood, however, that the demand will be granted without controversy, the theaters taking the position for the most part that the increase asked is reasonable in view of the high cost of living under present conditions.

Grand Opens Summer Film Season.

The 1918 summer season of moving pictures at the Grand opera house, Cincinnati, was opened on April 15 under the direction of Manager I. Libson with "Intolerance," the great Griffith spectacle, as the initial attraction. The picture had not been seen before in Cincinnati, and it had been so heralded that the public was ready to come in considerable numbers. The prices range from 25 to 50 cents at night, plus the war tax. Daily matinees are to be held during the engagement, the exact extent of which has not been announced.

"Broncho Billy" Anderson Visits.

Part ownership in the highly successful comedy, "The Very Idea," brought to Cincinnati recently a film personage who, it is understood, is preparing for a real "come-back." This was G. M. Anderson, the famous "Broncho Billy," whose two-reel Essanay dramas of Western life are now being reissued with such success.

C. C. Hite Heads Local U. P. T. of A.

C. C. Hite, who has been at the head of some of the Cincinnati branches of some of the biggest film concerns in the business, has become Cincinnati manager for the United Picture Theaters of America, Inc.

"Nation" Film Shows in Youngstown.

A return engagement of "The Birth of a Nation" at the Park theater, Youngstown, last for six days met with great success, attested by full houses. Prices ranged from 50 cents to 75 cents at night, and from 25 to 50 cents at the matinees. The public never seems to tire of this picture, exhibitors comment, or, at least, there are always enough people who want to see it to provide ample houses.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Oil Boom Brings Rejuvenation of Theater.

WINCHESTER, KY.—Mrs. Charles R. West, owner of a moving picture theater building, which has not been used for some time past, has contracted with N. A. Powell for rebuilding and remodeling the house now leased by the Auditorium Theater Co., which plans to start operations about June 1. New furniture and fixtures will be installed throughout. Due to the big oil boom in eastern Kentucky—Winchester being the central city of the oil district—business has picked up materially, and there has been room for an additional theater for some time.

Short Kentucky Notes.

H. P. Christy, chief operator of the Colonial theater, of Danville, Ky., is rapidly gaining national fame as the author of a very popular, as well as patriotic, song entitled "Can the Kaiser," recently published by the Chetser Music Co., of Chicago.

Some excitement prevailed at the Star theater, Paducah, Ky., on April 12, when a reel of film took fire on a machine in the theater. However, Operator L. V. Carr managed to put out the film without the blaze spreading to the operating room.

The Gem theater, Monticello, Ky., reports that its war tax from Nov. 1, 1917, to April 1, 1918, amounted to $264.48, while the tax for the year will run to about $700. The theater is endeavoring to show that every admission at the house represents a certain sum to the war expenses of the Government.

Jack Leroy, actor and moving picture promotor, has been acquitted in the local courts of a charge of shoplifting placed against him by Besten & Langen, Inc., last February. Leroy, accompanied by his wife, were in the Besten store. Mrs. Leroy had a poodle dog wrapped in a blanket. Leroy left the store with the poodle, while his wife continued to shop. An employee, seeing something trailing from under his overcoat, decided that it was a gown, and later Leroy was arrested. On the stand he argued his own case, and convinced the court that he wasn't guilty.

Local No. 17, of the International Alliance of Stage Employees and Motion Picture Operators, Louisville, recently voted the sum of $200 for the purpose of purchasing Liberty Loan Bonds of the third issue.

Make No Mistake About It—
The Man Who Can Buy
Liberty Bonds
And Doesn't Is Unworthy of the
Liberty That Men Are Dying For.

Des Moines News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

John Ruskin Shows What Can Be Done.

DES MOINES, IA.—John Ruskin, who has put the town of Adel on the map in a moving picture way, has a national reputation as producer of wild animal pictures. Mr. Ruskin settled down in Adel, a town of 1,400 people, and took over the opera house, seating 600, for a picture theater, redecorated it, put up artistic sets on the commodious stage and, after a thorough campaign of publicity, opened with the best state rights pictures. His success was instantaneous. Not only Adel, but the small towns surrounding, were quick to realize that they were being offered real pictures in their immediate locality for the first time. Mr. Ruskin is literally packing them in. The old road fever hits him occasionally and he tours the bigger towns in Iowa, showing his latest wild animal film and lecturing with the pictures.

V. N. Detweiler Auditor with K. C. Feature Office.

V. N. Detweiler, former auditor at the Kansas City office of Triangle and Paramount, and more recently in the St. Louis office of Paramount, has come to Des Moines to act as auditor in the office of the Kansas City Feature Film Company. Mr. Detweiler, though on the easy side of thirty, has had more than ten years' practical film exchange experience and will be a valuable addition to the local office.

Abe Kahn Gives Birthday Party.

Abe Kahn, Iowa representative of Select, celebrated his birthday recently by giving a Dutch lunch to a number of his Des Moines film friends. The affair was attended by twenty guests, and, although Des Moines is a dry town, the congeniality of the occasion overshadowed the absence of amber fluids. Mr. Kahn was presented with a handsome portfolio with his name engraved on the sterling silver buckle.

Soldier Buys a Marshalltown Theater.

Leo Muelhaupt has disposed of his interests in the Casino theater, Marshalltown, to Wilbur Ingledue. Although the latter was drafted and is stationed at Camp Dodge, he is continuing the business through a resident manager. Mr. Muelhaupt is taking a rest and has not yet announced his future plans.

A. H. Blank Aids Cause of Freedom.

A. H. Blank has been one of the busiest servants of Uncle Sam in Des Moines during the Third Liberty Loan drive. In addition to being district chairman of motion picture publicity during the campaign, Mr. Blank has been active in the sale of bonds, having put in his whole time for the past ten days in boosting the loan. With Abe Frankle, manager of the Casino, Majestic and Rialto, he has made every film exchange and picture house in Des Moines, and practically a one hundred per cent. showing for bond sales has resulted. Mr. Blank left for New York to attend the meeting of the First National Exhibitors Circuit.

H. Lego Selling Chaplin Films.

Henry Lego, former owner of the Majestic theater, Fort Dodge, has been appointed special Chaplin representative for the A. H. Blank Enterprises in Kansas. Mr. Lego is covering his territory in a brand new Ford and is proving as good a salesman as he was exhibitor, which means nearly one hundred per cent. representation for both Lego and Charlie.

Ralph Becker Joins the Navy.

Ralph Becker, formerly manager of the Grand in Chariton, has enlisted in the navy. During Mr. Becker's absence his theatrical interests will be looked after by his partner, Mr. Bowen.

Phil Monsky Traveling Iowa for Fox.

Phil Monsky, former roadman for Standard out of Omaha and later manager of that company's recently closed Indianapolis office, is now traveling in Iowa for Fox. Mr. Walsh, former Fox roadman in this section, has been promoted to the management of the Los Angeles Fox office. Monsky is welcomed back to Iowa by his many friends.

L. A. Sheridan Back at His Desk.

L. A. Sheridan, of Pathe, has returned to his desk after an illness of more than two weeks.

Cecil Witmer Conducting the Casino.

Cecil Witmer, owner of the Lyric theater, Valley Junction, a suburb of Des Moines, has been made house manager of the Casino theater, Des Moines, succeeding E. Metzger, who assumes the house management of the new Rialto. Mr. Witmer continues the operation of the Lyric, his brother being in charge.

Fred Mortenson Opens Theater.

Waterville, Ia.—Fred Mortenson has opened a moving picture theater here.

Indiana News Letter

By Indiana Trade News Service, 816 State Life Bldg., Indianapolis, Ind.

Gerard Picture Stays Another Week at Circle.

INDIANAPOLIS, IND.—Owing to the unprecedented demand for admission, the management of the Circle theater, Indianapolis, has extended the exhibition of "My Four Years in Germany," shown at the theater during the week of April 7 to 13, for one more week. The picture, according to Mr. McCormick, has been the biggest drawing card ever presented at the theater.

Kaiserism, kultur and the whole crew

of Prussian autocracy that have embroiled the world in the bloodiest struggle of its history are laid bare in the presentation of the picture. The cheers, the shouting, the rising to the feet in mad ecstasy when the spectators see the steps America has taken to crush the Prussian monster, indicate that the pictures are sinking home in the American heart, and there is no doubt that the presentation of it, during the first and second weeks of the third Liberty Loan drive, is going to have a big effect in making many Indianapolis "tightwads" shell out.

"We have been compelled to turn away thousands daily," said Mr. McCormick, "and have had numerous requests from persons who have not been able to get in the theater to continue the exhibition for another week. Realizing that it is a picture which every true American in Indianapolis should see we have decided to extend the engagement for another week."

Mr. McCormick said there is no doubt that the two weeks' showing of the picture will break all attendance records at the circle.

Fort Wayne Crowds Cheer the Three Stars.

Motion picture fans of Fort Wayne got a five-minute "peek" at Douglas Fairbanks, Mary Pickford and Charlie Chaplin, trio of film favorites, as they passed through the city last week on their way to Washington to start their high-speed campaign in the interest of the third Liberty Loan drive.

When the train pulled into the station a large crowd of local film fans were on hand to give the stars a reception. Chaplin, acting as spokesman for the trio, made a brief talk from the observation platform. Many in the crowd were disappointed, it is said, because Doug didn't shove the train off the track, because Mary's hair was all done up and they couldn't see her curls and because Charlie had no mustache and just ordinary feet.

New Officers for Board of Endorsers.

City and state officers of the board of endorsers of motion pictures for juveniles at Indianapolis were elected at an all-day meeting of the organization at the Chamber of Commerce building last week. The following officers for the state division of the club were chosen: President, Mrs. G. C. Markle, of Winchester; vice-presidents, Mrs. David Ross, Mrs. Theodore Wagner, and Mrs. E. O. Robbins, of Indianapolis, and Miss Minnie Torr, of Connersville; recording secretary, Mrs. E. O. Phillips, Indianapolis; and treasurer, Mrs. Adolph Schmuck, of Indianapolis.

The city officers elected are: President, Mrs. David Ross; vice-presidents, Mrs. Theodore Wagner, Mrs. Curtis Hodges, Mrs. W. C. Smith, Mr. Charles Davidson; recording secretary, Mrs. Frederick Stilz; corresponding secretary, Mrs. E. W. Satterthwaite; treasurer, Mrs. O. C. Lukenbill; film librarian, Mrs. Jesse M. Dailey; chairman speakers' bureau, Mrs. Fred Pettijohn; publicity chairman, Mrs. J. W. Moore.

Robert Lieber, of the Circle theater, gave a short address in which he explained the progress of the motion picture from its position eleven years ago.

Theater at Washington, Ind., Reopens.

The American theater, 1202 West Van Trees street, Washington, Ind., which was closed several months ago, has been reopened under the management of A. R. DeVoe.

Who's going to pay for the war while the man at front is fighting? If he were not giving all, the Kaiser would soon make you pay for a good deal of it. Buy Bonds!

Twin City Motion Picture Trade Letter

Charles Stombaugh Leaves Local Standard to Go to Omaha for Pathe—Harry Muir Succeeds Him—Other Interesting Notes.

By John L. Johnston, 719 Hennepin avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Charles Stombaugh, who has been manager of the Standard exchange here since it opened last May, resigned his position on Saturday, April 13, to accept the management of the Pathe exchange at Omaha, Neb.

Charles Stombaugh.

Mr. Stombaugh was one of the most energetic and most successful of local exchange managers and the Pathe exchange is assured a hard working, straight forward manager in the new executive. Mr. Stombaugh was one of the best liked exchange managers that ever held an office in a Minneapolis exchange. It is a fact that at one time Mr. Stombaugh had some of his films in about sixty-five per cent. of the Twin City theaters besides an unusually large distribution throughout the country.

Harry Muir Heads Standard.

Harry Muir, former manager of the Bluebird exchange and later connected with the Paramount, Supreme and Standard exchanges, will succeed Mr. Stombaugh as manager of the Minneapolis Standard branch. Mr. Muir has been very successful in booking Hart re-issues recently and due to the several years he has spent in this territory he is well known, also well liked by exhibitors.

Two Universal Men Visit.

Harry M. Berman and Joe Brandt, of the Jewel and Universal offices, New York, respectively spent two days in Minneapolis recently in conferring with salesmen and Manager E. R. Pearson. Mr. Pearson returned to New York with Mr. Berman while Mr. Brandt went to Des Moines for a conference with Manager Dan Lederman. Matthais Radin, special representative from the New York Jewel exchange, is spending a week in the Northwest territory boosting the firm's products.

At Minneapolis Exchanges.

Manager Ed. S. Flynn, of the Fox exchange, Minneapolis, has begun a drive to put Mutt and Jeff cartoon comedies into a majority of the territory's theaters.

Manager John R. Elliott, of the Elliott & Sherman exchange, has announced the purchase of territorial rights to the feature, "Mothers of Liberty." Mr. Elliott is preparing an advertising campaign to boost the film that is second only to that which he used to "cash in" on "The Birth of a Nation."

Manager "Two Gun" Carter Coen, of the Metro exchange, has made a hit with exhibitors of the territory by announcing that advance deposits and C. O. D.s were eliminated by his exchange on April 1. Mr. Coen emphatically states that this change of policy did not come as an April fool joke either.

Dan Donnelan, chief executive at the local Mutual exchange, has announced the re-issuance of "Damaged Goods," featuring Richard Bennett.

Harry Hollander, brother of W. K. Hollander, Chicago Daily News film critic, has resigned from the Fox exchange sales force following several weeks' illness. Mr. Hollander hopes to join some other exchange here when his health improves. Mr. Hollander has been touring the Northwest territory for over 16 months, and has also seen service in New York, where he has called to help in the exploitation of "The Honor System" last spring.

With Twin City Exhibitors.

Perry Hayes has sold his Nokomis theater, Minneapolis, to Mr. Hansing, a former St. Paul exhibitor. Mr. Hayes has not stated just what his future plans are.

Manager Watson, of the Tryst theater, St. Paul, would have sold out two months ago for little more than a song, no doubt, but today his theater is "turning them away" every evening. The Government transformed the gigantic Overland and Illinois Steel buildings (one block distant from the Tryst) into an aviation training school last month and Mr. Watson's theater being handy, exhibiting up-to-the-minute films and putting on its programs in a nice way, soldiers go to the playhouse by the hundred.

Harry L. Hartman, of the Palace theater, at Mandan, N. D., has boosted the Third Liberty Loan in his city with a specially constructed U-Boat on wheels, operated by a man, pedaling within. The U-Boat made a decided hit in the Loan drive at Mandan and brought some patrons to the Palace as well.

For the first time in history Charlie Chaplin's comedies will appear at the New Garrick. Manager Julius Johnson has contracted for "A Dog's Life." Ruben & Finkelstein, owners of the New Garrick, have contracted for first and second Chaplin runs in the Twin Cities and simultaneously with the New Garrick run here the New Palace, St. Paul, will show "A Dog's Life." The New Aster, Minneapolis, and New Majestic, St. Paul, will have second runs on the comedy within a month. The comedy will be held a week at each theater.

Manager Johnson enjoyed a good business with "Mr. Fix-it," Doug. Fairbanks' latest, by booking it for a run the week of April 14 and taking advantage of the publicity given Fairbanks' personal appearance in this city on April 17. In St. Paul Manager Bert Goldman of the New Majestic also took advantage of the publicity Fairbanks' visit is receiving, and booked "The Modern Musketeer" for showing during the week. "Old Doc Cheerful" was a caller.

"The Kaiser, the Beast of Berlin," was such a big success at the Minneapolis Strand the week of April 7 that Manager Charles G. Branham held it over for its eighth, ninth and tenth days. The extra days brought addition overflow crowds to the theater.

"The Sign Invisible" succeeded "The Kaiser" at the Strand, and due to the fact that Mabel Julienne Scott, featured in it with Mitchell Lewis, is a Minneapolis girl, this film also enjoyed splendid business. Mr. Branham went to Chicago Monday evening, April 15, for a conference with George Kleine.

Censorship by Persuasion in New Orleans

Louisiana Moral Photoplay Association Will Try Reasoning with Theaters Before Asking for Legal Censorship.

By N. E. Thatcher, 3081 Canal street, New Orleans, La.

NEW ORLEANS, LA.—The Louisiana Moral Photoplay Association has just been formed here to exert strong personal and public influences for the elimination of objectionable motion pictures which are notoriously suggestive and for the elimination of those portions of otherwise acceptable pictures that might have a tendency to offend. The avowed purposes of the association make it appear to be a commendable organiaztion. There is no threat of drastic measures and none are contemplated if the results sought to be obtained can be brought about by the application of the powers of reason. Failing in this, the association membership is of such a quality and of such importance in this community that it would be possible to make matters troublesome for such persons as might attempt to pay no heed to its suggestions for the betterment of film productions. Nearly every civic society and social club in the city has been affiliated with the movement and it is estimated that at lease 30,000 persons are directly interested in the success of any movement which the officers of the organiaztion may inaugurate.

New Orleans is an exceptionally strong motion picture city so far as regular attendance at the theaters is concerned and there are few cities that have a greater special footage taken of local scenes. The Federated Woman's Clubs especially have taken up the subject of motion pictures and their influence upon public and private life and, as a general rule, the feeling toward the pictures is a most kindly one. However, the determination has been made to secure the elimination of all objectionable footage and, rather than fail in the determination, censorship, as a last resort, will be demanded. And if it is demanded, under the present circumstances, it is almost sure to be adopted.

There is not the least objection to Sunday showing of pictures and all of the theaters count upon the Sunday shows as the most profitable ones, while the people have come to regard them as the most wholesome and beneficial diversions that can be devised. They keep the family together and the great portion of the weekly wages intact. That the saloons and old-time resorts have suffered irreparably through the furnishing of well-regulated motion picture entertainment on Sunday, is an admitted fact. New Orleans now, for the first time in a long term of years, enforces the Sunday closing of saloons, nor is it possible to secure liquors under any of the ordinary subterfuges. Wines only may be served with meals in hotels and restaurants. It is impossible to buy a cigar on Sunday and the result is that the family, including father, spends the day in the parks or on short excursions and winds up the season of surcease from the grind of breadwinning by going to a picture show in the evening, which is regarded as the fitting ending for a perfect day. That the newly organized Louisiana Moral Photoplay Association will accomplish much good appears to be the consensus of opinion.

Tennessee News Letter

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Popular Demand for Sunday Shows.

NASHVILLE, TENN.—Rev. W. B. Taylor, pastor of the First Unitarian Church, of Nashville, concluded his Sunday night lectures at the Knickerbocker theater with a talk on the benefit of Sunday entertainment. Rev. Taylor has been active in the fight at Nashville to secure Sunday moving pictures as a necessary diversion for the new influx of people coming to Nashville as a result of the powder plant's establishment here, and his appeal for Sunday opening has been with a broad sympathy.

At the end of his talk he requested that every member of the audience in favor of opening the moving picture houses on Sunday stand up. About six people remained seated, and they are the class who remain seated when the Star Spangled Banner is played. The people of Nashville want Sunday pictures, and will continue to fight until they get them.

Big Picture for Charity.

Much interest is being created in Nashville in the forthcoming presentation of "America at War," an official American Government war feature, which will be run at the Vendome theater for a three days' run. The production is in nine reels, having been directed by the National Committee on Public Information at Washington. Net proceeds of the show will be donated to the war charities.

Atlanta News Letter

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

Oldknow Leases Atlanta's Odeon.

ATLANTA, GA.—William Oldknow, general representative for the Universal in the Southern States, has leased the Odeon theater, at 79 Peachtree street, in the heart of the amusement center, has changed its name to the Tudor and announced that he will completely remodel it immediately with a view to making it a Universal theater.

Mr. Oldknow is a pioneer motion picture man in the South and formerly operated several theaters in Atlanta. His theater was Atlanta's first "motion picture theater de luxe." Built years ago as the Montgomery, it was then the most extravagant and beautiful movie house in the South.

Gradually others of greater seating capacity and more lavish embellishments sprang up. The Montgomery became the Georgian; then was leased by Jake Wells and John Evins, who changed its name to the Odeon. Its fourth name is to be the Tudor.

Madge Evans Visits Atlanta.

Madge Evans, in company with a number of other World stars, spent a good portion of the week of April 15 in Atlanta, Miss Evans making a personal appearance at Loew's Grand theater, where she was given a most cordial ovation. The company came here to make scenes for a new picture and used locations at Stone Mountain, the famous "largest rock in the world," located near here; at Piedmont park and other points. They were entertained while here by George L. Weaver, local representative of the World Film.

The company included, in addition to Miss Evans, Violet Palmer, Kitty Johnson, Maxine Hicks, John Hines, Frank Crance, H. Pattee, Charles Hartley, J. Monteran, M. Furry, T. Zuker, M. Bitzer, J. Hyland and Frank Zuker.

"German Curse" Draws Big.

"The German Curse in Russia," shown at the Alamo No. 2 theater the week of April 15, proved a tremendous box-office attraction. The picture was pushed enthusiastically and splendidly by the Pathe branch manager, R. V. (Diamond Dick) Anderson. The Atlanta Woman's club sponsored the exhibition, and various organizations, such as the Rotary club, the Ad Men's club, and others, attended the theater in force. The picture is said to be going big throughout the South.

Evins Helps Sheltering Arms.

John Evins turned over the "excess profits" of the Strand theater on Wednesday, April 17, to the Sheltering Arms. The attraction was William Fox's "Woman and the Law," which drew splendid business all week.

Official War Pictures Are Shown.

The official United States war films, "America at War," were shown from April 17 to April 20 at the Atlanta theater, drawing big houses. In advance of the showing addresses were given in various parts of the city by Sergeant L. Shannon Cormack, formerly with the Canadian Expeditionary Forces, who was with the picture.

"Kaiser" Sets Record.

"The Kaiser, Beast of Berlin," shown at the Rialto for whole week, is said by Hugh L. Cardoza, general manager of the Jake Wells interests in Atlanta, to have broken all motion picture attendance records for this city. Exact figures are not yet available.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Notes from the Exchanges.

KANSAS CITY, MO.—James Ways has been made bookkeeper at the Kansas City Kleine office to succeed Cecil Bliss, who has resigned to become shipping clerk at the local Fox office.

Leo J. Doty has been made booker at the Kansas City office of the Universal Film and Supply Company to succeed Emmet Recob, now working for Pathe. Mr. Doty was formerly with the Universal office, and has since worked with the Standard Film Corporation in the capacity of booker.

R. H. Fairchild is now handling the publicity for the General Film Company. This is a new position, for which Mr. Fairchild is especially well qualified, owing to the fact that he has served this company in several positions. Before taking this work he was city salesman for the General. He has also been employed by the Mutual and Universal companies and has managed the Kansas City General office. He has been in the moving picture business about four years.

V. A. Simes Called in Draft.

V. A. Simes, camera man for the Mutual Screen Telegram in this territory, is the second Mutual man to be called in the draft within the last two weeks. The other was William Parsons, a salesman out of the Kansas City office. Mr. Simes will report April 26. He was formerly part owner of the Enterprise Motion Picture Company here.

Scattered Middle West Theater Notes.

Manson, Iowa.—R. I. Stewart has purchased a moving picture show here and took possession April 15.

Hawarden, Ia.—The Lyric theater has been sold to O. J. Dyvig of Beresford, S. D.

Kaukauna, Wis.—The Conkey-Cleland Bijou theater has been opened to the public with motion pictures.

Hale, Mo.—Hale's new motion picture house, the Trio, has been opened to the public. It has a seating capacity of 400. T. F. Houx and A. D. Hanners are at the head of the new concern.

Wheatland, Wyo.—An architect is now making plans for putting a balcony into the Iris theater, rebuilding the stage, installing a scientific ventilating system, putting in new lights, etc. The proposed improvement will increase the seating capacity to between 500 and 600.

Grand Junction, Colo.—The management of the moving picture house at Grand Junction is considering the erection of a theater building.

Tucumari, N. M.—The new theater building is nearing completion.

Minot, N. D.—J. M. Wilson, proprietor of the Orpheum, has purchased the Lyceum and will conduct both houses.

Garnsville, Ia.—The Turner Hall moving picture show has been bady damaged by fire.

Havelock, Ia.—George Miller has purchased the Twilight theater building from Frank Lucas.

With Kansas Exhibitors.

Gardner, Kan.—The Royal theater is again open to the public.

Caldwell, Kan.—The new airdome was opened to the public April 3.

Oswego, Kan.—The Grand theater here will be closed indefinitely. Moving pictures were being shown.

Junction City, Kan.—A firm composed of Hutchinson promoters has leased lots on West Seventh street and will build an airdome.

Florence, Kan.—F. B. Graham has purchased the Gear theater building from Raymond Gear.

Oketo, Kan.—W. E. Hardenbrook has opened the picture show here.

Wichita, Kan.—May 1 was set as the date for beginning work on the wrecking of the two buildings at 308 and 310 East Douglas avenue, to be replaced by the new Wichita theater. The contract for the building will be let soon and the cost will be about $80,000. C. O. McCollister is manager of the company and W. D. Joohems is secretary.

Topeka, Kan.—Harry Smith is the new manager of the Iris theater to succeed I. Feltenstein.

Courtland, Kan.—Dr. S. J. Snider and E. W. Hodgin have bought the moving picture outfit of A. O. Bell and have leased the opera house, where they will conduct a moving picture show.

Eskridge, Kan.—T. H. Cousins has bought a half interest in the picture show at this place and the business will be conducted under the firm name of Cousins and Place.

Caldwell, Kan.—Manager H. A. Galvin opened the Airdome April 3.

Dwight, Kan.—Dwight is to have a real picture show in the near future. The picture building on the corner of Main street has been remodeled inside.

Wichita, Kan.—D. J. Killen is the president of the new film company—the Palostinien.

In Nebraska.

Potter, Neb.—John Seyfeng has let the contract for an up-to-date opera house for Potter. The building will cost about $10,000.

Antioch, Neb.—The new opera house has been opened here.

Alliance, Neb.—Alliance is to have a new $35,000 theater. Harry Dubuque and William Ostenburg, Jr., are the promoters. The building will be 130 feet long and will have a seating capacity of 975. An effort will be made by Dr. Ostenburg and Mr. Dubuque to include other towns of importance in their chain of theaters. The work on the new building is to be commenced at once.

Gothenburg, Neb.—Geo. Bourke has leased the Sun theater here for a period of five years.

In Oklahoma.

Century, Okla.—Fire destroyed a motion picture show here recently.

Baxter Springs, Kan.—A new building will be erected here at the corner of Military and 10th sts., the lower floor of which will be used for a modern theater. The building will be 110x140 feet.

Magnum, Okla.—Chas. Greasy has purchased the Bluebird theater and will be the sole manager of the same.

Camp Doniphan, Okla.—The new Liberty theater has been opened here.

Brackettville, Tex.—The Star theater has been reopened after having been shut down for some time.

Stamford, Texas, Folk Celebrate Rainfall

Manager Harry Johnston of Local Theater Says They Had Good Right to, As They Had Waited Long for Rain—Business Is Good.

By Douglas Hawley, the Times Herald, Dallas, Tex.

DALLAS, Tex.—People who didn't know what it was all about might have thought them a lot of escaped inmates of an institution, but Harry Johnston, of the Dixie theater, Stamford, Tex., declares they were justified. He may have been one of 'em.

They had a parade at Stamford, April 13.

A crowd of wildly yelling people with coats off and faces turned to the sky pranced around the public square while rain drops as big as early June peas pelted them.

You see it hadn't rained out there in many a moon, and the people were celebrating. It is reported that the downpour was a dandy one, and after the parade everybody bought a Liberty Bond.

Johnston says they're gonner issue bonds and build 'em a dam across Clear Creek, so's to get lots of drinking water now that the state has gone dry. Incidentally he says the moving picture theater business is pretty good. He called on Dallas exchange folk during the second week in April.

Manager W. Campbell Recovering.

Walter Campbell, manager, Arcade theater, Denison, Tex., is recovering in a Dallas sanitarium from a nasal operation undergone during the week of April 15. Mr. Campbell is well known in Texas, not only by film folk, but others. He was a popular player in the Texas-Oklahoma baseball league a couple of seasons ago.

Rather a Dull Week in Dallas.

Attendance at Dallas theaters hasn't been up to the mark during the week ending April 13, and there were mighty good attractions too. "The Whip" at the Old Mill probably did better than anything else following a crackin' good advertising campaign—which was justified by the production—by Herschel Stuart, publicity sharp. "Lest We Forget" went over in good shape at the Hippodrome following a week's run of "Tarzan" that wasn't up to what it ought to have been. "Tarzan" is all that has been said of it, and the local publicity given it was ample, but somehow Dallas folk didn't seem to enthuse over it. It might do well for another run later. One of the most refreshing things in a month of Sundays was Taylor Holmes in "A Pair of Sixes," with not all the credit to the star. The effort of Maude Euburne as the maid-of-all-work was hailed by local critics as a joy. Elsie Ferguson in "The Lie" pleased not a few Dallas people.

Lively Interest in Coming Films.

Announcement of the forthcoming productions of Screen Classic, Incorporated, has created more than usual interest among Texas exhibitors. They've heard about "My Own United States," and they are interested in announcement of other things to come from this direction.

Universal's announcement of the Dorothy Phillips, Mae Murray, Harry Carey, Mary MacLaren, Priscilla Dean, and Herbert Rawlinson productions is also of big interest. So far as Dallas is concerned all three stars are well known to patrons of the Washington theater, which is to show the new releases on first run time.

C. A. Shivers Joins U. P. T. of A.

C. A. Shivers, formerly sales manager for Paramount, Dallas, Tex., has resigned to join the forces of the United Picture Theaters of America.

Boston and Dallas Have a Bet On.

Who'll win the hundred—or maybe it's two? J. B. Dugger, Dallas Vitagraph manager, has taken on C. W. Sawin, Boston Vitagraph manager, for a wager on increased business. Boston wagers she'll beat Dallas during an eight weeks' period. The Texas manager says remember "Bet a Million" Gates hailed from the Lone Star, and usually made good.

Oklahoma News Letter

By H. W. Smith, Liberty Theater Bldg., Oklahoma City, Okla.

Five Exchanges in Oklahoma City.

OKLAHOMA CITY, OKLA.—Oklahoma City as a film distributing point has become a definite fact. From a nucleus of two—Universal and Mutual—the film industry locally has spread out until it includes four buying exchanges. Pathe and Metro having entered the field within the year, and a half dozen independent booking concerns. Inability to secure equable rental on quarters which come within the fire ordinance requirements of the city recently caused the local exchanges to get together, with the result that a building has been erected which already houses two of the independent agencies and the Metro. A second building in the same block is under construction, and will be used by the First National Exhibitors' Company and the Mutual. Universal occupies two floors of a fireproof building, and according to present outlook will continue in these quarters. Oklahoma City is midway between Dallas and Kansas City, from each of which film distributing points it has been served heretofore. It is understood that Fox and Foursquare are considering opening exchanges in this city. The Famous Players-Lasky Corporation will continue for the present its distribution arrangement as regards Oklahoma, the business now dividing equally between Kansas City and Dallas.

Universal Exchange on New Basis.

Oklahoma City.—Universal Film and Supply Company, the name under which the Universal branch operates in this city, has completed after four weeks of "house cleaning" a realignment of policy, and, in part, personnel, in line with a plan outlined by Joseph Brandt. A. S. Dowd, representing the general sales department of the Universal, has been here four weeks on the mission. The Oklahoma City exchange, in charge of Sam Benjamin, now operates after the pattern set in Chicago. Mr. Benjamin directs the sales of Universal pictures, Bluebird, Jewel, and Alice Howell productions, whereas the local exchange formerly had separate managers and systems for each.

M. B. Tritch Heads Metro Branch.

M. B. Tritch, recently of Dallas, and before then in the Universal office here, has been placed in charge of the Metro exchange opened at 112 South Hudson street, Oklahoma City. At present this office is handling one feature a week and the Drew comedies. It is a buying office whose scope will be extended as occasion develops.

T. E. Larson Buys "Four Years."

T. E. Larson, president of the First National Exhibitors, of Oklahoma, which company has secured the rights to "My Four Years in Germany," has personally bought the picture for the state. Sale price is not disclosed, but is said to have been in the neighborhood of $20,000. The top admission price of $1.50 will be held as a restriction in sub-leasing this subject. It will be shown here at the Overholser.

"Kaiser" Makes Hit.

"The Kaiser, Beast of Berlin," established the house record for a solid week's business at the local Strand the week of April 7-14 at admission of 25 cents.

Noise and Enthusiasm at "Kaiser" Showing

Picture Came to San Francisco Strand for Two Weeks, but Time Has Been Extended—Records for Noise and Attendance Broken.

By T. A. Church, 1507 North Street, San Francisco, Cal.

SAN FRANCISCO, CAL.—New box office records are being made at the Strand theater, where the "Kaiser, the Beast of Berlin" is being shown, and at the same time all records for noise, roof-raising, and enthusiasm in local moving picture houses are being shattered. During the first four days that the picture has been shown the attendance has passed the twenty-eight thousand mark, and the management has been compelled to add another ticket selling booth and to get a special police detail to handle the crowds on the sidewalk. Special performances are being arranged, and the house is being opened earlier than usual to accommodate those who wish to avoid the rush. A feature of the first week's engagement was a special showing to the school teachers of the city, 1,700 strong; this having been arranged for by the superintendent of schools. It was originally planned to show it for two weeks, but the engagement has been extended for another week on account of the great interest aroused. The production has been booked for a full week at Sacramento and Oakland, where more than a three days' run is rare, while exhibitors in such places as Reno and Stockton have booked it for four days.

Week of Notable Screen Offerings.

Productions of unusual merit are being offered at downtown moving picture houses this week, and exhibitors are enjoying the best business in months. "The Unbeliever" is being shown at the Rialto for the second week, with the attendance keeping up remarkably well. The Strand is reaping a harvest with the "Kaiser, the Beast of Berlin," having advanced prices for the engagement. At the T. & D. Tivoli, "Tarzan of the Apes" is the attraction, and this will be shown for two weeks. The Imperial is doing a good business with "The Honor of His House" and "The Son of Democracy," an added attraction being the singing of a war song by two soldiers who wrote it and secured for it the official endorsement of the United States Government. The California theater has "The Widow's Might," with Julian Eltinge, and presents as an added attraction Kajetan Attl, the harp virtuoso, who enjoys a world-wide reputation. The offering at the Portola theater is the first Paralta picture to be seen here, "The Turn of a Card," with J. Warren Kerrigan; with Foster Curry in person presenting scenic views of the incomparable Yosemite, San Francisco's playground. At the Alhambra, Harry Carey and Molly Malone in "Thieves' Gold," from the leading attraction. One of the features of the week was the benefit at the Columbia tendered by the Stage Women's War Relief, in which William Farnum, the Fox star, took a prominent part.

Government Films in Demand.

The Film Bureau of the State Council of Defense is meeting with great success in placing the Government films purchased by it in local theaters, the first of the series having been shown at the California theater. Other houses that will take turns in showing these are the Imperial, Strand, Rialto, Tivoli, Portola, Orpheum, Casino, Alhambra, Pantages, and Hippodrome. On April 10 a party consisting of Sol. L. Lesser, chairman of the State Film Bureau; M. J. Cohen, director of publicity; Louis Reichert, president of the United Motion Picture Industries of Northern California, and Charles Brown and Lester Fountain, of the Casino, motored to Camp Fremont to confer with General Morrison, commander of the Eighth Division, and secure his co-operation in the work under way. The first large feature release, "The Remaking of a Nation," will be shown at the Casino theater during the weke of April 21, and the army official promised a detail of men, a stand of colors, and assistance in other ways.

Equipment and Supply Business Booming

G. A. Metcalfe, of the house bearing his name, states that many machines are being disposed of, and that the demand for theater supplies is heavier than for a long time. He was recently appointed Pacific Coast distributor for the new Alterno carbon, and many exhibitors are giving these a thorough test. He is also handling Rexo motion picture film, and has found such a demand for this that it is impossible to keep stocks on hand. He recently sold a full operating room equipment to Mr. Dippo, who is erecting a theater at San Pablo avenue and Twenty-seventh street, Oakland; a 6A Excelite outfit to the Delco Engineering Company, of San Francisco; a similar equipment to the Atolia Mining Company; complete operating room equipment to S. Enea, of Pittsburg, Cal., who is rebuilding his theater, and a Power's 6B to A. Court, of Livingston, Cal.

Australian Producer Visits States.

J. F. Gavin, of the Australian Famous Feature Company, producer of a number of moving pictures that have been very successful in Australia, including "The Martyrdom of Nurse Cavell," arrived here recently for an extended stay. He brought a large quantity of negative with him, and this is being printed and made ready for use in the Earle Laboratories. This producing company turns out about one subject in three months, most of these being made in the wilds where scenery of rare beauty is shown.

Soldiers See "The Blue Bird."

Through the courtesy of the Progressive Motion Picture Company the Artcraft production, "The Blue Bird," was shown at the opening of the Presidio Defenders' Club under the direction of the War Camp Community Service. Earlier in the evening the picture was shown to the convalescent soldiers at the Letterman General Hospital.

California Manager on Eastern Trip.

Harry David, house manager of the California theater, left recently on an Eastern trip on which he is combining business with pleasure. While away he will visit many of the large moving pcture theaters of New York and other cities, and endeavor to secure new ideas for the artistic presentation of pictures at the beautiful local house.

Nat A. Magner Off for the East.

Nat A. Magner, who recently returned from a trip to the Orient, and who has opened offices in the Pacific building, where he is conducting an importing and exporting film business, left a short time ago for Chicago.

Photo Player Employes Dance.

The management of the American Photo Player Company tendered a Third Liberty Loan dance to the employes of both the local office in the Film Exchange building and the factory at Berkeley, Cal., on the evening of April 6. Before dancing was indulged in the employes were shown a number of comedy pictures in the big reviewing room and a speaker then took the stage and talked for a short time on the Liberty Loan. A representative of the company announced that the firm was subscribing for $10,000, and the employes swelled the amount materially by subscribing $2,500 more in small lots.

A number of soldiers and sailors from nearby camps were the guests of the management at the dance and the affair was one of the most successful of the kind that has been held so far.

Metropolitan Briefs.

The Clement theater, San Francisco, has been sold by Michelsen Bros. through the offices of the United Theater exchange to C. D. Costa.

Abe Markowitz, of the Western Feature Film Company, San Francisco, has bought a half interest in Fisher's theater, 600 Clement street. His partner is Ben Liebman.

The Garrick theater, at Fillmore and Ellis streets, San Francisco, will be reopened at an early date, and it is estimated that there will then be theaters with a seating capacity of not less than 8,000 within five blocks. There are still three 5-cent houses there, the rest charging 10 cents.

Sheehan & Lurie plan to open their new house at Eureka, Cal., about May 25. This theater will be a very handsome one, with a seating capacity of about 1,200.

Arch. F. S. Holland, New Call building, San Francisco, is preparing plans for a moving picture theater to be erected at Duncan Mills, Cal., for owners represented by B. F. Lamborn.

Omaha News Letter

By C. C. Buchanan, Omaha Correspondent of the Moving Picture World.

Harry Watts Again an Exhibitor.

OMAHA, NEB.—Harry Watts, who has been the moving picture editor of the Omaha Bee for the past three years, has accepted the position of assistant manager of the Strand and Rialto theaters in Omaha. Mr. Watts was an exhibitor before entering the newspaper game and enters his new work with the best wishes of all of the Omaha film folks.

Sterling Film Gets Much of Standard's Business.

The Omaha branch of the Standard Film Corporation has been consolidated with the Kansas City branch. A new independent exchange, the Sterling Film Corporation, has taken the offices and most of the subjects released by the Standard in this territory, as well as a number of subjects owned by the Peerless Film Company, now merged with the Sterling. R. Levine will be the manager of the Sterling Film Corporation, and Philip Goldstone is the chairman of the board of directors.

C. W. Stombaugh Comes to Manage Pathe Office.

C. W. Stombaugh, for the past year manager of the Standard Film Corporation in Minneapolis, has been appointed manager of the Omaha branch of Pathe. Stombaugh is not a new man in Omaha, having been with the General and Universal exchanges there a number of years ago in the capacity of booker and salesman.

A. B. Heath Joins Ebony Forces.

L. J. Pollard, president and general manager of the Ebony Film Corporation, announces an addition to the Ebony staff in A. B. Heath, as general supervisor of production. Mr. Heath is well known to the trade, having formerly been connected with the Eastern, Star, Amber, Jaxon, Film-Craft, General Film companies, where he both directed and acted in other executive capacities.

Mr. Heath, whose long experience with various comedy companies places him in a position to speak with authority, stated, upon viewing his first Ebony comedy, that he fully believes Ebony comedies will prove one of the big box-office attractions of the year.

With the increased demand for their new comedy sensations and in an effort to keep ahead of their releases Mr. Pollard contemplates running two companies. Bob Horner, script editor, has just finished "The Bully," which Director Charles David begins filming, featuring Sam Robinson, Yvonne Junior, Samuel Jacks and a cast of twenty-five.

C. E. Holah Takes U. P. T. of A. Office.

The United Picture Theaters of America has opened offices at 623 First National Bank Building, Omaha. This branch will be managed by C. E. Holah, formerly the local Pathe manager.

Lee Ochs, president of the United Picture Theaters, will be in Omaha April 27 and 28 to hold meetings of the exhibitors for this territory. A number of exhibitors expect to attend.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

"Bart" Bertleson Ads Make a Hit.

SEATTLE, WASH.—Two advertisements composed by "Bart" Bertleson, advertising manager of the Clemmer theater, were considered so good by the New York officials of the company which produced the features advertised that they are going to have cuts made and distributed to their exchanges all over the country.

Mr. Bertleson is almost as well known among film circles of the Northwest as Mr. Clemmer, having been his advertising manager since the opening of the Clemmer theater seven years ago.

Hooded Terror on Seattle Streets.

John Hamrick and W. W. Kofeldt, manager of the Seattle Pathe office, have started a special advertising campaign for the Pathe serial, "The House of Hate," which Mr. Hamrick intends to begin showing at his Little theater in two weeks. A man dressed as "The Hooded Terror," the mysterious character in "The House of Hate," has been appearing on the streets, in the department stores and the leading cafes. He carried no placard announcing what he was, but the next week full-page advertisements were carried in the papers with a picture of the man in one corner, his face partly disguised by a question mark placed over it, and offering a prize to the person who can identify him. The rest of the page is taken up by advertisements of the stores and cafes in which "The Hooded Terror" has appeared during the week.

Mr. Hamrick will raise his admission price at the Little to 20 cents, beginning the week of the opening of "The House of Hate."

Stillwell Company Buys More Houses.

The Stillwell Theaters Company of Spokane has bought the Rose theater, Colfax, and the theaters in Pullman formerly operated by George Stephenson. A deal is also now under consideration with the owner of a theater in Moscow.

J. S. Nelson, formerly of the sales force of the Seattle Mutual office, will have charge of this string of theaters for the Stillwell Theaters Company. Jack Coffey, manager of the company, was in Seattle this week looking after the equipment and bookings for the newly acquired houses.

"Nation" Film at Flat Rental.

W. S. Brewster, who handles "The Birth of a Nation" for the Northwest territory, announces that this feature may now be had for the first time in this territory at a flat rental. James Q. Clemmer, of the Clemmer theater, has arranged for the exclusive use of the Griffith production in Seattle, and expects to show it twice a year at his house.

The Kaiser would like to have the taxing of America. Buy all the bonds you can.

Portland, Ore., Operators Ask for Raise

Claim They Are Now the Poorest Paid Mechanics in City—War Time Rates in Other Trades Are Higher—Recently Won an Increase.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, OREGON.—Union operators are going to ask for another raise in wages. The exact time of their demand has not yet been divulged and members of the union intimate they will not call on the owners for more money until September or October. However, the union demands are already beginning to worry the managers for the reason that the operators were given a raise a few months ago.

Union members claim their demands are most equitable and that they are the poorest paid mechanics in the city. Shipyards are paying electricians as high as $9 a day. Portland operators are now getting $30 a week. That union operators are scarce in the Pacific Northwest is indicated by the fact that Seattle and Butte have called on Portland for operators.

Hiram Abrams Interviews Exhibitors.

Hiram Abrams, general manager for Paramount, was a visitor in Portland recently discussing the photoplay situation with prominent exhibitors.

New Organs in Portland.

E. J. Myrick, manager of the Liberty, reports the new big organ being installed will be complete in May. Transportation delays have set back the opening time considerably, but the Wurlitzer Company now has a big crew of men working day and night to expedite the work.

The installation of the People's Theater organ has also been delayed somewhat and "The Blue Bird" opened with a 10-piece orchestra April 13 instead of with the new organ, as had been contemplated. The People's orchestra will be directed by Henry Harcke.

J. P. Cotter Shows Patriotism.

J. P. Cotter, manager of the Baker and Orpheum theaters, Baker, Oregon, demonstrated his patriotism during the Liberty Loan Drive in a most practical manner. On April 6 Mr. Cotter donated his theater, including lights and employees, for a Liberty Loan mass meeting. There were music and speaking and the house was packed. Mr. Cotter controls the situation in Baker. He has improved the Baker theater considerably since taking it over, and it is now the bright spot in town.

Rosenberg Inspects His Office.

Mike Rosenberg, president and general manager of the De Luxe Feature Film Company, of Portland and Seattle, is in the Rose City for the first time since the opening of his new film exchange, and is highly gratified with the results obtained so far. He expects within a month or two to make his office the record breaker of the city for business.

Mr. Rosenberg believes in the closest co-operation between his office manager and the exhibitor and along these lines he is sending H. C. Arthur, who bosses the Portland branch, into the Eastern territory to meet his customers.

"Kaiser" Smashes Records.

"The Kaiser, Beast of Berlin," smashed all house records at the People's theatre for the week of April 6, according to J. C. Stille, manager, whose untiring efforts put the picture over. Mr. Stille carried on a big advertising campaign during the Liberty Loan week, believing that time to be opportune to present the picture.

Changes at Portland General Film.

George Ekre, one of the best known film men in the Pacific Northwest, has taken charge of the Portland General Film office as manager. By reason of a new plan inaugurated by W. H. Cree, special representative, who has been sojourning in Portland about two weeks, Portland is made an independent exchange. It was formerly a branch of the Seattle office.

Business in the Portland territory has improved wonderfully, says Mr. Cree, with the result that the Rose City office is being enlarged and the space formerly occupied by the Standard Feature Film Company has been taken over. The Portland General office will also have a road man in the person of W. E. ("Smiling Bill") Matthews, who at one time had charge of the Portland branch.

Mr. Cree left April 12 for Seattle, where he will do further work for General and Paralta.

George Ekre was formerly manager for General in Spokane and representative for Selznick in that territory. He is a great friend of Ralph Ruffner of the Columbia.

New York Film Man Here.

Beverly Griffith, formerly assistant to Henry McRae at Universal City and now personal representative to Joe Brandt, assistant treasurer and general sales manager for Universal in New York, has been in Portland looking over the picture situation.

Short Northwest News Items.

Portland.—W. A. Mead, representative for Fox, was a visitor in Portland after a successful trip East as far as Boise. Mr. Mead reports the picture business in the territory he covered better than usual.

Marcola.—The theater here has been reopened by R. L. Garretson.

Portland.—Nick Pierong, former manager of the Strand, has been named manager of the Municipal Auditorium, to commence his duties May 1.

The Dalles.—Lew Cullins, owner of the Casino theater, suffered a double grief in the death of his father and mother.

MORE SEATTLE NEWS.

Le Luxe Buys Mack Sennett Comedies.

Mike Rosenberg, manager of the De Luxe Feature Film Company, has bought 16 Mack Sennett-Triangle comedies featuring Fatty Arbuckle, Mabel Normand and Sid Chaplin.

Notes of General Interest.

Hiram Abrams, one of the officials of the Famous Players-Lasky Corp., made Seattle Tuesday, April 9, on his tour of the country.

The boys in the Seattle Pathe office subscribed $600 to the Third Liberty Loan on the first day of the drive.

The Seattle Select office won the second prize in a booking contest conducted by the company.

W. H. Sheffield, formerly booker at the Seattle General, has taken position vacated by J. W. Parry at the booker's desk in the Fox office.

John Danz has bought a new Wurlitzer organ for his Colonial theater.

James Q. Clemmer entertained a number of film men at luncheon at Puss' Boots Wednesday of this week.

Mrs. W. D. Gross, wife of the owner of the Coliseum theater, of Juneau, Alaska, is in Seattle for several weeks.

Among the exhibitors who visited in Seattle in a recent week were J. C. Knipe, Majestic theater, Spokane; Wm. Lampman, Liberty, Orting; I. L. Williams, Orpheum, Snohomish; C. E. MacKee, Orpheum, Everett; H. T. Moore, Colonial, Tacoma.

It isn't what the Government wants—it's what you want, what you expect. Buy bonds.

Critical Reviews and Comments

Upon Current Productions

"WESTERN BLOOD."

Border Melodrama, with Tom Mix as Hero, Plays Up Humorous Situations.

Reviewed by Hanford C. Judson.

THERE will be a large clientele that will like the new Fox five-reel melodrama, "Western Blood." Tom Mix is the hero of it and Victoria Ford gracefully fills the second part in the love story. Besides this, it plays up humorous situations in a way that will be liked by many. It is undoubtedly a little too long, though it works steadily toward an exciting and interesting wild west climax with dashing horses and smoky shooting. One unusual situation is that of the cowboys all in fifteen-dollar evening suits at a party just before the ranch is raided by Mexican bandits at the instigation of Phul, the German agent.

The direction by Lynn Reynolds of these out-of-door scenes is much abler than his work in the society scenes in the early part of the picture, when Mix, as Tex Taylor, has met the heroine on one of his visits to Los Angeles. He is owner of one of the biggest ranches in Texas and she is a daughter of a Colonel buying horses for the Government. He is invited to a dance by the Colonel and comes in his old clothes, as he is traveling light, yet has given his promise to appear.

The foil to the hero is another horse buyer, agent for the Allies, who loves the girl. The bandit messenger mistakes him for Tex and entices him out of the ranch while the punchers are doing the honors to the Colonel and his daughter. The girl follows this man out and is captured by the Mexicans for Phul. This gives Tex a chance to ride over the Rio Grande to rescue her by his own right arm and skill. The cowboys, after being fooled for a minute, beat off the raiders and then the girl and the hero come riding back on the same noble steed.

It is not an absolutely sure picture for the highbrows or particular audiences, as it is not critic proof. The players "play up to their parts" in the accepted way in many places and the scenes with running horses are really fine. The lesser characters are likable. The photography is good.

"A BACHELOR'S CHILDREN."

Vitagraph Blue Ribbon Feature with Harry Morey Simple, but Pleasing.

Reviewed by Edward Weitzel.

THERE isn't the slightest trace of suspense in "A Bachelor's Children," a five-part Vitagraph Blue Ribbon Feature written by William Addison Lathrop and directed by Paul Scardon. The story unfolds itself after the manner of a simple but pleasing little novel and, save for a brief moment at the end when the hero takes the villain by the throat and gives him the good shaking you know all the time is coming to him, the action wanders along without any attempt to stir the blood. The touch of drama is forced into the plot and strikes a jarring note, but the main motive appeals to the better side of human nature. An orphan girl with two small sisters and an empty purse win the sympathy when they are first introduced, and to see them transferred from their one bare room to the fine country home of the man who had robbed them of the fortune left by their father is an agreeable sight.

Young Hugh Jordan, the nephew of the man who robbed the Winthrop children, is earning his living out West when he comes into the millions of his thieving old uncle. Hugh goes East and settles down to a life of ease and enjoyment. He is entertaining a stag party at his home when the butler announces the arrival of the Misses Winthrop. A letter left by their father told them to go to Hugh Jordon, as he held a mining claim in trust for them. Penelope, the oldest girl, shows the letter to Hugh and he invites the orphans to remain until he has investigated the matter. It is all plain sailing after that, and Hugh marries Penelope and the fortune is kept in the family. There is a slight underplot involving a handsome widow, who tries to capture Hugh, and a most despicable specimen of the wealthy class who tries to ruin Penelope.

Some of the scenes with Hugh and the two small girls are charming, and he doesn't forget to send Penelope a set of his pajamas to wear the first night she stops at the Jordon home. This has now become a convention among screen dramatists. Paul Scardon has directed the picture cleverly.

Harry Morey is a most satisfying Hugh Jordon, and, after Penelope's battle with the world, no one will blame her for wanting such a well built, kindly and capable looking husband to do the fighting for her. Alice Terry plays Penelope naturally and appealingly, and the smallest sister is a real little artist. Good work is done by Florence Deshon, Denton Vane, William Shea and Jessie Stevens. Released April 22.

IN THIS ISSUE.

Western Blood (Fox).

A Bachelor's Children (Vitagraph).

Tyrant Fear (Paramount).

Blue Blood (Goldwyn).

Dolly Does Her Bit (Pathe).

The Primitive Woman (American).

Danger Within (Bluebird).

Four Christies—By Orange Aid, Red Crossed, All Dressed Up, Betty's Adventure.

Society for Sale (Triangle).

At the Mercy of Men (Select).

Leap to Fame (World).

Nine-Tenths of the Law (Atlantic).

A Mother's Secret (Bluebird).

Let's Get a Divorce (Paramount).

Her Mistake (Julius Steger).

The White Man's Law (Paramount).

Lost on Dress Parade (Broadway Star).

The Wooing of Coffee Cake Kate (Clover).

Rip Roaring Rivals (Clover).

Black Sherlock Holmes (Ebony).

The Doctor and the Woman (Jewel).

With Neatness and Dispatch (Metro).

The Hand at the Window (Triangle).

"TYRANT FEAR."

Dorothy Dalton in Paramount Picture of Uneven Merit, Scenes in Canadian Wilds.

Reviewed by Edward Weitzel.

LIFE in the raw is shown in "Tyrant Fear," a five-part Paramount picture written by R. Cecil Smith and directed by R. William Neill under the supervision of Thomas H. Ince. Dorothy Dalton is the star. Much of the action takes place in a Northwest gambling hell and dance hall, and the unlovely side of humanity is shown with stark realism. Primitive passions that are supposed to belong only to the caveman are the foundation of most of the scenes, and there is the usual rough-and-tumble fight. Men bargain for a woman as if she were a beast of burden, and the woman fights her way out of the mire fate has thrown her into, and drags the man she loves with her. Cowed by the matter-of-fact way in which her father forces her to marry a brute of a trapper and her husband turns her over to the keeper of the dance hall, the woman drifts with the tide until she meets the man who awakens her real nature.

The story is sordid, but has possibilities of strong drama. In its present form it does not convince, and its direction is not clean-cut. There is no lack of movement, but the situations are often merely theatric. The Nativity scenes are entirely out of place; the atmosphere of lust that prevades the story is not refined by the introduction of this sacred subject.

Dorothy Dalton defines the two phases of Allaine Grandet's character distinctly, and puts real power into her big situations. Thurston Hall as Harley Dane, Melbourne MacDowell as James Dermot, William Conklin as Jules Latour, Lou Salter as Theodore De Coppee, and Carmen Phillips as Marie Courtot make the most of their opportunities.

John Stumar, the photographer, has taken a number of striking long shots of winter exteriors.

"BLUE BLOOD."

Selexart Photoplay Featuring Howard Hickman Has Powerful but Unpleasant Theme.

Reviewed by Edward Weitzel.

STRONG mental food is contained in "Blue Blood," a five-part Selexart picture written by J. Grubb Alexander and Fred Myton, and featuring Howard Hickman. The theme is decidedly unpleasant, and shows the effect of vicious living upon the descendants of the original transgressor. Nothing is glossed over. Spencer Wellington, a wealthy young man, who is threatened with paresis, will not take his physician's warning, and marries Grace Valient. Dr. Rand loves the same woman, but his professional honor will not permit him to tell her the secret about her husband.

A child is born, a hopeless defective that dies almost immediately. The mother loses her mind for a time, and another child is substituted for the dead baby. In the meantime the husband keeps getting worse. Realizing that he cannot hold off the moment of his mental breakdown much longer, Wellington starts in on a fast round of debauchery. He keeps a number of dancing girls in a secret retreat on his estate, and one night falls

dead in the middle of a wild carouse. Indications point to the union of Doctor Rand and the widow.

Little is left to the imagination. A pictorial history is shown of the afflicted man's ancestry. The line came down from a London thief who was sent to Virginia on a convict ship from which he escaped and turned pirate. The episode indicating how he contracted disease shows a drunken revel with a number of lewd women. Briefly, "Blue Blood" is along the same lines as "Damaged Goods," with a number of added spectacular features.

The picture is very well produced under the direction of Eliot Howe and was photographed by Carl Widen. Howard Hickman gives a forceful impersonation of Wellington, and is capably supported by George Fisher as Dr. Rand, Mary Mersch as Grace Valient, Nona Thomas as Helen Blakeley, and Ida Lewis as Mrs. Valient.

"DOLLY DOES HER BIT."

Pathe Features Baby Marie Osborne in Delightful Child Story.

Reviewed by Robert C. McElravy.

THIS is one of the best juvenile subjects shown in a long while. It tells a story that every child will comprehend and at the same time one that will amuse older people as well. Baby Marie Osborne has the leading role, exchanging places during the tale with a mechanical doll, a part which she handles very effectively.

The story, which is in five reels, was written by Lucy Sarver and directed by William Bertram. It reveals a close sympathy with the lives of children and the errors into which a mischievous little girl like Dolly sometimes falls.

Dolly lives with her aunt, who is a seamstress. The child is sent home from school because she has been naughty, and finds her aunt in the act of making a Red Cross costume for a huge mechanical doll. The doll can walk and talk and excites Dolly's interest intensely. Some of her playmates come and run away with the doll, which is later smashed by a runaway horse. Dolly then dresses in the Red Cross costume, hides in the big box, and is taken to the rich woman's home. She reveals her secret to the daughter, a little girl who is sick. The fairy story touches thrown in here are very fine and will appeal to the imagination of small observers.

Dolly carries out her deception successfully at the Red Cross bazaar, but later is kidnapped by a gang who have been raiding the house of the wealthy woman. Dolly assists in rounding up the gang.

The story is one that will meet with wide appreciation.

"THE PRIMITIVE WOMAN."

Margarita Fisher in American Production Gives Pleasing Performance.

Reviewed by Margaret I. MacDonald.

IN criticising the five-part American production "The Primitive Woman" it is difficult to treat it from the standpoint of the drama. It would be classified as a comedy, and while it might be considered entertaining it has not that irresistible quality characteristic of many of the screen comedies of the present day. Margarita Fisher plays in a pleasing manner the role of a young woman of wealth, who revenges herself on a young author whose peculiar ideas about women have led him to act and speak in an insulting manner. This young man isolates himself in the mountains for the purpose of writing a story on the primitive woman, where he is discovered by his friends, to whom he vows that no woman shall cross his threshold.

The mischievous young woman of the story, determined to place him at her feet, goes secretly to the home of a mountain woman with whom she lives in the guise of a wild girl of the hills. Purposely sliding over an embankment where she knows she will fall in his path, she is rewarded by having him pick her up and carry her to his cabin, where she pretends to be too much injured to be moved that day. The mountain woman is sent for and the two remain in the cabin of the author for several days. Finally she is discovered by her people, when it also comes to light that the woman-hating author has fallen to the charms of his pretty visitor.

"DANGER WITHIN."

Five-Reel Bluebird Features Little Zoe Rae in Story of Heart Appeal.

Reviewed by Robert C. McElravy.

THE softening influence of a child upon the heart of a hardened old masculine being has often been used effectively in pictures and fiction. This story, which was written by Charles T. and Frank Dazey, and produced by Rea Berger, introduces the theme in a way that will reach many hearts. The story is, in fact, one that will charm and satisfy the average audience immensely, in spite of its rather quiet development. The full reel of suspense at the close atones for a certain slowness of action in the opening reels, though in spite of this the story is at all times interesting.

Zoe Rae has perhaps never had a story better suited to her childish capabilities than this. She appears first as a helpful little soul in her own family, who practically keeps house owing to her mother's illness and her father's inability to employ help. Later she drops into the home of her father's employer, Matthew Wadgestone, a crusty old bachelor millionaire. While paying Wedgestone a visit the child is caught in a fake smallpox scare, and quarantined with old Wedgestone. She cooks for him and he learns to love her. Later it develops that there is really no smallpox on the premises, but that the enemies of Wedgestone are trying to keep him home while they raid his stocks on the street. The exciting moments of the story concern the child's successful efforts at saving the situation for Mr. Wedgestone and her father.

This number has far too many close-ups, particularly of unimportant characters. It should be noted that Charles H. Mailes does an excellent character bit as Wedgestone.

A GROUP OF CHRISTIES.

Future Releases Which Will Appear on the Program of the First National.

Reviewed by Margaret I. MacDonald.

THE latest group of Christie comedies are not by any means the best that have appeared under this brand, and in spite of the fact that the First National Exhibitors' Exchanges have taken over their distribution in Greater New York, New York State and New Jersey we have little to say for them in a laudatory way.

These comedies are clean and contain nothing more offensive than a lack of comedy fitness. The situations presented in them are not sufficiently funny, and we fear that they will prove disappointing to the general audience. The following is a brief sketch of the plot of each:

"By Orange Aid."

The story of this number deals with the attempt of a father and mother to interest their son in a girl who is to him uninteresting. The result is that when he sees a pretty girl in a booth at the San Bernardino fair he falls madly in love with her, and finally when by accident she gets work in his father's packing establishment he braves his parents' objections and becomes engaged to her. What comedy there is in the picture is extracted from the young man's attempts to escape the yoke which his parents would place upon him.

"Red Crossed."

This is the story of a competition between a man and his wife on the gathering of funds for patriotic purposes. A raid on a poker game which is being played by the husband and friends, by his wife and her comrades disguised as policemen provides an unconvincing bit of comedy in spite of the fact that the wife gathers enough money to cover the wager in payment for a promise of silence.

"All Dressed Up."

A request from a woman across the hall to a man in the opposite apartment to carry her new dress to the dressmaker's for alterations opens a more amusing situation than is met with in the other numbers. This for the reason that his wife's appearance on the scene at the moment causes him to make her a present of the dress to avoid arousing her suspicions. This opens the way for some amusing but still unconvincing moments.

"Betty's Adventure."

A young girl's craving for adventure is the basis of the comedy in this number. An opportunity which suggests itself to her upon reading of the mysterious disappearance of a certain countess whom she resembles causes her to impersonate her at a cabaret. Here she is accosted and seized by the husband of the countess, and is rescued by a young man who falls in love with her, thus creating a bit of romance for which she has longed.

Betty Compson, "Smiling Billy" Mason, Ethel Lynne, Bobby Vernon, Harry Edwards and Eleanor Field play the principal roles.

"SOCIETY FOR SALE."

William Desmond and Gloria Swanson in Light But Entertaining Triangle.

Reviewed by Edward Weitzel.

ENGLISH upper class is the brand referred to in "Society for Sale," a five-part Triangle picture taken from the story by Ruby M. Ayers, scenario by Charles J. Wilson. The plot is not at all complicated and merely skims the surface of things. It is entertaining, however, even if it does show a number of superior social beings in anything but an enviable light. There are too many subtitles used. At times the impression is given that the pictures are only put in as illustrations to a printed story. Careful direction and a generally capable cast presided over by Frank Borzage have accomplished a great deal in the picture's favor.

Phyllis Clyne, a manikin in a modiste's shop in London, learns that a gentleman known as the Honorable Billy has gone broke. Having saved up some money and being anxious to get into society, Phyllis goes to the Hon. William and offers him quite a neat sum if he will pretend that she is engaged to him. Billy consents, with the result that he falls in love with her. Phyllis, in spite of Billy's warning, persists in running about with Lord Sheldon, an elderly nobleman with a spicy reputation.

Just as Billy has made up his mind that he cannot live without Phyllis, he is led to suppose that she has eloped with Sheldon. The nobleman is killed in an auto accident, and Billy then learns the real reason for the girl's buying her way into society. Lord Sheldon was her father. Circumstances connected with her mother's lowly birth had kept father and daughter apart. A desire to know the truth about her father's reputation prompted Phyllis to act as she did. Satisfied that papa had acquired the name without the game, Phyllis is glad to admit to Billy that his love is returned with any amount of fervor.

Gloria Swanson, who used to be a Keystone comedy queen, plays Phyllis surprisingly well. She is comely to look at, knows how to act, and indicates an unexpected depth of real feeling. William Desmond is not at all suited to the part of the Hon. Billy, but goes about his work intelligently. Herbert Prior as Lord Sheldon, Charles Dorian as Furnival, Lillian West as Vi Challoner and Lillian Langdon as Lady Mary complete the cast. Pliny Horne was the photographer.

"AT THE MERCY OF MEN."

Alice Brady in Select Picture That Will Offend the Clean-Minded.

Reviewed by Edward Weitzel.

THE only explanation for producing "At the Mercy of Men," a five-part Select Picture written by Paul West, was to give Alice Brady an opportunity to repeat the artistic success she made in "The Knife." The photoplay fails of its purpose. It is crudely put together, and its subject matter is of such a nature that it will offend every clean minded person.

A brief synopsis of the story will make it an easy task for an exhibitor to decide if "At the Mercy of Men" is the sort of picture that will appeal to his patrons: Vera Souroff, a young Russian girl, is seized on the street and dragged into a room where three officers of the Czar's guard have been dining. The lights are turned out and the girl is outraged. The crime is brought to the attention of the Czar. Vera cannot tell which of the three officers is the guilty man. The Czar orders Count Nicho, the eldest of the three officers, to marry the girl, and makes them all turn over their fortunes to her. They are then sent to prison. The revolution breaks out. Vera saves her husband at the risk of her own life, as she wishes to wring from him the name of the man that violated her. Nicho, now honestly in love with his wife, admits that he was her assaulter, and the couple clasp each other in a fervent embrace.

There are a number of elaborate mob scenes and the atmosphere of the different grades of Russian society is effectively reproduced. Alice Brady works conscientiously and puts real feeling into the part of Vera, but the inartistic manner in which the disagreeable situations are emphasized defeats her efforts. The quiet intensity of the Walter play was created by a master playwright. The only possible excuse for such a play is the skill shown in its making. Art ceases to be art when it strikes below the belt.

The picture was directed by Charles Miller and photographed by Hal Young.

"LEAP TO FAME."

Carlyle Blackwell and Evelyn Greeley in Lively World Melodrama.

Reviewed by Edward Weitzel.

KEEP things moving is the watchword in "Leap to Fame," a five-part World picture written by Raymond Schreck and directed by Carlyle Blackwell. The story is rather indefinite, but Carlyle Blackwell, who plays the leading part, keeps all the characters on the jump, including himself, and persons who have neither the time nor the inclination to analyze plots and motives will find entertainment in the photoplay. The experiment of permitting the principal actor in a picture to direct the production is a doubtful one, however. Certain points are bound to be overlooked when the director is not where he belongs—in a position to see just what is being done in every scene.

Charles Trevor, the leading male role, is a young chap just out of college, who is put to work on a daily newspaper and at once starts to lead a life of adventure and romance. A German spy and a maiden in distress cross his path the first day and, before the end of the story, he has landed a big scoop for his paper, put the German in jail and married the girl. There are chases in automobiles, on motorcycles, on horseback and in motorboats, and the entire picture has the bustle and the atmosphere of a melodramatic serial.

As the hero, Carlyle Blackwell is always consistent to the type of all-conquering young gentlemen drawn by the author. He plays the part as if he enjoys doing so and gives an unaccustomed glow of romance to the otherwise humdrum newspaper office, where he is employed. Evelyn Greely as Dorothy offers sufficient excuse for the hero's devotion. Muriel Ostriche as Tootsie Brown, Alec B. Francis, Frank Reamish as a city editor, Philip Van Loan as Tony Figlio, Lionel Belmore as Carl Hoffman, William Bailey as Hoffman's servant, and Benny Nedell as Oscar do their share of the work with credit. The photographer was Lucien Tainguy.

"NINE-TENTHS OF THE LAW."

Atlantic Releases Six-Reel Subject Telling Strong Northwoods Story.

Reviewed by Robert C. McElravy.

THIS six-reel number presents one of the most human and altogether touching stories that have come out of that paradise of the story teller—the Northwoods. It is so big and simple in its conception and so direct in its development that it will have almost universal appeal. Child interest, intense mother love, and stirring personal encounters between rugged men of the woods are features of the tale, which is pictured in a wild region in perfect keeping with the story.

Reaves Eason wrote and produced this remarkably entertaining subject, and also plays the part of "Red" Adair, the villain of the piece. Mitchell Lewis plays the honest-hearted trapper, Leneau, with Jimsey Maye appearing as the wife. But good as the work of the adult actors of the cast is, the honors of the production go to Little Roughneck, played by a child called "Breezy" Reeves. This little fellow is scarcely more than a baby, but he rises to the occasion in every scene, and this is a story which centers largely about him.

The plot, as was said, is simple, but effective. Leneau and his wife, who live in a cabin, lose their own baby early in the story. Red Adair and his partner have kidnapped Little Roughneck, who starts out alone while they are in a drunken orgy. The child wanders over to Leneau's place and falls into a bear trap, where he is found next morning. Leneau and his wife, still mourning for their own child, at first refuse to give him up or look for his family. Later, after Leneau has had mortal combat with the kidnappers, he learns that the Little Roughneck belongs to a judge living at Vancouver. He leaves his despondent wife to take the child back to the city. Then comes a surprise finish, which is too good to spoil by simply relating it. This is a feature that will make its way wherever shown.

"A MOTHER'S SECRET."

Bluebird Features Ella Hall and Mary Hirsch in Unusual Story.

Reviewed by Robert C. McElravy.

PERHAPS in her entire career as a screen actress Ella Hall has never had quite so good an opportunity to bring out her special characteristics as in this entertaining subject. It gives her the opportunity she has always wanted, that of playing both a little girl and a grown woman in the same photoplay. There is probably no one in the moving picture field who combines the two ages in one personality so strikingly. Ella Hall looks like a grown woman at times, but she has never left off being a little girl, a fact she abundantly proves in this number.

The story itself is an absorbing one. It was written by Lois Zellner, adapted by Doris Schroeder and directed by Douglas Gerard. In the course of the narrative Angela, the eighteen-year-old girl, appears suddenly before the mother who has not seen her for years. The mother at the time is making desperate efforts to retain her own youth and land her second husband, a young millionaire. Angela, by the result of an accident, is dressed as a child of thirteen when her mother sees her, and the mother makes her continue to play the role of a child to suit her own purposes. But in the end the truth comes out and Angela wins the young millionaire herself. But by this time the first husband, Angela's father, has shown up and her mother is accordingly happy.

This story is so natural and convincing that it deserves high praise, both for its very human plot and the manner of its presentation. Mary Hirsch does admirable character work in the part of the mother. Others in the cast are Emory Johnson, T. C. Crittenden, Mrs. L. C. Harris and Grace McLean.

The war episodes in France, at the beginning, are exceptionally well staged.

"LET'S GET A DIVORCE."

Paramount Presents Billy Burke in an Adaptation from Sardou's "Divorcons."

Reviewed by Louis Reeves Harrison.

ONE of Sardou's most profitable productions, "Divorcons," affords just such comedy opportunity as would be naturally selected for Miss Burke, and her characterization is a delightful one, not at all marred by an injected act of preparation, depicting the romantic tendency of a young girl brought up in the restricted environment of a French convent. The Sardou play begins with this girl's life as the young wife of a man nearing forty, kind enough to his bride, but more or less absorbed in his serious work. She has dreamed of romantic love, intoxicating adventure, and tumultuous passions only to find none of these things in retirement with a good husband. She decided that her existence has been wrecked and ruined, and gets it into her foolish head that the only remedy is a divorce. There is a lover handy, her husband's cousin Adhemar, French in his ambition to have an "affair" with some charming married woman, and equally French in his thrift—he is a poor young man in no situation to marry any such extravagant young lady.

The clear-headed husband enters into a little conspiracy with some friends to let his bored young wife have her own way, ostensibly yielding to her wishes, and he even makes things as easy and comfortable as possible for the unsuspecting lover, inviting him to the house, and announcing that he has even provided for his wife's future by settling a large sum of money upon her. She sees that this settlement has weight with the lover, and begins to falter, but she goes on determinedly with what gradually loses all the charm of forbidden fruit. Her relations with Adhemar become more and more commonplace at a time when she begins to realize her husband's magnanimity. He has denied her nothing, and he gives Adhemar full permission to marry her as soon as the divorce is granted. Meanwhile she begins to be distressed by the fact that her husband seems to be enjoying himself, staying out late at night, and suspects that he has an "affair" with some woman "not worthy" of him. She revolts when he announces he has a dinner engagement, urges him to break it and have a little celebration with her and Adhemar, finally deciding to leave Adhemar out altogether. It would be such a lark to steal away from him and have dinner in a private room with her husband, so compromising.

The humor of the story lies entirely with Sardou, and the wit as well. Where his lines are not followed the subtitles are dreadfully out of the atmosphere of the product. This atmosphere is, however, admirably preserved in the last scene. Adhemar learns of the infidelity of his wife-to-be, and goes in search of her in a rainstorm. He is drenched when he finds the restaurant where she is dining alone with her husband in a private room contrary to what he conceives to be the rights of a husband-to-be, and he is so indignant that he seeks the protection of a Commissary of Police as a safeguard for his future marital rights. The situation now becomes ludicrous in the extreme, and it ends with restored sanity for the young wife, and a complete reconciliation with her husband. Miss Burke is supported by a fine cast, notably John Miltern, Armand Kalise, and Pina Nesbit.

"HER MISTAKE."

Evelyn Nesbit, the Star of Simple Love Story, Produced by Julius Steger.

Reviewed by Edward Weitzel.

THERE is very little real drama in "Her Mistake," a photonovel produced by Julius Steger, with Evelyn Nesbit and her son, Russell, featured. The heroine is a country girl who marries a city chap and finds herself neglected after the novelty of the honeymoon has worn off. Ralph Van Court is lost while hunting in the Adirondacks, and is found by Rose Hale. The young man had been in love with Viola Shepard, but discovered that she intended to marry his uncle, Stephen Van Court, for the sake of his money. After the two marriages, Ralph starts a flirtation with Viola, and spends most of his time away from home. When his son is about five years of age, Ralph's attentions to his uncle's wife become so marked that every one is talking of the affair. The big situation comes when Viola meets Ralph at a road house, after consenting to run away with him. Stephen Van Court learns of the affair, and so does Rose. She reaches the private supper room before Stephen, and manages to make him believe that he has been misled about his wife's duplicity. Rose does this to shield the father of her boy, and Ralph is awakened to the true worth of his wife.

This simple love story is absolutely without thrills, but the character of Rose is a sympathetic one, and is admirably suited to the personality and acting ability of Evelyn Nesbit. In the earlier scenes she hardly looks an eighteen-year-old girl, but in the latter portion of the picture carries her share of the situations surprisingly well. Her son, Russell, is a real help to the picture.

Julius Steger has produced "Her Mistake" with good effect, and the mountain scenery is often beautiful. Eugene Strong, Lois Meredith, and Charles Wellsley are the prominent members of the support.

"THE WHITE MAN'S LAW."

Paramount Presents Sessue Hayakawa in Story of Unusual Dramatic Atmosphere.

Reviewed by Louis Reeves Harrison.

STRANGE selection that of a town and wild country on the northwest coast of Africa for the location of a drama, yet it is far from an uninteresting one in the capable hands of James Young. His treatment is so artistic that it gives the entire piece a combined air of realism and romance, realism in its convincing thoroughness of detail, and romantic in its impressively picturesque interiors and bits of scenery both suggestive and inspiring. This treatment stamps all that is strong in the drama upon memory, and aids materially in making Mr. Hayakawa's fine acting impressive.

There is also a fine cast, the notable support being that of Florence Vidor, but the story is simply that of misplaced confidence, that of deception practiced by a renegade Englishman of attractive personality and high social training upon characters more simple and true-hearted. He has left a wife behind him to retrieve lost fortunes and social position in the ivory trade where climatic conditions are such that the place, Sierra Leone, is known as "the white man's grave."

This renegade, before starting on an expedition to the unexplored interior, trifles with the affections of Maida Verne, a French Sudanese girl, who has been educated at the mission, and becomes something of a favorite with the English colony. She is engaged to the son of a native king, a young man modernized by an education at Oxford, but still retaining the best of native ideals. He is almost unnaturally magnanimous in stepping aside when he believes that Maida is to wed the Englishman, but he discovers that the latter has a wife living while the two are on the expedition returning from a successful search for ivory. The two men fight in a canoe, and the native is apparently drowned. The renegade escapes, but the native returns to their starting point in time to save Maida and execute terrible vengeance. There would be no objection to the dark mood of this story if it had direct significance, but that of its title and of its purpose is that good women are so rare in such places that the few who exist must be protected. That is a good motive in all times and places, and, as such, it deserves commendation, but its remote application seriously lessens the effect intended. As an offset the treatment leaves nothing to be desired.

GENERAL SHOWS FOUR SUBJECTS.

One Ebony Comedy with Negro Cast, Also an O. Henry and Two Clovers.

Reviewed by C. S. Sewell.

"Lost on Dress Parade."

THIS two-part comedy drama directed by Martin Justice is an interesting offering, and preserves well the spirit of the O. Henry story from which it is adapted. Towers Chandler, employed in an architect's office, disagrees with his employer over the plans for a villa. Out of his small salary he has saved one dollar a week, and starts out to have one "gentleman's evening." He rescues a shop girl who has hurt her ankle, and takes her to dinner. He cannot resist the temptation to pose as a wealthy idler, while she tells him she can only like a man who has a serious purpose in life.

The girl proves to be a millionaire's daughter who has started out looking for adventure. All finally ends happily when Chandler visits the millionaire's home, taking the villa plans along, and finds out the girl's identity, while she discovers that he is a worker and not an idler.

Evart Overton gives a good performance of the young architect, while Patsy Deforest's work as the girl is most convincing.

"The Wooing of Coffee Cake Kate."

This one-reel production is the first Clover comedy, a new brand on the General Film program, and it also signalizes the return of Bud Duncan, the comedian well known as one of the team of "Ham and Bud." It is a slapstick comedy, and has some amusing situations, but never rises above the average of pictures of this type. Playing opposite Bud is "Kewpie" Morgan, who is many times Bud's size, and makes a good foil for him. Dot Farley appears as Kate.

Kate runs a lunchroom, and has trouble with her customers. Bud and Kewpie arrive, and as they have no money they make love to her. She agrees to accept the first one to bring her a ring. Kewpie holds up a stage, while Bud finds a nickle, and wins a large amount in a gambling place. Bud wins out and gets Kate, but Kewpie, in a jealous rage, tells the sheriff that it was Bud who robbed the stage. Bud is led away, and is about to be hanged when the sheriff discovers that the money is confederate, and all ends satisfactorily. The scene in which Bud is being hanged, although treated in a comedy manner, will be considered unpleasant by many in the audience.

"Rip Roaring Rivals."

Of about the same general character as the preceding comedy is "Rip Roaring Rivals," enacted by the same cast. There are some laughs, and a rather good comedy fight between Bud and Kewpie.

The Lame Cow Saloon is terrorized by Bud, who is a three-gun man, and Kewpie, who is an expert knife thrower. The proprietor in desperation sends for Nifty Nell, a vampire (Dot Farley). Both fall in love with her, and finally fight it out with their respective weapons at a distance. After all of Bud's cartridges are used up and Kewpie has thrown his last knife they continue in hand-to-hand combat, and as both are about ready to quit from exhaustion a boy appears and tells Nifty Nell that her eight children are hungry and want her to come home. They forget their differences, and take their places in two coffins which an enterprising undertaker has provided.

"A Black Sherlock Holmes."

The main feature of this reel, the first Ebony comedy, also a new brand on the General Film program, is the fact that the cast is composed entirely of colored players. It is a burlesque on the Sherlock Holmes stories, and, while there are some amusing scenes, there is a tendency among all of the players to overact. Its strongest point is the novelty of the cast.

"THE DOCTOR AND THE WOMAN."

Lois Weber Production of Mary Roberts Rinehart's Story, "K," with Mildred Harris.

Reviewed by Edward Weitzel.

FOUNDED on the novel, "K," by Mary Roberts Rinehart, "The Doctor and the Woman," follows the construction of the original, and moves along in the deliberate fashion of the usual printed story. Produced under the direction of Lois Weber the picture was bound to lose none of the human qualities of the Rinehart work, but something more is required if a mixed body of spectators is to have its attention held closely during the showing of a six-part screen story. Not until Doctor Wilson meets "K" is there any touch of real drama, and this situation is not reached until the picture is half over. The atmosphere of the operating room will not be pleasing to every one, and the big situation develops too slowly. The finish has the same fault. "The Doctor and the Woman" is another example of how the vividness of the screen occasionally proves too searching and betrays the weakness of a subject that the printed word has managed to conceal.

"K" was a success as a novel. It gets its title from the name adopted by a celebrated surgeon who invents a wonderful operation and then loses his nerve when a nurse tricks him into believing that he has stitched up three of his patients with bandages inside of them. His love for a young girl forces him to perform his famous operation on the man to whom she is engaged, and so reveal his identity. The girl discovers that her lover is unworthy, and "K" starts life over again with a wife to help him.

Mildred Harris as Sidney Page, the heroine, makes the character quite as lovable as the author intended. True Boardman as "K," Albert Roscoe as Doctor Wilson, Zella Caull as Carlotta, and Carl Miller as Joe Drummond are all excellent.

"WITH NEATNESS AND DISPATCH."

Bushman and Bayne Presented in Entertaining Romantic Farce for Metro.

Reviewed by C. S. Sewell.

ENTIRELY different from their recent offerings and providing Francis X. Bushman and Beverly Bayne with an excellent vehicle is "With Neatness and Dispatch," released by Metro on April 15 in five parts. It is an adaptation of a magazine story by Kenneth L. Roberts, and is a romantic farce, being almost a burlesque on modern romantic drama. There is a lot of clean comedy which gets many laughs, and Bushman's handling of a broad comedy role will be a pleasant surprise to his admirers. Altogether the picture provides good entertainment.

Mary Ames is caught while planning to elope, and locked in a room by Aunt Letitia. Her sister, Geraldine, plans to help her, and goes to her friend the police commissioner to borrow a criminal. Paul, the commissioner's nephew, sees her, and loses his heart. He decides to pose as the criminal to be near her. Everything works smoothly, Mary is released, and the elopement takes place; but just at that moment the chauffeur and ex-gardener, together with the real criminal whom Paul is impersonating, arrive, and attempt to rob the house. Of course, Paul subdues them, and saves the jewels. The

commissioner and a number of policemen arrive on the scene, everything is explained, and ends happily with a second elopement a short time after.

Mr. Bushman as Paul and Beverly Bayne as Geraldine are both well cast, and together with Ricca Allen as Aunt Letitia and Adella Barker as the butleress provide most of the entertainment. The remainder of the cast, including Frank Currier as the commissioner, Hugh Jeffrey as police inspector, and Sylvia Arnold as Mary, are entirely satisfactory, and much credit should go to Will S. Davis for the admirable manner in which he has directed the production.

"THE HAND AT THE WINDOW."

Absorbing Triangle Detective Story Featuring Margery Wilson and Joe King.

Reviewed by Edward Weitzel.

INTEREST in "The Hand at the Window," a five-part Triangle detective story written by John A. Morosco, is never permitted to slow down. The well contrived mystery which the author uses to such good purpose all through the photoplay will prevent any spectator from leaving his seat until he finds out who fired the shot through the window and why Miss Laura Bowers is able to pick locks with a hairpin.

The story gets away with a bang, as the wedding of Tony the Banker is rudely interrupted by Detective Moran and the bridegroom is dragged off to the station house. Tony is tried, convicted of counterfeiting and sent to prison. Moran becomes a police captain and, shortly afterward, runs up against the most baffling mystery of his career. Laura Bowers, a new boarder at the house where he lives, is the person that excites his curiosity. He sees her open a street door with a hairpin, but is forced to believe her when she assures him she is now leading an honest life.

A love affair follows. After the wedding the couple go to their own home and Moran is shot while seated at a window. Tony threatened to get even when Moran was married and the news is brought that the Italian has escaped from prison. The fact is also established that he was killed while trying to resist capture, but finger marks outside the window prove that he is implicated in the shooting of Moran. The explanations are cleverly planned.

Raymond Wells has directed the picture with skill, and Joe King, Margery Wilson, Francis McDonald, Irene Hunt, Aaron Edwards and Arthur Millett bring out the best points in their several characters. C. G. Peterson was the cameraman.

Comments

General Film Company.

THE ACCUSING TOE.—This two-reel Judge Brown story is well told and has strong situations. Wharton Jones appears as a hard-hearted miller, who seeks to take an undue advantage to a widow's property; how he is thwarted in his designs as a result of the imprint of a boy's foot with the big toe wrapped up, is cleverly brought out. A full review was published in our last issue.

THE REBELLION.—Three boys who are chafing at parental discipline, run away finally land in court, and as an experiment are allowed to run their respective households for a week, form the basis of this two-reel Judge Brown story, which has interesting scenes, combined with humor and heart interest. A longer review was published in last week's issue.

Stop! Look!! Loosen!!!
Buy Liberty Bonds

Atlantic Distributing Corporation.

NINE-TENTHS OF THE LAW (Atlantic Distributing Corp.). — A remarkably strong story of the Northwoods, by Reaves Eason, who also appears in the cast, supported by Mitchell Lewis, Jimsey Mayo and a clever child named "Breezy" Reeves. The number contains an abundance of heart interest and is a good offering. Reviewed at length elsewhere.

Bluebird Photoplays Corporation.

A MOTHER'S SECRET (Bluebird), May 4.—Ella Hall is featured in this five-reel subject, playing the role of an eighteen-year-old girl who is forced to appear as a thirteen-year-old by her mother. The story is exceptional in its interest, for one of the quiet, natural type. Reviewed at length elsewhere.

DANGER WITHIN (Bluebird), May 11.—A five-reel number, by Chas. T. and Frank Dazey, which features little Zoe Rae and C. H. Mailes. The story is simple in development, telling the way in which a child melts the heart of a crusty old millionaire. It is effectively handled and will please the average audience. Reviewed at length elsewhere.

Christie Film Corporation.

ALL DRESSED UP (Christie).—This comedy, which will be found very amusing to some audiences, presents a situation created by a misappropriation of a dress which a young husband is requested by a woman across the hall to carry down town to her dressmaker's. At the moment when he is bidding her an over polite good morning his wife, who has been out of town, unexpectedly enters and is presented with the dress by the terrified husband, who pretends that the other woman is the dressmaker. Betty Compson and Harry Edwards are the featured members of the cast.

BETTY'S ADVENTURE (Christie).—Betty Compson and Billy Mason play the leading roles in this comedy, which is moderately entertaining. The story centers about the plight of a young girl whose craving for adventure leads her to impersonate a countess who is supposed to be kidnapped. In the cabaret she is confronted by the count, who tries to detain her and is rescued by a young man who falls in love with and marries her.

BY ORANGE AID (Christie).—A pleasing comedy of the lighter sort, some of the scenes of which have been taken at San Bernardino, Cal., during an orange exhibit. The picture shows a young man being persuaded by his parents to think kindly of a certain young woman against his will. In one of their outings he meets a pretty girl who afterward comes to work in his father's orange packing factory. Finally his parents are persuaded and he becomes betrothed to the girl, after many vicissitudes.

RED CROSSED (Christie), April 15.—A moderately entertaining comedy in which a young married couple compete in raising money for patriotic purposes. The husband, considerably ahead of his wife, is discovered by her playing poker with a group of friends. With four or five other women disguised as policemen she raids the place and gains money to cover her wager by compelling the men to pay her for keeping silent. Billy Mason and Ethel Lynne are featured in this comedy, which is not very convincing.

Famous Players-Lasky Corporation.

SAUCY MADELINE, April 22.—A Sennett two-reel farce presenting new and ingenious business of an amusing kind, Polly Moran in the title role. A review was published in last week's issue.

TYRANT FEAR, April 29.—A five-part melodrama of the Canadian woods, starring Dorothy Dalton, this picture shows life in the raw. It is reviewed at length on another page of this issue.

Fox Film Corporation.

THE FREIGHT INVESTIGATION (Mutt and Jeff Comedies, Fox Company), April 7.—There is no audience outside of a melancholia ward that will not peal with laughter at this cartoon of Mutt and Jeff trying to score with the Government by investigating the congestion on the docks.

WESTERN BLOOD (Fox), April 14.—A five-reel melodrama of the Mexican Border with a raid on a ranch and a rescue of the pretty heroine, Victoria Forde, by the hero, Tom Mix. It has much that is humorous and works up to an exciting climax, but is a bit too long. There is good action in most of it and it will make an excellent picture for a not too critical audience. Others will say that it is over melodramatic and not convincing enough. We have noticed it at length on another page of this issue.

Goldwyn Distributing Corporation.

BLUE BLOOD (Selexart).—Howard Hickman and Mary Mersch have the leads in this five-part photoplay. The subject is unpleasant. The picture is well produced. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

A BACHELOR'S CHILDREN, April 22.—There is plenty of entertainment in this five-part Blue Ribbon Feature, written by William Addison Lathrop and featuring Harry Morey. A longer review is printed on another page of this issue.

Metro Pictures Corporation.

SOCIAL HYPOCRITES, April 8.—May Allison returns to the Metro organization as a star in this five-reel picture. She appears in an attractive role, surrounded by an excellent cast, and Director Capellani has provided elaborate settings and beautiful exteriors. Reviewed at length in last issue.

Mutual Film Corporation.

THE PRIMITIVE WOMAN (American), April 15.—A five-part production featuring Marguerita Fisher. The story treats of how a young woman in return for three insults offered her by a young author plays a trick on him while he is writing a story on primitive woman, posing as a wild mountain girl. The picture, which is reviewed in this week's issue, is of ordinary entertainment value.

SCREEN TELEGRAM No. 14 (Mutual), April 17.—A great deal of footage in this number of Screen Telegram is given over to the Liberty Loan drive, showing demonstrations in different cities including Philadelphia, Chicago, San Francisco, at the opening of the drive. Scenes showing the starting of motor trucks for the front and the N. Y. Varsity rowing crew opening the season and scenes in France showing Clemenceau visiting the front.

SCREEN TELEGRAM No. 15 (Mutual), April 21.—Items contained in this number which is unusually interesting are: 80th Brigade ready to fight as demonstrated at Del Mar, Cal., Vice-President Marshal planting a tree at the Capitol to add to the collection started by George Washington, British Tommies drilling on the roof of a skyscraper, old furs being converted into vests for aviators, a review of French troops with aviators constantly on guard overhead, and a visit of the Japanese fleet to America, photographed at San Francisco.

MARY'S FRAME-UP (Strand), April 23.—Rather an amusing comedy, featuring Billie Rhodes. The story centers about a double love affair, which includes a widow and widower and a son and daughter of each. The parents to avoid having the young couple discover their flirtation plan to keep them apart temporarily, but by means of a frame-up, in which the young woman pretends to be drowning and the young man posing as a colored servant, rescues her, matters are straightened out.

Pathe Exchange, Inc.

TRINIDAD (Pathe), April 21.—A scenic number of descriptive interest, picturing life on the second largest island of the British West Indies. The native life is shown in detail and the observer gets a valuable idea of this interesting country.

DOLLY DOES HER BIT (Pathe), April 28.—A five-reel juvenile subject of exceptional merit for a story of the type. Baby Marie Osborne plays the leading role, and during the tale substitutes for a mechanical doll at a Red Cross bazaar. She is kidnapped, but escapes and assists the police in rounding up the gang. Reviewed at length elsewhere.

HIS BUSY DAY (Pathe), April 28.—A two-reel comic number featuring Toto in his usual knockabout tricks. He is first seen flirting in a park, but later appears at a moving picture studio. He gets in trouble here and escapes dressed as a girl. He then invades the grounds of a dancing school, and later the winter quarters of a circus. There is an abundance of gymnastic actions in this and many of the situations are quite laughable.

KICKED OUT (Rolin-Pathe), May 5.—A laughable one-reel subject, featuring Harold Lloyd. He has trouble with his father and is ordered out of the house. He then becomes a waiter and pulls off some highly amusing stunts at a swell dinner party. This is a very funny subject.

POISONED DARTS (Pathe), May 5.—Episode No. 9 of "The House of Hate."—This is one of the most exciting episodes yet shown of this lively serial. Grimlisk, the shyster lawyer, has no sooner taken up his quarters in a new part of the city, than he is followed by the Hooded Terror. The latter kills him by shooting a poisoned dart through a blow pipe. Pearl and Gresham hasten to save the war plant from being blown up and encounter the Terror on the premises. The number closes with Pearl suspended over an acid vat.

Select Pictures Corporation.

AT THE MERCY OF MEN (Select).—Written by Paul West and starring Alice Brady, this five-part picture is full of coarse realism. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

SOCIETY FOR SALE, April 4.—Light, but entertaining, this five-part picture was directed by Frank Borzage and features Gloria Swanson and William Desmond. It is given a longer review on another page of this issue.

THE HAND AT THE WINDOW, April 21.—Rattling good detective story that holds to the end. Written by John A. Morosco and featuring Margery Wilson and Joe King. Reviewed at length on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS No. 49 (Universal), April 13.—A large number of subjects are covered in this number, which includes American camp scenes, shipbuilding activities, a colored baptism in the Mississippi river, film flashes from Washngton, Liberty Loan work, and others.

ANIMATED WEEKLY No. 20 (Universal), April 17.—Liberty Loan activities lead off this diversified number, which also includes speeches by John Purroy Mitchel and Secretary Daniels, American war-training scenes and cartoons by Hy Mayer.

IT'S A CRUEL WORLD (Nestor), April 29.—A comedy number of the knockabout, nonsensical type, by C. B. Hoadley. Wm. Franey, Gale Henry and others appear. This pictures the experience of a janitor who gets his package mixed up with one containing an infernal machine. The number is amusing and entertaining, though slight in plot.

FATHERS' SONS AND CHORUS GIRLS (L-KO), May 1.—A two-reel comic, featuring Dave Morris, Rube Miller and a company of girls. The latter occupy most of the scenes, clad in pajamas and bathing suits. There is no offense in the situations, but the humor is not at all strong. The burlesque on the Kaiser brings one of the few laughs. A fair subject.

THE BULL'S EYE (Universal Special), May 5.—This instalment, No. 13, continues the exciting desert experiences of the principals. There is much fighting between North and Cody for the possession of Cora. Cody rescues her finally, but they fall in with some Mexican desperadoes, who take the girl to Tendez, Mex. The number closes with Cora in peril as her friends are still suffering on the desert. There is considerable exaggeration in these latter scenes, but they are interesting in spite of this.

World Pictures Corporation.

LEAP TO FAME, April 29.—Carlyle Blackwell and Evelyn Greeley are featured in this five-part picture. It tells an amusing story of a wealthy young chap who makes good as a newspaper reporter. A longer review is printed on another page of this issue.

More Detroit Items.

Foursquare Exchange Shares Profits.

Joseph Horwitz, Detroit manager for Foursquare, has a new arrangement with M. H. Hoffman, whereby he is given a half interest in the exchange, so that his profits depend entirely on his own ability to produce results. "It's a good move," said Mr. Hoffman to the World correspondent while en route to California, "because it gives a good man a chance to make more than he would ordinarily, and assures us of permanent, capable representatives in the different branch offices. A man on a profit-sharing plan is more apt to stay with a concern than he is where there is a specified salary."

Mr. Hoffman says the outlook for the independent distributor is better than ever.

An Hour of Dancing After the Show.

An innovation has been inaugurated by J. C. Ritter, Rialto theater, Detroit, by allowing dancing every Thursday night, from 11 to 12 P. M. in the foyer of his beautiful theater to those attending the last night show. It will be a regular attraction on Thursday nights.

New De Luxe Theater to Open in August

The new DeLuxe theater, Kercheval and Parkview avenues, Detroit, is slowly but surely nearing completion, but the opening will not take place before August 15. It will seat 1,600 and will represent a cash investment of about $230,000, including the property. F. A. Schneider is president and William H. Steffes, secretary.

Buffalo Notes of Interest.

Louis Greene, manager of the George Kleine System, Buffalo, and J. V. Allan, assistant manager, witnessed the opening performance of "The Unbeliever" at the Auditorium, Chicago, April 20. Mr. Greene is negotiating with two leading local houses for a two-weeks' run on this production. He says Essanay's "Chase Me, Charlie," with Charlie Chaplin, is going over big in the Buffalo territory. O. A. Siegel, formerly with the Metro, is now Mr. Greene's road man.

G. H. Christoffers, manager of the United Film Service, 86 Exchange street, Buffalo, has booked the feature, "Mother," for three days in each of these cities: Buffalo, Rochester, Syracuse and Utica.

"This appeals to me as the best screen feature released in five years," commented Mr. Christoffers.

The board of health of Dunkirk, N. Y., has ordered the local health officer and assistants to make a tour of inspection of the moving picture theaters there and investigate the sanitary conditions now existing. This does not mean that all the exhibitors of Dunkirk have failed to observe hygienic rules in the past. The health board has declared that the houses will be inspected every three months so that every one of them will be spic and span.

John R. Oishei, manager of the Teck theater, Buffalo, is making effective use of the Liberty Bond booth in the lobby of his house. At a recent Teck performance of the war film, "The Kaiser," Roderick H. Macgregor, an officer of the new 74th Regiment, this city, addressed the audience on the bond issue. Mr. Macgregor was in uniform.

Cleveland Items.

"Kaiser" Hit in Ohio.

"The Kaiser" came to Ohio the week of April 7 and got a royal reception. It was shown at the Standard theater, Cleveland; the Bank, the Akron and the Liberty, at Youngstown. And when he received that smash on the nose there was another wonderful roar of approval.

Railroad Builds Free Picture Theater.

Another theater has been built in Ohio to be operated without profit. This is the Acmy, at Brewster, Ohio, where are located the Wheeling and Lake Erie shops. This house was built by the railroad to provide entertainment for the folks there, so that they will be more contented to stay in that town. Mr. Stankowitz is the manager.

First National Circuit Grows Fast.

After considerable missionary work, the First National Exhibitors' Circuit proposition is hitting home fast and hard by the wave of new members which rolled into the Ohio headquarters at Cleveland during the first two weeks in April.

Loew's Stillman, Knickerbocker and Metropolitan and Lakewood theaters, owned by the Atlas Amusement Co.; Dennison Square, owned by Schuman and Fine; Home, Ike Morris; Marquis, William Slimm; Mandelbaum's, Doan and Madison; Earwood's National; Reel, Corona, Alvin, Liberty and Gordon Square, I. Zoffer; Baisch's Amphion; the Ezella and Sunbeam, owned by Scoville and Essick; Charley Hutsenpillar's Virginia; Deutsch's Sun; Frank Nolan's Bijou Dream; Reif's Ridge; the Cedar, and Sam Barck's Market Square.

One of the features of the selling of Cleveland franchises is that many of the sales were made by exhibitor members themselves who were enthusiastic with the proposition.

Jacobs Shows Daughter's Film.

Manager George W. Jacobs, of the Paramount theater, Broad and Hill streets, Newark, N. J., has booked "With Neatness and Dispatch," a Metro photoplay in which his daughter, Miss Sylvia Jacobs, takes an important part, April 22 and 23. Miss Jacobs is known on the screen as Sylvia Arnold.

EVERYBODY IN THE INDUSTRY!
That Means YOU!
Attend the LIBERTY LOAN DRIVE
W. A. Brady's Playhouse
SUNDAY, APRIL 28
4.30 P. M.

Advertising Aids for Busy Managers

IN THIS ISSUE.

An Alien Enemy (Paralta Plays).
At the Mercy of Men (Select).
Conquered Hearts (Ivan).
Dolly Does Her Bit (Pathe).
A Dog's Life (First National).
The Frozen Warning (Commonwealth).
The Hell Hound of Alaska (W. H. Productions).
Her One Mistake (Fox).
Leap to Fame (World).
Let's Get a Divorce (Paramount).
The Lonely Woman (Triangle).
The Marriage Lie (Bluebird).
My Own United States (Metro).
Paying His Debt (Triangle).
The Reason Why (Select).
Riders of the Night (Metro).
Ruler of the Road (Pathe).
The Seal of Silence (Vitagraph).
Tyrant Fear (Paramount).
Up the Road with Sallie (Select).

"LEAP TO FAME."

World Pictures Present Carlyle Blackwell and Evelyn Greeley in Raymond Schreck's Story. Photographed by Lucien Tainguy. Directed by Carlyle Blackwell. Released April 29.

Cast.

Charles Trevor.....Carlyle Blackwell
Dorothy .....Evelyn Greeley
Tootsie Brown.....Muriel Ostriche
Hon. Judge Hendricks Trevor, Alec B. Francis
City Editor.....Frank Beamish
Tony Figlio.....Philip Van Loan
Carl Hoffman.....Lionel Bellmore
Hoffman's servant.....William Bailey
Oscar .....Benny Nedell

The Story: The picture deals with present-day matters. There is an incident of the world war in the attraction, but it does not form the main motive of the plot. There is also a most fascinating mystery, and its solution will give every spectator a decided jolt of surprise.

Feature Carlyle Blackwell as Charles Trevor and Muriel Ostriche as Tootsie Brown.

Program and Advertising Phrases: Favorite Screen Pair in Fast-Moving Comedy-Drama.
Jammed to the Limit with Thrills.
Exciting Episodes and Thrilling Climaxes.
Corking Good Film Entertainment.
Thrilling Story with Smashing Climax.
Snappy, Interesting, Thrilling Presentation.
Fascinating Mystery Grips the Attention.
Thrill and Mystery in Every Foot of Film.
No Better Screen Entertainment Available.
How Impetuous Youth Leaped to Fame.
Showing His Rich Father How to Do It.
Strange Mystery Cleverly Revealed.
Heart Thrills and Spine Chills.

Stunt Suggestions: Dependence must be placed upon the press sheet, lithographs and advertising aids supplied by the exchange, as the story does not lend itself readily to "stunts."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"MY OWN UNITED STATES."

Screen Classics, Inc., Presents an American Historical Drama. Produced by Frohman Amusement Corporation. Story by Anthony P. Kelly; Directed by John W. Noble. Eight Reels. Released Through Metro Pictures Corporation as a Special Feature.

Philip Nolan, 1st }
Philip Nolan, 2d } .....Arnold Daly
Philip Nolan, 3d }
Col. Aaron Burr.....Charles E. Graham
Gen. Alexander Hamilton..Duncan McRae
Pres. Thomas Jefferson....P. R. Scammon
Agnes Churchill.....Anna Lehr
Natalie Somers.....Marie Du Chette
Pres. Abraham Lincoln.....Gerald Day
Gen. U. S. Grant.....Frank Murray
Andrew Jackson.....F. C. Earle

The Story: Philip Nolan, 3d, refuses to fight for the cause of democracy. His father, Philip Nolan, 2d, who has failed in his efforts to convince his son of the fallacy of arguments, then lays bare all the details of the shameful treason of his own ancestor, the first Philip Nolan, "The Man Without a Country." The father's story shows how the first Philip Nolan played into the hands of Aaron Burr; how Thomas Jefferson was elected president over Burr; how Alexander Hamilton prevented the conscienceless Burr becoming governor of New York; the duel between Hamilton and Burr; how Philip Nolan was later arrested on his wedding night for aiding Burr, who had conspired to start a rival government in the South to wage war against the United States, and how he was later banished from the United States for saying "Damn the United States! I wish I might never hear its name again," and how Philip Nolan died kissing the flag of the country he had execrated. Deeply moved, Philip Nolan, 3d, loses no time in joining the boys in khaki.

Feature Arnold Daly as Philip Nolan, 1st, 2d and 3d, and Marie Du Chette as Natalie Somers.

Program and Advertising Phrases: Master Screen Representation of "The Man Without a Country."
Greatest of Inspirational Patriotic Appeals.
Soul-Stirring Call to Love of Country.
For Honor of the Flag and Glory of the Nation.
Arnold Daly in His Greatest Characterization.
Realistic Scenes in Historic Settings.
Sailors and Marines Pictured by Government Consent.
Reproduction of the Historic Hamilton-Burr Duel.
History Revealed in Authentic Scenes and Incidents.
The Thrill of Patriotism to Stir the Soul.
Love of Country Inspired by Deeds of Heroism.
Deeply Moving Scenes of Patriotic Appeal.
The Screen Greatest Service to the Nation.

Stunt Suggestions: Create interest among all patriotic societies. Enlist the Boy Scouts, G. A. R. and kindred organizations. Make the showing of this feature a great patriotic occasion. Decorate your theater inside and out with flags and bunting. Take occasion to boost the sale of thrift stamps. Stir patriotism in every way. Go in heavy for newspaper advertising. The title will get the money and you will be doing a patriotic service in showing the picture in your community. Make a special effort to interest the foreign-born population in the event. Make it a Red, White and Blue day at your theater.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slides. Heralds. Lobby sheet. Lobby displays, 8x10, sepia; 11x14, sepia; 22x28, colored, and cuts.

"FROZEN WARNING."

Commonwealth Pictures Corp., of Chicago, Presents Charlotte, the Ice Queen, in a Six-Part Sensational Feature; Written by Morton Lee; Directed by Oscar Eagle. Released on State Rights Plan.

Cast.

Charlotte Hayward.....Charlotte
Robert Vane.....Jack Meredith
Philip Korel.....Seymour Rose
Capt. Fredericks.....Ralph Johnson
Emil Clupper.....C. Van Duesen

The Story: The sub-sea gun which is being perfected by Lieutenant Vane is coveted by Koral, a secret agent of a foreign government, who plots to secure it. Charlotte hears of the conspiracy and, at a skating-rink party, warns Vane, but he takes the matter lightly. From a secret wireless plant Koral is to send a message to Fredericks aboard his yacht. Charlotte cuts the antennae of the wireless apparatus on the boat, thereby preventing the receipt of the message. Fredericks, believing that something has gone wrong with Koral for his failure to communicate, sails, but at sea discovers that his wireless machine has been damaged. Meanwhile Vane finds that his gun has been stolen, and later he receives a note from Charlotte to be at the pier. The authorities are informed, and when Fredericks returns he runs into the arms of the law. Koral and his confederates are also taken prisoners.

Feature Charlotte, the star ice skater of the New York Hippodrome, and Jack Meredith as Robert Vane.

Program and Advertising Phrases: The World's Greatest Ice Skater Brought to the Screen in Gripping Sensations.
See Charlotte, the Super-Skating Artist.
Photoplay of Great Patriotic Appeal.
The Ice Fairy Who Has Astonished the World.
Greatest Woman Skater in the World.
Queen of the Steel Runners.
Great Actress and Marvelous Skater.
Charlotte's Skill on Skates is Wondrous.
Photoplay of Patriotic Appeal and Stirring Timeliness.
Famous Skater Becomes Brilliant Screen Queen.
As Artistic on the Screen as She is Skillful on Skates.
As Good on the Screen as She is on Skates.
The Famous New York Hippodrome Star Now a Screen Queen.

Stunt Suggestions: It would be difficult to use more than the regular methods of attracting attention. Wagons carrying lithographs, sandwich men, and similar street devices, will all serve. But the

most effective means of advertising will be in the newspapers. Play up Charlotte's great vogue at the N. Y. Hippodrome, where she set society mad and changed the vogue of pleasure from dancing to skating. It was Charlotte who put American society on runners.

Advertising Aids: Two one-sheets. One each three, six, 24. Press sheet. Heralds. Cuts. Mats.

"THE LONELY WOMAN."

Triangle Presents John A. Morosco's Sociological Problem Play; Scenario by Catherine Carr; Photographed by Jacob Kull; Directed by Thomas N. Heffron. Released April 28.

Cast.

Jim Ranson.....Lee Hill
Percival Peevy.....Percy Challenger
Mrs. Peevy.....Anna Dodge
Martha Sellers.....Belle Bennett
Mrs. Dixon.....Blanch Gray
Mrs. Pendleton.....Alberta Lee
Mayor .....Walter Perkins

The Story: The reticence of Martha Sellers and her employment of Jim Ransom, a drunkard, excites the curiosity of the villagers. She receives mail postmarked "Ossining," and this further stirs the people. The gossipers spread the report that her lover is in Sing Sing, but the fact of the matter is that her husband has been unjustly convicted on a charge of embezzlement. Fate takes a hand and Ransom asserts that he is responsible for the robbery, thereby reuniting Martha and her husband.

Feature Belle Bennett as Martha Sellers and Percy Challenger as Percival Peevy.

Program and Advertising Phrases: How a Brave Woman Sacrificed Herself to Save Her Husband.
An Interesting Study in the Psychology of Crime.
Prison Bars May Not Always Hold Captive.
How Woman's Love Broke Jail and Won Justice.
Woman's Faith and Devotion Free Prisoner Husband.
Wife's Sacrifice Wins Husband's Liberty.
Brave Woman Rectifies a Miscarriage of Justice.
Saving Her Husband's Good Name.
Liberty Won Through Brave Woman's Sacrifice.
There is No Bounds to Woman's Love.
How a Wife Sacrificed Herself to Love and Duty.

Stunt Suggestions: There is little in the story on which to base "stunts." Reliance for publicity should be placed on newspaper and other means of advertising to create interest. Use liberally of the lobby and newspaper aids supplied by the distributor.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"PAYING HIS DEBT."

Triangle Presents Roy Stewart in Alvin J. Neitz's Great Western Drama. Scenaro by Cinema Exchange; Photographed by Steve Rounds; Directed by Cliff Smith. Released April 28.

Cast.

Frank Borden, Pete Morton..Roy Stewart
Nan Christy.....Josie Sedgwick
Alice Christy.....Dixie Doll
Simon Christy.....Wm. Ellingford
Father Kelly.....Walter Perkins
Ching .....Harry Yammamoto
Joe .....Wm. Dyer
Sheriff of Rubio.....Arthur Millett

The Story: Frank Borden, who is in poor health, goes West penniless. He faints from exhaustion and is found by Pete Morton, who gives him aid. In shaving off his mustache, Morton is startled to discover that he is the double of Borden. He decides to use Borden in his plundering expeditions. Morton holds up a stage coach while Borden, whom the townspeople think is Morton, stays in town. But the undoing of the bandit is brought about when the father of Nan Christy, who befriended Borden upon his arrival in the West, is shot, and Morton confesses. The picture ends with Nan and Borden plighting their troth.

Feature Roy Stewart, who plays Frank Borden and Pete Morton, and Josie Sedgwick as Nan Christy.

Program and Advertising Phrases: Doubles Double Trouble and Spoil an Excellent Alibi for Crime.
Stirring Drama of the Border Land.
The Great West in Throbs and Thrills.
Sensational Scenes and Stirring Episodes.
Love Stronger than the Will of Law.
Pays Debt of Gratitude with Precious Life.
Love Shows the Way to Honor.
Thrilling Scenes Grip the Emotions.
Outlaw "Double" for Honest Man.
Love Softens a Bandit's Heart.
Straight Shooting and Wild Riding.
The Rule of Law in Nature's Court.
Judge Lynch Put Out of Office.
Stirring Drama of the Wild West.

Stunt Suggestions: Here is a real Western story that will fit into any good "Western stunt." Schaps, spurs, saddles, riding shirts and togs can be used to give "atmosphere" to lobby decorations. Men on horseback, in cowboy costume, may ride through the street with advertising signs to attract attention while boys on the sidewalk distribute heralds and throwaways.

Advertising Aids: Two one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

"DOLLY DOES HER BIT."

Pathe Presents Baby Marie Osborne in a Diando Film Corporation Presentation of Lucy Sarver's Comedy-Drama; Directed by William Bertram. Released April 28.

Cast.

Dolly.....Baby Marie Osborne
Hilda Best.....Alice Saunders
Dr. Ames.....Louis Hahn

The Story: Hilda Best, a seamstress, is given a large mechanical doll to dress. It is to be auctioned at a Red Cross Bazaar. When the doll is dressed it is left in the care of Dolly, Hilda's little niece. Some of Dolly's playmates "abduct" the toy, and accidentally break its head. Dolly, to help the Red Cross, dresses in the doll's clothes and is taken to the bazaar, where, simulating the movements of the mechanical toy, she is bought by a society woman. In the wealthy woman's home Dolly frustrates the attempt of a couple of burglars to rob the place and later aids in bringing about their arrest.

Feature Baby Marie Osborne as Dolly and Alice Saunders as Hilda Best.

Program and Advertising Phrases: The Adventures of a Mechanical Doll that Came to Life.
Baby Marie Osborne in an Ideal Role.
A Photoplay to Delight the Little Ones.
Kiddies and Grown-Ups Will Delight in This Feature.
When Dolly's Doll Came to Life.
How a Mechanical Doll Thwarted Crime.
Dolly's Live Doll Sold at Auction.
Mechanical Doll Creates Red Cross Drive.
Baby Marie Osborne as Red Cross Booster.
Great Entertainment for Kiddies and Grown-Ups.
First Aid for Mechanical Doll in Distress.

Stunt Suggestions: As this is a feature especially appealing to "kiddies" a special drive should be made to interest school children. Have a display of dolls in the lobby, and hook up the feature with toy-store window dressing. Give a prize for the best dressed doll and sell all dolls at auction for Red Cross benefit. This is an appropriate feature to advertise as Red Cross benefit, donating a percentage of the receipts. Get the newspapers interested and boost the affair as a patriotic undertaking.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

"HER ONE MISTAKE."

Fox Presents Gladys Brockwell in a Startling Production in Which She Enacts Dual Role. Written by George Scarborough and Directed by Edward Le Saint. Released April 28.

Cast.

Harriet Gordon, Peggy Malone, Gladys Brockwell
Chicago Charlie.....William Scott
Detective Scully.....Willard Louis
John Mansfield.....Charles Perley
John Gordon.....Mark Fenton
Mrs. Gordon.....Helen Wright

The Story: Chicago Charlie, a crook, gets Harriet Gordon, a wealthy heiress, to elope with him. He takes her to a road house on the promise that a minister will be waiting. There he drugs her. Detective Scully arrives, but Charlie gets away. Five years later Harriet is engaged to the district attorney. Chicago Charlie is arrested and convicted. Peggy, his sweetheart, pleads to see him. Harriet helps her and takes her as a maid. Chicago Charlie escapes from prison. He tells Peggy he must have money to get away. With Harriet, Peggy meets Charlie. She recognizes him. She gives him money, but he demands also the engagement ring she wears. He takes it. While Peggy is trying to pawn the ring Charlie attacks Harriet, who takes a knife from a table and kills him. Detective Scully finds Peggy leaning over the body. Through the ring he traces Harriet. However, knowing all the circumstances, he reports to headquarters that a detective stabbed Charlie while Charlie was trying to escape.

Feature Gladys Brockwell, who portrays the dual roles of Harriet Gordon and Peggy Malone; Willard Louis as Detective Scully, and William Scott as Chicago Charlie.

Program and Advertising Phrases: Gladys Brockwell, the Greatest Actress on the Screen.
A Play with Punch, Pep and Romance.
Was This Woman Justified in Making Her One Mistake?
A Thrilling Story of High Life.
If You were an Heiress Would You Marry a Crook?
Story Replete with Exciting and Sensational Episodes.

Stunt Suggestions: Put a big "ad" in your local paper or have the ad. printed on hand-bills as follows: Lost! A Handsome Ring with Oriental Setting. Finder will please return same to (name of theater). The ring was lost by Miss Gladys Brockwell in "Her One Mistake," the latest William Fox Photo Play at the (name of theater). Tie together two girls of about the same size and somewhat similar appearance and send them on the street near your theater. Let them argue about which way to turn at corners and about going into stores. Have a sign on their backs reading: "We can't help it. See the reason at the (name of theater) to-day."

Advertising Aids: Two styles each, one, three and six-sheet. Lobby display, 8x10, 11x14, 22x28. Press sheet and mats. (Mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City. Cuts are made on special order at the rate of 20 cents per column).

Buy Liberty Bonds

"THE SEAL OF SILENCE."

Greater Vitagraph Presents a Blue Ribbon Feature, Written by William Addison Lathrop; Directed by Tom Mills. Released April 29.

Cast.

Hugh Loring.....Earle Williams
Ruth Carden.....Grace Darmond

The Story: Dr. Hugh Loring, whose hobby is heredity, has evolved the theory that physical or mental peculiarities of children reveal the parents. The doctor's intense desire for children is only equaled by his wife's aversion. On the occasion of the doctor admonishing his wife for being friendly with an admirer she leaves him, and when her child is born she swears Ruth Carden, an employee of her husband's, who has accompanied her, to secrecy, so that she may keep from the doctor his greatest joy. Mrs. Loring dies, and Ruth returns to the doctor's office, leaving the child in the care of the nurse. Three years later the nurse finds it necessary to give up the child, and the doctor, who has fallen in love with Ruth, is stunned, for he believes that the child is hers. Dr. Loring subsequently learns that the child is his, and he and Ruth are married.

Feature Earle Williams as Hugh Loring and Grace Darmond as Ruth Carden.

Program and Advertising Phrases: Does a Child Reveal Its Parentage Through Hereditary Signs and Characteristics?
May a Father Know His Own Child by Unfailing Test?
Has the Medical Profession Established Heredity?
How May Man Know His Own Child?
Great Questions of Psychology Revealed in Film Story.
Interesting Studies of Nature's Laws.
How May an Unfailing Test be Established Through Heredity?
Great Problem Solved by Great Love.
Vital Question in Sociology Answered on the Screen.
Psychology Basis of Gripping Entertainment.
Turning Science Into Entertainment.

Stunt Suggestions: As the story may not be readily adapted to novelty advertising, full advantage must be taken of the regular means to publicity. As the medical fraternity will be especially concerned particular effort should be made to interest them.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"CONQUERED HEARTS."

Ivan Film Corp. Presents Marguerite Marsh in Emma Bell Clifton's Sensational Screen Drama; Photographed by Marcel Le Picard; Directed by Francis J. Grandon. Distributed on State Rights Plan.

Cast.

Nora Carrigan.....Marguerite Marsh
Kate Corcoran.....Corinne Uzelle
Miss Brice.....Emma Lowry
Mrs. Carrigan, Nora's mother, Eileen Walker
Dan Murdock, Nora's husband, Richard Turner
Stone, an artist.....Harry Myers
The Earl of Barchester...R. Paton Gibbs
Mr. Chalmers.....Dean Raymond
Devlin, a politician.....Barney Gilmore
Mr. Carrigan.....Frank Evans
Reddy, Nora's brother...Sheridan Tansey

The Story: Nora, a girl of the lower East Side of New York City, marries a rising ward politician. A child is born. They are happy, but the young politician is running for office against the old ward boss and has to be out every night. The wife becomes jealous of a certain woman. Nora's child dies. Things get worse for her as jealousy and the seeming neglect of her husband increase. She finally leaves him and becomes a model for a noted painter. The husband finds where she is, but makes no attempt to force her to return to him, though he still loves her. One of the artist's friends, a magnate in the motion picture business, promises her a chance. Her rise to stardom is quick. The climax of the story is a struggle between the old love and the new fame. She does not know that the politician has become a first-class lawyer. Finding that the old love and the new fame are not incompatible, she is reunited with her husband.

Feature Marguerite Marsh as Nora Carrigan and Barney Gilmore as Devlin, the politician.

Program and Advertising Phrases: "Right is Right, Since God is God, and Right the Day Must Win."—Faber.
The Dynamic Power of Great Ambition.
The Triumph of Inherent Rights.
Sounding the Clarion Note of Triumph.
Woman's Will Rises Above Temptation.
Moral Purpose, Never Wavering, Conquers Over All Opposition.
An Ice-Armored Heart Melted by Real Love.
Love Lives Though Chilled by Frosts of Indifference.
Sensational Battles for the Right.
Triumphs Won Against Oppression.
Great Drama of Sociological Problems.
Victory for Morality and Justice Against Intrigue.
Sensational Scenes and Thrilling Episodes Abound.
Great Screen Drama Perfectly Portrayed.

Stunt Suggestions: Use liberally of the aids supplied by the distributor. Newspapers and the regular avenues of publicity must be depended upon, as the story does not lend itself to novelty exploitation.

Advertising Aids: Two styles one and three-sheets, one six-sheet, one 24-sheet. One style of special advance one-sheet. Window cards. Heralds. Press book. One two-column cut and two one-column cuts.

"THE MARRIAGE LIFE."

Bluebird-Universal Presents Carmel Myers in Blair Hall's Story of Love and Adventure; Adapted by Harvey Gates; Directed by Stuart Payton. Released April 27.

Cast.

Eileen Orton.....Carmel Myers
Douglas Seward.....Kenneth Harlan
Terence Craver.....Harry Carter
"Parson" Dye.....Wm. Quinn
Jim Orton.....Joe Girard

The Story: Being an unmarried man Douglas Seward, a young engineer, is unable to secure a position with Terence Craver, a contractor. In search for a wife Seward meets Eileen Orton, who has been left destitute by the death of her father. He makes an agreement to support her if she present herself as his wife at Craver's office. She agrees and Seward secures a position and leaves for South America. The contractor, who has a mania for beautiful women, falls in love with Eileen, but she does not care for him, having become much attracted to Seward, who is sending her half his salary each week for her maintenance. Months later Seward comes to New York to see Eileen and arrives in time to protect her from Craver. The marriage lie no longer necessary, Seward proposes to Eileen, and they are forthwith made man and wife.

Feature Carmel Myers as Eileen Orton and Kenneth Harlan as Douglas Seward.

Program and Advertising Phrases: What Came for Trifling with the Marriage Vow.
Fake Marriage Proves a Boomerang.
Wife in Name Only Proves Poor Experiment.
Bluebird Star Has Agreeable Role.
Making the Most of Marriage Mockery.
He Fell in Love with His Fake Wife.
Faking a Marriage and Trifling with Luck.
Clever Comedy Mocks the Marriage State.
Making Fun of the Bonds of Matrimony.
Comedy Drama Hits Off Marriage Mistakes.
Temporary Wife Becomes Permanent Love.
Fooling with Marriage Like Playing with Fire.
Getting a Line on Trial Marriages.
Making a Monkey Out of Dan Cupid.

Stunt Suggestions: This comedy drama must be advertised along regular lines, as the story does not adapt itself to stunts. Use the aids supplied by the exhibitor and go in heavy on newspaper publicity and advertising.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

"AN ALIEN ENEMY."

Paralta Plays Present Louise Glaum in Monte M. Katterjohn's Photodrama; Photographed by L. Guy Wilky; Directed by Wallace Worsley. Released by W. W. Hodkinson System April 1.

Cast.

Neysa von Igel, Frau Meyer.Louise Glaum
Fraulein Bertha Meyer.Mary Jane Irving
David J. Hale.....Thurston Hall
Emil Koenig.....Albert Allardt
Adolph Schmidt.....Charles C. Hammond
Major Samuel J. Putman.....Jay Morley
Lewis Meyer.....Roy Laidlaw
Baron von Mecklin....Joseph J. Dowling
Wireless Operator.....Clifford Alexander

The Story: Neysa von Igel, who is living with her supposed grandfather, Adolph Schmidt, loves America, although she believes herself to be German-born. Unknown to Neysa, when she was three years old, her father and mother, both American-born, were killed in Germany by Emil Koenig, who, in punishment, was sent to the United States to work in the interest of the government of the Fatherland, and who is now associated with Schmidt in his manufacturing enterprise. Koenig demands that Neysa work in behalf of Germany. She revolts and escapes to the home of David Hale, who had been her grandfather's attorney, but who is now in the service of the United States Government. Hale and Neysa are married and depart for France, where the girl again encounters Koenig, and, after many thrilling adventures, she kills him in self-defense.

Feature Louise Glaum, who plays the parts of Neysa von Igel and Frau Meyer, and Thurston Hall as David J. Hale.

Program and Advertising Phrases: Gripping Photodrama of Over There and Over Here.
Do You Want Kultur—or Civilization?
Frightfulness Visited Upon Its Teacher.
Marvelous Engines Fashioned by Kultur.
Engines of Service Trained by Scientists.
The Call of the Heart and Not the Head.
Great Emotional Actress in Great Photodrama.
Obeying the Call of Home and Country.
Great War Drama Without Battles.
Giving Aid to the Enemy.
Traitorous Head, but Loyal Heart.
Filled with Soul-Stirring Situations.
Great Appeal to Love of Country.

Stunt Suggestions: Patriotic societies should be interested, as well as foreigners who really mean to become Americans. Foreign-language papers should be used in advertising this feature. Foreign born residents of your community will benefit from seeing it. Work out appeals to this class and add to your regular clientele.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

"THE REASON WHY."

Select Pictures Present Clara Kimball Young in Mary Murillo's Screen Version of Elinor Glyn's Famous Novel of the Same Title; Photographed by Louis J. Physioc; Directed by Robert G. Vignola. Released During April.

Cast.

Zara.....Clara Kimball Young
Lord Tancred.....Milton B. Sills
Lady Highford.....Florence K. Billings
Francis Markrute.....Frank Losee
Lord Ellerton.....John Sunderland
Duchess of Glastenbury.....Kate Lester
Mimo .....Eldean Stewart

The Story: A Russian refugee who masquerades as Zara, niece of Francis Markrute, comes to his home and marries Lord Tancred, a scion of the English nobility. After a long series of misadventures she makes a full confession to her supposed uncle and to her husband regarding her origin and her young son by a former marriage to a Russian prefect of police, whom an infuriated mob murdered for his cruelty. Tancred is stunned, but only for a moment. Overwhelmed with forgiveness he avows his undying love.

Feature Clara Kimball Young as Zara and Milton B. Sills as Lord Tancred.

Program and Advertising Phrases: Famous Story Brought to the Screen by World-Famous Actress.
Clara Kimball Young Ideally Adapted to Her Role.
Perfected Elegance and Artistic Finish.
Will Endure as a Screen Classic.
Clara Kimball Young Outshines Her Previous Successes.
Greatest of Screen Favorites in Her Greatest Play.
World-Famous Novel Makes Famous Photoplay.
Elaborate Fashion Show in Lucille-Made Gowns.
The Supreme Law of Womanhood.
The Screen's Greatest Star in Her Best Photoplay.
Wealth and Fashion Reflected on the Screen.
Thrilling Romance of Love and Passion.
The Madonna of the Screen.
A Romance of High Society.
Superby Acted; Gorgeously Produced.

Stunt Suggestions: The popularity of the book, the vogue of the star and the appeal of elaborate advertising equipment must be depended upon to awaken interest. "Stunts" are inappropriate in many instances and this is one where advertising methods must be dignified to be fully effective. Use liberally of the pictures, printing and press work supplied by the exchange.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

"RIDERS OF THE NIGHT."

Metro Presents Viola Dana in John H. Collins' Story of Love and Adventure; Scenario by Albert Shelby Le Vino; Photographed by John Arnold; Directed by John H. Collins. Released April 29.

Cast.

Sally Castleton.....Viola Dana
Her grandfather.....Russell Simpson
Her aunt.....Mabel Van Buren
Milt Derr.....George Cheseboro
John Derr.....Clifford Bruce
"The Killer" (Jed).....Monte Blue

The Story: In going for a doctor for her sick grandfather, Sally Castleton is detained at the toll-gates by John Derr. The old man dies and the villagers organize themselves into a band of night-riders to break down the gates. Jed, who is known as "The Killer," turns traitor, and in the fight with the authorities, Milt, Derr's cousin, loses his hat. Derr finds it and assumes that he is responsible for the raid by the sheriff. Sally is in love with Milt, and Derr, who also wants to make her his wife, threatens to send his cousin to the gallows if she does not consent to be his. Milt hears of Derr's intention and plans to secure revenge. Derr is killed and Sally becomes involved in the murder. After many exciting moments Sally emerges triumphant, however, and marries the man of her heart's choice.

Feature Viola Dana as Sally Castleton and George Cheseboro as Milt Derr.

Program and Advertising Phrases: Community resentment Aroused by Unjust Monopoly of Public Utilities.
Making the Toll-Gate Monopolist Disgorge.
Viola Dana in Dashing Role Surpasses Herself.
Thrilling Story of a Community Feud.
Wrongs and Oppression Incite Crime.
Thrilling Scenes in Kentucky Feudalism.
Gripping Story of the Old South.
Love Laughs at Sheriff and "Shooting Irons."
Weak Woman Outwits Strong Men.
Kentucky Womanhood Glorified.
Thrilling Scenes and Daring Adventures.
Sensational Story Superbly Visioned on Screen.
Thrills, Sensations and Gripping Episodes.
Romance and Adventure in the Kentucky hills.

Stunt Suggestions: Horsemen or pedestrians in black masks and long black cloaks would attract attention in the street. Have name of theater, date and "Rider of the Night" painted in large white letters on the cloaks. Men in the lobby dressed this way would make an effective display to arouse interest.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"TYRANT FEAR."

Thomas H. Ince Presents Dorothy Dalton in R. Cecil Smith's Story. Photographed by John Stumer. Directed by William Neal. Paramount Release April 29.

Cast.

Allaine Grandet.....Dorothy Dalton
Harley Dane.....Thurston Hall
James Dermot.....Melbourne MacDowell
Jules Latour.....William Conklin
Theo. De Coppee.....Lou Salter
Marie Courtot.....Carmen Phillips

The Story: Allaine Grandet lives with her father in the barren land of the north, where women are nothing more than mere chattels. She is sold by her father to Jules Latour, a brutal and primitive trapper, who subsequently gambles her away to James Dermot, the keeper of a den in the gold settlement. She is here befriended by a besotted pianist, who has seen better days, but whose manhood revives in Allaine's environment. The gambling hall proprietor seeks to bend her to his will, but she resists him, nameless fear tugging at her heartstrings. When he seeks to enforce his will upon her, she shoots and wounds him, and with this act her fear vanishes and she becomes mistress of herself. She goes with the pianist into the snows, and in a drift their dog unearths the body of Latour. So she finds happiness in the love of her protector, whose manhood has restored her faith in him.

Feature Dorothy Dalton as Allaine Grandet and Thurston Hall as Harley Dane.

Program and Advertising Phrases: Gripping Photodrama of the Canadian Wilds.
Beautifully Effective Winter Scenes.
Grandeur and Dreariness of the Great Woods.
Deeply Moving Emotional Scenes.
Thrilling Adventure and Gripping Scenes.
Teeming with Life and Activity.
Dorothy Dalton's Greatest Role.
The Best of Paramount Pictures.
Produced by Thomas H. Ince, Master Craftsman.
The Lusty Call of Primitive Wilds.
Bound by the Shackles of Fear.
Craven Cowardice and Brute Force.
An Absorbing Study in Feminine Psychology.
The Greatest of Dorothy Dalton Photoplays.

Stunt Suggestions: It's getting late to attempt "stunts" with heavy furs and "Winter" scenes in the lobby. Dependence must be placed upon the regular advertising aids. There is always an advantage in keeping your house linked with Paramount's national advertising campaign. Keep all of the advertisements framed in the lobby with the announcement that "All Paramount Pictures Are Shown First at This Theater."

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"A DOG'S LIFE."

First National Exhibitor's Circuit Presents Charlie Chaplin in His New-Era Comedy Production. In Three Parts. Devised, Directed and Produced by Charlie Chaplin.

The Story: Charlie is awakened from his outdoor sleeping quarters by the tantalizing odor of steaming viands offered for sale by a passing hot-dog vendor. This leads to a number of spirited adventures with the police, who resent Charlie's ambition to eat without paying the usual fee. Later, Charlie's faithful dog, famishing for something to test his teeth upon, digs up a pocketbook "loaded" with money that crooks buried in the ground. And when Charlie tries to spend the money in a nearby cafe he meets the big moment of his career, for it brings him into contact with a beautiful cabaret singer who is herself starved for love and kindness.

Feature Charlie Chaplin.

Program and Advertising Phrases: The Greatest Comedy Ever Shown on Either Stage or Screen.
Charlie Chaplin Makes a New Beginning Under Own Management.
Three Reels of Riotous Laughter.
Fun-Fest Supreme with the World's Greatest Comedian.
Large Company of Trained Dogs Lead Comedy Life.
Chaplin Starts Million-Dollar Contract with a Hit.
The Funniest Thing this Funniest of Men Ever Presented.
Three Reels of Solid Laughter and Riotous Fun.
Three Reels of Innocent Fun and Frolic.
Simple Fun Free from Vulgarity.
Nothing but Dogs, Chaplin and Laughter.
Humor, Excitement and Pathos with Laughs Supreme.
The World Will Rock with Laughter.
The World's Greatest Comedian in His Greatest Comedy.

Stunt Suggestions: "The One and Only Chaplin" is a "stunt" by himself. This new comedy is above all "stunts"—it's the greatest laugh ever presented on stage or screen. Bill the Million-Dollar Comedian in His Million-Dollar Comedy. The First National supplies great quantities and varieties of newspaper aids, advertising and press work.

Advertising Aids: Two designs one sheet, one three-sheet, one six-sheet, one twenty four-sheet. Lobby displays 8x10, 11x14, 22x28. Heralds. Press sheets. Slides.

Invest in Liberty Bonds

"THE HELL-HOUND OF ALASKA"

W. H. Productions Present W. S. Hart's Sensational Screen Drama; Written by C. Gardner Sullivan; Produced by Thomas H. Ince.

Cast.

Yukon Ed.....William S. Hart
Ruby McGraw .....Enid Markey
Jack Sturgiss.....George Fisher
Ruth Wells.....Nona Thomas

The Story: Jack Sturgiss weds Ruth Wells, a shop girl, and their marriage is kept a secret until Ruth falls ill. Mr. Sturgiss causes an annulment because Jack married beneath his station in life. Jack goes to Alaska, where he meets and later marries Ruby McGraw. He neglects her, and spends most of his time and money with other women. One stormy night when he does not return Ruby goes out to search for him, and finds him drunk by the roadside. As the result of her exposure she contracts pneumonia, and Jack leaves for a doctor. He intentionally delays en route, knowing that if she dies he would be free. Meanwhile, Yukon Ed, a prospector, who is known as the "Hell-Hound of Alaska," and who has always loved Ruby, arrives at her house. Yukon Ed sees that Ruby is critically ill, and makes a wild ride for a doctor, but she is dead when they return. Yukon Ed locates Jack, and, handing him a brace of revolvers, says, "She is waiting for you on the darkening trail, and you are going to meet her."

Feature: William S. Hart as Yukon Ed, "The Hell-Hound of Alaska," and Enid Markey as Ruby McGraw.

Program and Advertising Phrases: A Red-Blood Thriller of Real Life in Far-Away Alaska.
The Call of the Klondike Revived.
Typical Production in Hart's Best Mood.
The Roughest and Toughest Man in the Northland.
Square as a Die and Afraid of Nothing.
Strikes Pay Dirt in Love's Klondike.
Death Watches on the Darkening Trail.
Stirring Photodrama of Alaskan Life.
Life and Love in Dreary Northlands.
Magnetic Combination of Personality and Photoplay.
There's Only One W. S. Hart, and He Is Here.
The Greatest Romance-Ever Screened.

Stunt Suggestions: Make a lobby display of prospector's outfit; pick, shovel, and blankets. Placard them as the "Property of the Hell-Hound of Alaska." Man on horseback dressed in rough costume, masked to excite curiosity; have him ride through the streets, while boys follow on the sidewalk distributing "throw-aways." Plenty of helps provided by the distributor.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. Cuts. Mats. Lobby displays. Heralds. Press book.

"LET'S GET A DIVORCE"

Adolph Zukor Presents Billie Burke in an Adaptation of Victorien Sardou's "Divorcons"; Prepared for the Screen by John Emerson and Anita Loos; Directed by Charles Giblyn. Paramount release, April 29.

Cast.

Mme. Cyprienne Marcey.....Billie Burke
Henrie de Prunelles.....John Miltern
Yvonne de Prunelles.....Pinna Nesbit
Chauffeur.....R. La Roque
Adhemar.....Armand Kalise
Mother Superior.....Helen Tracey
Calvignac.....Wilmuth Merkyl
Head Water, Red Poodle Inn, Cesare Gravina

The Story: Cyprienne Marcey, a girl living in a convent in Southern France, who, to relieve the monotony of her life, indulges in a number of harmless flirtations. She meets and loves Henri de Prunelles, a writer, and becomes his wife. When Henri lapses into the humdrum existence of the ordinary husband her romantic disposition finds relief in a flirtation with Adhemar, an officer of the Forestry Service. Believing herself to be madly in love with him she begs her husband to give her a divorce in order that she may become Adhema's wife. This he apparently consents to do, but, with the aid of his sister, Yvonne, he plots to destroy her infatuation for Adhemar and win her love more firmly for himself. This is accomplished in a series of scenes as dramatic as they are charming.

Feature: Billie Burke as Mme. Cyprienne Marcey and John Mietern as Henri de Prunelles.

Program and Advertising Phrases: Victorien Sardou's Famous Play Adapted to Modern Screen Presentation.
Billie Burke in Her Greatest Role.
Convent Life in Thrilling Romance.
Charming Photoplay from Famous Drama.
Picturing Sardou's Celebrated Stage Success.
Delightful Entertainment With Charming Star.
She Wanted a Divorce—and Then Declined.
Loved Her Husband Better Than Romance.
Pitfalls in the Road to Happiness.
The Dangers of Divorce.
Declining Her Coveted Decree of Divorce.
Convent Girl Seeks Adventure—Finds Happiness.
The Way to Happiness Leads Through Love.
Seeking Adventure Succeeds to Happiness.

Stunt Suggestions: An imitation Decree of Divorce might be used as throw-away, with date and name of theater printed thereon. Try and couple sensational divorces with your newspaper advertising. Get the data on divorces in your district and hook up with advertising. Play on Billy Burke's popularity as a star, and use freely of the advertising helps supplied by the distributor. Keep your house hooked up with Paramount's campaign of national advertising, and collect the benefit.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"RULER OF THE ROAD."

Pathe Presents Jeanette Lee's Screen Version of the Popular Novel, "Simeon Tetlow's Shadow"; Starring Frank Keenan; Directed by Ernest C. Warde Released April 21.

Cast.

Simeon Tetlow.....Frank Keenan
Edith Burton.....Kathryn Lean
John Bennett.....Thomas Jackson
Hugh Tomlinson.....Frank Sheridan
J. Montgomery Nixon.....Ned Burton
Gus Harrington.....John Charles

The Story: Frank Keenan, president of the Stillwater Railroad, demands that Hugh Tomlinson, an engineer who has been on duty for eighteen hours, make another run. Tomlinson falls asleep at the throttle, and a collision results. The engineer is discharged, and dissension spreads among his co-workers. J. Montgomery Nixon, the scheming president of the Central Railroad, tries to ruin the Stillwater system, but is foiled by Simeon Tetlow, of the latter company. Unknown to Tomlinson he is given aid by Tetlow, but the engineer continues to work against him. The differences between the two men are straightened out by the engineer's little grand-daughter, and after the grievances of the workmen of the Stillwater company have been settled, Tomlinson is appointed to run Tetlow's special train.

Feature: Frank Keenan as Simeon Tetlow, Kathryn Lean as Edith Burton, and Ned Burton as J. Montgomery Nixon.

Program and Advertising Phrases: How Railroads Were Run Before McAdoo Took Command.
High Financing and Low Grade Railroading.
Asleep at the Throttle—After 18 Hours.
Stock Jobbing and Nervous Breakdowns.
Sweet Slumber Causes Rear End Collision.
How the Engineer Lost His Position.
Railroad Men Will Especially Enjoy This Feature.
Popular Novel Brought to the Screen.
A Plea for Government Ownership of Railroads.
Risking Life to Pile Up Revenues.
Let the Government Keep the Railroads!
Loss of Sleep Causes Loss of Life.
What Railroad Unions Stand for and Against.
Thrilling Photodrama of the Rail.

Stunt Suggestions: Here is a feature that will appeal to every employee of the railroads entering your town. Make a special effort to reach them with throw-aways and other advertising. Every member of a labor union will be interested in this theme of capital against labor. Address your newspaper advertising especially to the labor unions. Sandwich men distributing advertising should be used in districts where union men live.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

"UP THE ROAD WITH SALLIE."

Select Pictures Presents Constance Talmadge in Lewis J. Selznick's Production of Francis Sterrett's Novel; Adapted for the Screen by Julia Crawford Ivers; Directed by William D. Taylor. Released During April.

Cast.

Sallie Waters.....Constance Talmadge
Martha Cabot.....Kate Toncray
Joshua Cabot, 2d, alias Smith Jones, Norman Kerry
John Henderson, alias John Johnson, Thomas H. Persse
Richard Cabot.....M. B. Paanakker

The Story: Sallie Waters inherits $5,000 along with other legatees unknown to her. Whichever of the heirs uses his initial bequest to the best advantage is to receive the main residue of the estate. Sallie abducts her dignified aunt, but a storm comes up, and they have to seek refuge in a deserted house. Two young men have also sought shelter in the same place, and Sallie recognizes the ring one of them is wearing as having belonged to her dead uncle, and concludes that they are burglars. They see Sallie's roll of bills,

HUNGER

For three years America has fought starvation *in* Belgium

Will you *Eat less*—wheat meat—fats *and* sugar that *we* may still send food *in* ship loads?

UNITED STATES FOOD ADMINISTRATION

and suspect her, too, of being a thief. When the sheriff arrives and quarantines them each group believes its suspicions confirmed. But the arrival of the owner of the house brings about a surprising and unexpected denouement.

Feature: Constance Talmadge as Sallie Waters and Norman Kerry as Smith Jones.

Program and Advertising Phrases: Superb Picture With Select Cast Shows Popular Star at Her Best.

Another Best Seller Brought to the Screen.
Read the Story and Enjoy the Picture.
Clean Comedy Sprinkled With Thrills for Paprika.
Venturesome Girl Quarantined With Burglars.
Fast Moving Comedy Dotted With Thrills.
Constance Talmadge, the Captivating Comedienne.
Go Laughing "Up the Road With Sallie."
Thrills, Laughs, and Sensations Galore.
Plenty of Excitement in Rollicking Comedy.

Stunt Suggestions: Local book stores would co-operate to advantage in making special offerings of Francis Sterrett's novel. Give them extra space in your program for space in their windows. Also exchange mention in newspaper advertising the book to advertise the picture and the picture to sell the book.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

"AT THE MERCY OF MEN."

Select Pictures Present Alice Brady in Her Greatest Screen Offering, Based on Paul West's Scenario; Photographed by Hal Young; Directed by Charles Miller. Released During April.

Cast.

Vera Souroff.....Alice Brady
Count Nicho.....Frank Morgan
Boris.....Jack Johnson
Count Andreas.....R. Walker
Count Michael.....C. Porches
Mme. Souroff.....Helen Lindroth
Major Souroff.....W. C. Carleton
Countess Zaptine.....Yolande Buquette
Alice.....Tula Bell

The Story: Vera Souroff, daughter of a retired Major in the Russian Army, is attacked by three drunken officers of the Imperial Guard, and one of them ruins her. The crime being committed in the dark she is unable to identify the offender, but Countess Zaptine, through the Czar, secures the arrest of the three officers. The Czar orders Count Nicho, who is the oldest, to marry the girl. She then leaves him, and returns to her father, but an angry mob attacks the guardsman. Vera succeeds in rescuing the unconscious Nicho, who, when he regains his senses, confesses that he is guilty of the offense.

Feature: Alice Brady as Vera Souroff and Frank Morgan as Count Nicho.

Program and Advertising Phrases: The Screen's Most Popular Star in Her Greatest Dramatic Triumph.

The Story of a Russian Social Intrigue.
Social Aspirations in Old St. Petersburg.
The Russian Beast Exposed at His Worst.
The Star's Most Sympathetic Role.
Gripping Romance of Russian Intrigue.
Noteworthy Cast in Great Photoplay.
Thrilling Photodrama of Greed and Intrigue.
Sensational Episodes, Thrilling Scenes.
Tense Interest Sustained Through Gripping Episodes.
Tense Moments and Thrilling Passages.
Misfortunes Bound Up in Stirring Events.
Triumph of Love Over Force and Intrigue.

Stunt Suggestions: Owing to its Russian locale the feature does not lend itself readily to "stunts" adapted to this country. Most dependence must be placed on the aids provided by the distributor, plus newspaper advertising and Alice Brady's popularity.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

Real
Photographs

$3.50
Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples
and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

Synopses of News Reels

Mutual.

Screen Telegram No. 12 (April 10).

Soldiers Quell Strikers.—State troops patrol Kansas City as street car walkout becomes general and forces closing of theaters, restaurants, and general business paralysis.

Blow for John Barleycorn.—Gary, Ind., covered with signs advising "buy now," as new Indian state wide prohibition law goes into effect and saloons close.

Build Temple in One Day.—Liberty Loan tabernacle, monster wooden structure, erected between dawn and sunset by patriotic men and women of Hammond, Ind.

Poles Honor Lafayette.—Scenes near Puy, France, show members of the Volunteer Army of Poland at mass, and picture placing of wreath on statue of Lafayette.

Martha Washington Kits. — Chicago members of the American Fund for the French Wounded make feminine kits for destitute women of France and Belgium.

11,000 Juvenile Farmers.—Great parade staged by Chicago school boys who have pledged their summer vacations to work on farms in vicinity of Chicago.

No Beach Censors on Gulf.—Pretty Galveston maidens clad in one-piece bathing suits stage ball game on the sand, and take a plunge in the surf.

Motor Car Climbs Mountain.—Near Mill Valley, Cal., huge automobile truck with flanged wheels makes ascent of Mount Tamalpais amid beautiful scenery.

Meusee River Overflows. — Historic French stream crossed and recrossed by German troops flooded near Verdun—battlefields under wide expanse of water.

Screen Telegram No. 14 (April 17).

U. S. Troops Go to Front.—American soldiers move to the first line of defense against Germans in France. Arrive on trains, unload equipment, march to battle line.

Democratic M. Clemenceau. — French Minister of War visits Dannemarie on inspection tour. Embraces veterans of 1871. Shakes hands with privates. Welcomed by townsfolk.

Beauties Greet McAdoo.—Fifteen hundred goddesses of liberty surround Secretary of Treasury at unveiling of Liberty Loan Statue at Philadelphia celebration.

Boosting Liberty Loan. — Children

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

parade at Detroit. Mothers and wives of soldiers march through Boston streets. Monster assembly held at St. Louis park.

Bonds Go $10,000 a Minute—Marguerite Clark, motion picture star, disposes of $200,000 of Third Liberty Loan issue in Chicago in twenty minutes.

Troops in Red Cross Drive.—Thousands of Uncle Sam's finest parade down Market street of San Francisco to stimulate enthusiasm for million-dollar subscription.

Rough Games for Soldiers.—Troops at Camp Logan go through strenuous sports to harden them for service at front. Mob race most violent of games.

Columbia Crew at Drill.—Varsity oarsmen practice for approaching contests on historic Hudson River. Crack athletes drive shells up and down the river.

Trucks Start for France.—Another huge land fleet leaves Detroit for "An Atlantic Port" on first stage of its journey to become part of General Pershing's army.

Inspect New Trench Gun.—Brigadier Generals Kennon, Martin and Barnum at Camp Grant, Ill., watch operation of Stokes' gun, newly perfected trench bomb thrower.

Screen Telegram No. 15 (April 21).

Japanese Fleet Arrives.—Admiral Fullman, U. S. N., goes aboard Flagship Iwate at a Pacific port to pay official respects to Admiral Kantaro Suzuki, of Mikado's Navy.

Mayor Mitchel Major U. S. R.—Former chief executive of New York City speaks for Liberty Bonds at San Diego in army uniform. Margarita Fischer, screen favorite, sells bonds.

Million-Dollar Fire Loss.—Big sugar refinery burns near New Orleans, La., entailing loss of $1,000,000 in equipment, raw material, and refined sugar.

Five Miles of Soldiers.—Eighty-Sixth Division U. S. N. A. parades streets of Rockford, Ill., under command of Brigadier General Lyman W. V. Kennon, Camp Grant commandant.

Vice-President Plants Tree.—Thomas Riley Marshall perpetuates custom inaugurated by George Washington, planting Sapling on the lawn of the capitol.

Tommies Keep in Training.—British veterans in America on recruiting mission keep fit by "Going Over the Top" and bayonet drill atop a New York skyscraper.

Fur Vests for Aviators.—Detroit women members of National League for Women's Service remake old muffs into warm garments for American aerial forces.

Glimpses of New Army.—Soldiers of Eightieth Brigade, completely equipped, hike for miles in the mountains. Troops on parade in streets of San Francisco.

Aviators Protect Camp.—Italian officers greet men of the famous Sassari Brigade, veterans of many heroic engagements, as aeroplanes fly above to prevent attack.

Build Houses for Birds.—St. Louis school children erect thousands of bird houses all over the city as part of bird conservation movement.

Gaumont Company.

Gaumont Graphic No. 3 (April 12).

Plainfield, Vt.—The White Blood from the Heart of Maple Sweetness Is Flowing. The tinkling music of tens of thousands of drops of sap from freshly-tapped trees is drumming into hundreds of buckets hung for their reception.

San Francisco, Cal.—Brother and Daddy Are in the Navy, So the Jack-Tars Stationed Here Take Their Kiddies for an Outing. 500 tots spend a wonderful day at Naval picnic in Golden Gate park.

Boston, Mass.—Society Women Ride on War Tank. Back Bay society buds ride "Tank-Back" in British recruiting drive.

San Francisco, Cal.—Why Does California Produce So Many Champion Swimmers? Here's the answer—because the city operates swimming pools exclusively for children, furnishing suits, towels, soap, and other supplies absolutely free.

Portland, Ore.—When the Smelt Swim in from the Columbia River! Largest run in years causes jolly fishermen to flock to the Sandy River to fill their boats with the toothsome little fish.

Detroit, Mich.—Secretary Daniels Visits Ford Plant to Inspect Work of New Type Super-Submarine Chasers. Henry Ford promises to turn out the new craft at rate of three a day.

Medford, Ore.—Fighting Jack Frost. Thousands of gallons of oil are burned nightly in Oregon orchards to save the fruit crop.

Chicago, Ill.—City Launches Loan to Tune of $20,000,000. Miss Lillian Russell says, "Keep the Glow in Old Glory."

San Diego, Cal.—Brigade of Liberty Boys Leave Camp Kearney for Ten Days' Hike. Theoretical "Fritzes" will be pursued in extensive field maneuvers by troops of trained men.

France.—Hun Prisoners March Before French Generals. Allied troops take 600 captives at battle of Burea and Moncel. Subtitle: American troops arrive on the Aisne front. These boys took part in a brilliant skirmish near Chevrigny.

France.—After Hard Fighting in the First Line Trenches, American Troops Get a Rest Furlough, and Are Welcomed by the Town of Aix-les-Bains.

Gaumont News No. 4 (April 16).

Chicago, Ill.—Boys and Girls to Keep the Home Soil Turning. The call to "Help Feed the World" sends city children to a new life that builds health and muscle.

Camp Fremone, Cal.—Uncle Sam's Biggest Rifle Range Is Now Ready. Thousands of soldiers will become expert marksmen on this newest range containing the latest equipment.

Paris, France.—Monument Is to Be Erected in Memory of the First Three American Soldiers Who Died in France. Subtitle: As the worthy sons of their great and noble nation they have fought for Right, Liberty and Civiliaztion against German Imperialism, the plague of Humankind.

Mare Island, Cal.—Fighting Marines in Action. These husky "soldiers of the sea" demonstrate in big sham battle their prowess and ability to cope with the Hun once they get "over there."

Somewhere-in-America. — Submarines Are Being Located in the Ocean by Means of Aerial Photography. Sailors are taught to photograph with a camera attached to huge kites from the deck of ships.

Oakland, Cal.—Rookies from Naval Training Station in Exciting Boat Race. Keen competition between the different crews makes good sport for Sunday visitors.

Great Lakes, Ill.—The Big Chief Visits His Biggest Wigwam. Secretary Daniels is greeted at Great Lakes Naval Training Station by every man in training here—over 10,000.

Pathe Exchange, Inc.

Hearst-Pathe News No. 30 (April 10).

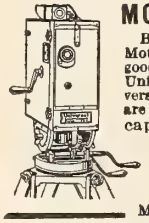
Palo Alto, Cal.—Garbed in their picturesque uniforms thousands of Knights Templars march in grand procession to the Memorial Chapel.

Camp Logan, Texas.—Practice, boys—

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

OUR SPECIALTY IS PLAIN and FANCY TITLES
Printed in Any Language
Write or Call
VELASCO & PUIG
145 W. 45th St., New York Phone: Bryant 6837

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City


MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO · REPUBLIC BLDG. CHICAGO

When you show this picture you save men's lives.

Help to raise millions of dollars for

The American Red Cross

Book NOW

"THE SPIRIT OF THE RED CROSS"

A Motion Picture by

JAMES MONTGOMERY FLAGG

Produced by Jack Eaton and E. F. Warner for The American Red Cross

A STIRRING two-reel drama of definite box-office appeal furnished, at no cost to you, by the American Red Cross. This photoplay will be a powerful aid in the new Red Cross campaign for funds.

Released April 28th

Booking now at the following exchanges—

Famous Players-Lasky Corp.	Metro Pictures Corp.	Universal Film Corp.
Fox Film Corp.	Pathe Exchange, Inc.	Vitagraph
Goldwyn Distributing Corp.	Select Pictures Corp.	World Film Corp.

The early exhibitor gets the choice dates.

Book it today and be the first to show it.

This advertising space contributed by the Moving Picture World and is acknowledged by Jesse L. Lasky, Chairman Red Cross Committee of the National Association of the Motion Picture Industry.

practice makes perfect! So the fire brigades down here hold frequent hose fights to develop speed and aim.

Berkeley, Cal.—Rah-rah boys to choo-choo in the air. Many California University students have enlisted in America's aerial service.

The Allies in Albania.—To be free and independent is all Albania's people ask, and the presence of the Allies here gives them hope that some day they will attain that ideal. (French Official War Pictures.)

In Macedonia.—Holding the Huns is the cheerful message from this Allied front. M. Venizelos, Greek Premier, visits the French lines.

St. Albans, Vt.—Nature is doing her bit to increase food supply. Maple trees provide large amounts of sugar to help out cane and beet crops.

Behind You—Uncle Sam.—A Great wave of patriotism sweeps the country as America begins her second year in the world war by launching the Third Liberty Loan campaign.

Hearst-Pathe News No. 31 (April 13).

An American Camp.—On to battle—the order is given! But this "Battle" is only part of final maneuvers at camp preparatory to the real thing.

San Francisco, Cal.—Oh, for the happy and carefree life of childhood days! Even earnest Jackies hark back to the merry sports of long ago.

Chicago, Ill.—A marathon for Liberty; leading runners of the Middle West take part in a 15-mile race to aid the Liberty Loan campaign.

In Italy.—Italy's warriors have fought nobly to uphold her traditional honor, and Sassari Brigade has distinguished itself above all.

Reading, England.—King George and Queen Mary visit Britain's home army—the men and women who are behind the forces in the field.

San Francisco, Cal.—Baseball is still the national pastime, and huge crowds turn out to witness the season's opening game on the Pacific.

Spartanburg, S. C.—Upper cut, right jab, left hook—boys of the 27th are getting all ready for the Boches under the direction of Frank Moran.

On to Picardy!—Hold the Huns—the Yanks are coming! Roads to Picardy are filled with U. S. boys going to join in war's greatest battle.

Cartoon.

Hearst-Pathe News No. 32 (April 17).

Warley, England.—General French, of Britain's home forces, decorates many of Erin's valiant sons who have won fame on the battlefields.

South Beach, N. Y.—A freak snow storm in the midst of Spring raises havoc along the Atlantic Coast, destroying scores of bungalows.

Venice, Cal.—Pleasure seekers, how can you resist when such dainty mermaids appeal to you for subscriptions to the Liberty Loan?

In Lorraine.—An invincible barrier checks the Teuton's advance on this front. In the battle of Moncel the French take 525 prisoners.

London, England.—Support your boys on the field! They give their all for you! British women do their bit to keep the home wheels going.

Chicago, Ill.—"Steeling" the nation—the mills keep pace with the construction of the Emergency Fleet. 43 carloads in one shipment.

Central Islip, N. Y.—Three soldiers are killed and 45 injured when a troop train from Camp Upton is wrecked on account of a split rail.

New York City.—Did you ever see elephants do their bit? Here they are—right from the circus, out to boost the big drive for Liberty Bonds.

The Fighting 69th!—New York is proud of its 69th, which has distinguished itself in battle against the Boches, but recently it left for France.

Universal Current Events.

Issue No. 49 (April 13).

The Yanks Are Coming!—Sherman's march to the sea hadn't anything on these boys of the Eightieth Division from Camp Kearny on a ten-day hike.—Del Mar, Cal.

One More Merchant Ship to Break U-Boat Blockade.—Four masted schooner "Richard Green" is christened by Miss Sarah A. Green as it takes the water to enlist in Uncle Sam's service for the war on Kaiserism.—Chelsea, Mass.

America's Part in War Is Celebrated by "Kiddies."—Public school raises service flag for graduates now in Uncle Sam's uniform, while pupils cheer Old Glory.—New York City.

Sisters and Brethren are Baptized in River.—Faithful followers of the Rev. Dr. Parker, pastor of the colored Baptist Church, brave the Mississippi's chilling waters in annual ceremony, attracting thousands from far and near.—St. Louis, Mo.

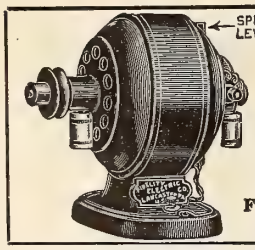
Film Flashes from Washington. — Glimpses of the activities of men in the public eye caught by the camera within the shadow of the National capitol.

Son of Famous Actor Gives Life for Country.—Richard Mansfield, 2d, bidding good-bye to his mother just before his departure for the aviation camp at San Antonio, Tex., where he gave his life for his country. (Photographed by Burr McIntosh.)

Liberty Loan Drive Advances to Victory.—Cities and towns everywhere compete to score the highest quotas; the boys of the Twenty-Seventh Division march to boom the great financial undertaking.—Spartanburg, S. C.

"Sammies" Help Hold Line on "Freedom's Frontier."—American troops go into position on the west front as a result of General Pershing's historic message to General Foch, "the American people would esteem it a great honor for our troops were they engaged in the present battle." (Official French War Film.)

Cartoons from the World's Greatest Newspapers.

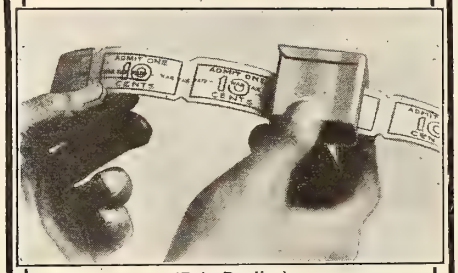


Moving Picture Machine Motor
$18.00

Alternating or Direct current complete with variable speed lever. Immediate delivery.

Fidelity Electric Co.
Lancaster, Pa.

OBEY THE LAW

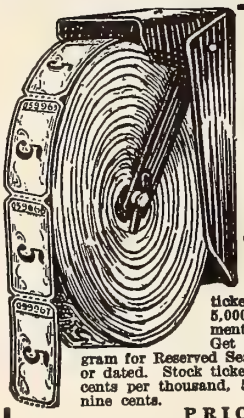


(Pat. Pending)

Automatic rubber stamp stamps as you sell; operates out of your hand or fastens to wall under ticket roll.

Postpaid, $5.00

L. G. Van Syckle
Grand Forks, N. Dak.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE
126 West 46th St., New York City

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

Help "Can" the Kaiser
Buy Liberty Bonds

DON'T FORGET

We assume full responsibility the moment your films are delivered to us for DEVELOPING and PRINTING and the results are always satisfactory.

Our experience and responsibility wil lprove dependable allies to your production department—always.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: Audubon 6881-2

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ORGANIST, strictly high class, employed, desires change. Fine library—references. Good organ and salary essential. Musician, care M. P. World, N. Y. City.

MANAGER considering a change, understands running of first-class picture or vaudeville theater. Address Theater Manager, care M. P. World, N. Y. City.

WHO WANTS ME, M. P. operator? Can deliver the goods. Nothing under $25.00 considered. Middle West or West preferred. Now employed, but want change. Box 698, Hastings, Neb.

LADY musicians, pianist and drummer, thoroughly experienced in theater work, wish permanent engagement. Anna Doland, 3 Robinson St., Dorchester, Mass.

CAMERAMAN at liberty, fully equipped Pathe Professional Camera. Highest recommendations. Address Cameraman, care Tashman, 936 Glenmore Ave., Brooklyn, New York.

THEATERS WANTED.

WILL buy or lease picture theater—city over fifty thousand population. E. W. Nowlin, Miami, Florida.

THEATRE FOR SALE OR RENT.

FOR SALE—New Wallace theater, Bradentown, Fla. Other interests demand full time. Sacrifice price for quick action and cash. Investigate.

EQUIPMENT WANTED.

WANTED—Fort Wayne Compensarc 110 and 220 volts, 60 cycles, good condition; cheap for cash. Leland, Montpelier, Vermont.

EQUIPMENT FOR SALE.

CALCIUM LIGHTS.—Oxy-Acetylene light for moving picture projection. Brightest, cheapest, most convenient. Full line calcium light supplies always on hand. Write for circulars and prices. S. A. Bliss, 807 Third Ave., Peoria, Ill.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

MOTION picture machines, 2 Power's 6-B, with motors, 90 ampere rheostat. List each $450.00; cash, $225.00 each. Leland, Montpelier, Vermont.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE—A Hallberg transformer, transforms alternating current to direct, with switches, wires, etc. Outfit cost $350.00. Am through with it. Will sell for $200.00. Remittance with order. T. H. Blair, Northboro, Mass.

CAMERAS FOR SALE.

SEND AT ONCE FOR THE LATEST BASS BARGAIN LIST 28, CONTAINING ALL THE LATEST ADDITIONS IN OUR STOCK OF BASS TESTED AND GUARANTEED USED BUT EQUAL TO NEW MOTION PICTURE CAMERAS. TAKE ADVANTAGE OF OUR HIGHLY TRAINED ORGANIZATION. WE CAN SELL YOU THE CAMERA FOR YOUR SPECIAL NEEDS, ALL GUARANTEED. EXTRA SPECIAL BARGAINS FOR THIS WEEK: 1st, 200 ft. Capacity LE PERISCOPE Cinematograph Camera. Accurate Claw intermittent, direct finder, 50 M. M. Tessar lens. A snap at $70.00. 2d, 400 ft. Capacity PRESTWICH PROFESSIONAL, footage indicator, one to one crank and eight to one crank. Beautifully constructed. Condition like new. Extra special, $145.00. 3d, Slightly used UNIVERSAL Motion Picture Camera. Complete with Tessar F:3.5 lens. Cannot be told from a new one. Price, $200.00. 4th, 400 ft. PATHE PROFESSIONAL OUTSIDE MAGAZINE, Automatic dissolve, 50 M. M. Krauss Zeiss Tessar F:3.5 lens, 4 magazines and carrying case. Complete, $400.00. Equal to new, UNIVERSAL PANORAM AND TILTING TOP TRIPOD, $60.00. Special dissolves built to order. Used NORTHERN LIGHTS, $45.00 each. Other experimental work done at lowest prices. Write today to America's Modern Camera Exchange. BASS CAMERA COMPANY, Charles Bass, President, 109 N. DEARBORN ST., CHICAGO, ILL.

CINEMA CAMERAS, self adjusting tripods—tilts, printers, polishers, perforators, lenses, developing outfits, rewinders, prismaopticons. Expert mechanical repairing. Eberhard Schneider, Second Ave., 14th St., New York.

SPRING CLEARANCE, 1918.—CAMERAS ACTUALLY IN OUR STOCK READY FOR IMMEDIATE SHIPMENT: 200 ft. Pathe inside magazine automatic dissolve, regular and trick crank, fitted with 50 M. M. Heliar lens, one of the finest machines made; our price, $150. 400 ft. Ernemann Model B, forward and reverse take-up, without change of belts. Finest movement gear drive, regular and trick crank, 2 inch, F.3.5 and Telephoto lenses, in revolving lens mount, focus tube through camera; our price, $250. 400 ft. Williamson professional M. P. camera, forward and reverse take-up, 1 to 1 movement, spot dissolve; our price, $135. 200 ft. special M. P. camera, forward or reverse take-up, all movements, from one central gear, fitted with 50 M. M. Ernon Anastigmat lens in focusing mount; our price, $75. Universal M. P. camera, F.3.5, 50 M. M., B. & L. Tessar lens, regular and trick crank tripod, two extra magazines and carrying case; our price, $275. 200 ft. Ernemann Model A, 1 to 1, and 8 to 1 cranks, direct gear drive, with one extra magazine; our price, $110. 200 ft. Davsco M. P. camera, slightly used, fitted with Tessar lens, F.3.5; cost $110; our price, $80. 400 ft. U. S. M. P. camera, automatic dissolve, speed indicator; our price, $125. Davsco cinematograph studio light, gives 12,000 candle power on 15 amperes, complete with stand; our price, $35. 10,000 candle power northern light, complete with stand, wiring, etc.; our price, $65. Universal M. P. camera; our price, $55. Davsco lightweight M. P. tripod, with panoramic and tilting top; our price, $25. 1914 model Motiograph, motor-driven projector, star intermittent, all metal base, finest possible condition, fitted with short focus projection, long focus projection, with one extra lens for lantern slides; cost, when new, $335; our price, $75. ACT PROMPTLY, GET IN TOUCH WITH US TODAY. TELEGRAPHIC ORDERS SHIPPED SAME DAY THEY ARE RECEIVED. DAVID STERN COMPANY, IN BUSINESS SINCE 1885, 1027R MADISON STREET, CHICAGO, ILL.

FILMS FOR SALE.

STATE rights for Iowa, Nebraska, Minnesota, and Dakota of "Our Boys at Camp Cody," Deming, New Mexico, 5,000 ft. good photography camp life, showing our boys close up. "Woodrow," the big American Eagle captured at Deming, New Mexico, goes with the first state sold. Tinsley Film Company, Corning, Ia.

MUSICAL INSTRUMENTS FOR SALE.

PHOTO PLAYER—Wurlitzer style K, factory overhauled, guaranteed condition. Price, $1,400. Tangley Company, Muscatine, Iowa.

FOR SALE—Kimball organ. Cost, $4,000. Will deliver and install. Cash or on terms, $2,200. Address "Organ," care M. P. World, Chicago, Ill.

In answering advertisements please mention The Moving Picture World

Perfect Motion Picture
Film Developing AND
Printing DONE BY
Fords-1029-16st. DENVER-COLORADO

Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).
Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).
The Purple Dress (One of the O. Henry Series—Two Parts—Drama).
The Enchanted Profile (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).

JAXON COMEDIES.
(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.
(All Two-Part Comedy-Dramas.)

Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.
Love of Bob.
Dog vs. Dog.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).
Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).
The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).
Truths on the War in Slang; Scenic (One Part).
Oh, What a Beautiful Dream; Scenic (One Part).
The Ghost; Hocking the Kaiser; Scenic (One Part).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Buck Bailey's Failin'.
Where the Sun Sets Red.

SELBURN COMEDIES.
(Piedmont Pictures Corporation)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 14.

The Busy Inn (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 6—"A Living Target"—Two Parts—Drama—Astra).
Pipe the Whiskers (One Part—Comedy—Rolin).
Whispering Wires of War (One Reel—War Film).
Hearst-Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 21.

Ruler of the Road (Five Parts—Dr.—Pathe).
The House of Hate (Episode No. 7, "The Germ Menace"—Two Parts—Drama—Astra).
It's a Wild Life (One Reel—Comedy—Rolin).
Trinidad, British West Indies (One Reel—Travel—Pathe).
Hearst-Pathe News No. 34 (Topical).
Hearst-Pathe News No. 35 (Topical).

Releases for Week of April 28.

Dolly Does Her Bit (Five Parts—Drama—Diando).
The House of Hate (Episode No. 8—"The Untold Secret"—Two Parts—Drama).
Hey There (One Reel—Comedy—Rolin).
His Busy Day (Two Parts—Comedy—Rolin).
Picturesque Wales — Langollen — and Picture Spots in England (Split Reel—Colored—Travel Picture).
Hearst-Pathe News No. 36 (Topical).
Hearst-Pathe News No. 37 (Topical).

Releases for Week of May 5.

How Could You, Caroline? (Five Parts—Comedy—Drama—Pathe).
The House of Hate (Episode No. 9—"Poisoned Darts"—Two Parts—Drama—Astra).
Kicked Out (One Reel—Comedy—Rolin).
Our Fighting Ally—The Tank (Topical).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Apr. 8—His Majesty, Bunker Bean (Five Parts—Comedy-Drama).
Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).
Apr. 22—Rich Man, Poor Man (Five Parts—Drama).
Apr. 22—Playing the Game (Five Parts—Dr.).
Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).
May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.
Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.

PARAMOUNT-BURTON HOLMES.

Apr. 1—Down the Yukon.
Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii.
Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

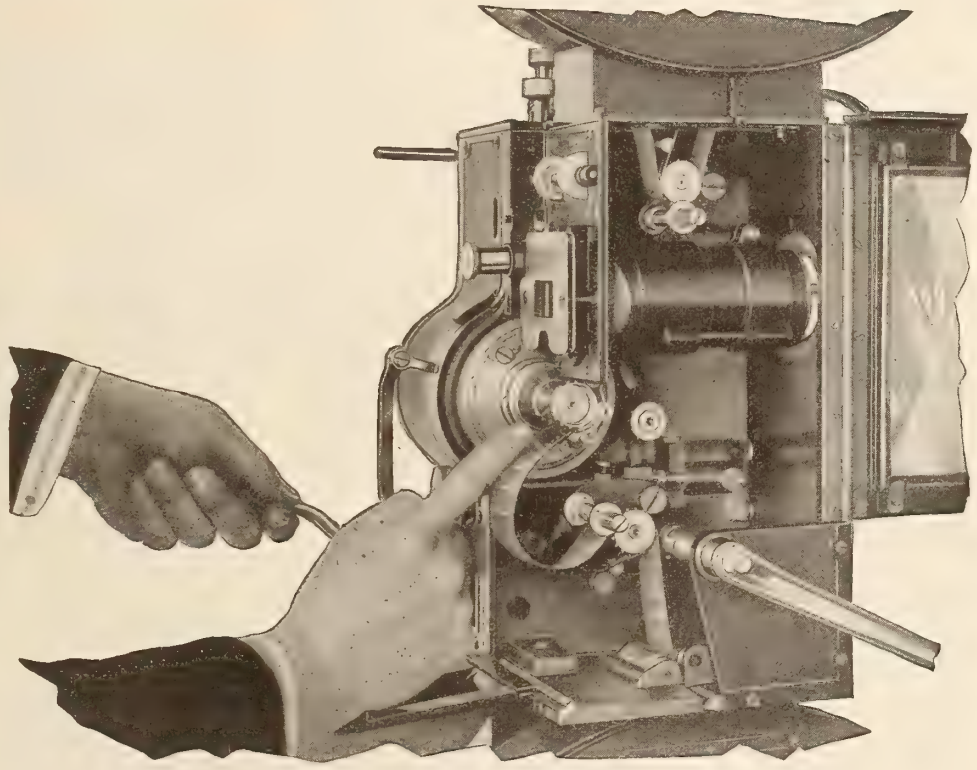
Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

You can't put it on

When you hear others tell of the steady picture the Simplex projects, don't imagine that this is a quality we've put onto the Machine, and that it will wear off.

No. Steadiness of picture is designed and built right into the Simplex. It's a quality that stays in; and that's why it is the Machine with Permanently Perfect Projection.



The idea is simply this:

The Intermittent Sprocket is very close to the Aperture—and it stays there.

This is so very important because the film is not made of a perfect material; it shrinks and undergoes changes that introduce inaccuracies. And the greater the distance between the Sprocket and the Aperture, the greater is the effect of these inaccuracies upon the position of each picture in the Aperture—upon the steadiness of the picture on the Screen.

And the Simplex is the only Projector (a patented feature) in which framing is accomplished by revolving the Intermittent Sprocket around its own center. Its distance from the Aperture does not increase in framing, but it sticks close by, and errors in the film are thereby kept off the Screen.

That isn't all. We frame the picture by turning the entire Intermittent Sprocket Oil Chamber; and your mechanical sense will tell you that such a round bearing can be made to move freely without the slightest perceptible looseness, whereas any movement in a straight line must be produced by mounting the parts loosely on rods or guides, without the possibility of a really close, shakeless fit.

There's no room here for other, less important reasons. What we have shown you will help you understand the sound mechanical reasons for the Simplex's unequaled steadiness of picture.

Designed-and-built-in qualities beat so-called "talking points" all hollow

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 10—Number 19 (Topical)—02958.
Apr. 17—Number 20 (Topical)—02969.
Apr. 24—No. 21 (Topical)—02979.
May 1—No. 22 (Topical)—02990.

L-KO.

Apr. 10—Saved from a Vamp (Two Parts—Comedy).
Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.
Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.
May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.

NESTOR.

Mar. 25—Nothing But Nerve (Comedy)—02938.
Apr. 1—Pink Pajamas (Comedy)—02947.
Apr. 8—Hickory Hiram (Comedy)—02956.
Apr. 15—The Shifty Shoplifter (Comedy)—02967.
Apr. 22—The Stolen Keyhole (Comedy)—02977.
Apr 29—It's a Cruel World (Comedy)—02988.

UNIVERSAL PRODUCTION.

Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.
Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

Mar. 30—Issue 64 (Educational)—02941.
Apr. 6—Issue No. 65 (Educational)—02950.
Apr. 13—Issue No. 66 (Educational)—02959.
Apr. 20—Issue No. 67 (Educational)—02970.
Apr. 27—Issue No. 68 (Educational)—02980.
May 3—Issue No. 69 (Educational)—02991.

UNIVERSAL SPECIAL FEATURE.

Apr. 13—The Lion's Claws (Episode No. 2 "Beasts of the Jungle"—Two Parts—Drama)—02962.
Apr. 13—Finley Nature Series No. 13—"Sea Birds and Animals" and "The Land of Long Ago" (Scenic—Split Reel) 02963.
Apr. 15—Boy Scouts to the Rescue (No. 1, "Aides of a Nation"—Two Parts) 02997.
Apr. 20—The Bull's Eye (Episode No. 11—"Fired"—Two Parts—Dr.)—02972.
Apr. 20—The Lion's Claws (Episode No. 3—"The Net of Terror" (Two Parts—Drama)—02973.
Apr. 20—Finley Nature Studies No. 14—"Wild Animals at Yellowstone" and "Atop the Alps" (Scenic—Split Reel)—02974.
Apr. 22—Boy Scouts to the Rescue (No. 2, "On the Trail"—Two Parts)—02998.
Apr. 27—The Bull's Eye (Episode No. 12, "Burning Sands"—Two Parts—Drama)—02982.
Apr. 27—The Lion's Claws (Episode No. 4, "A Woman's Scream"—Two Parts—Drama)—02983.
Apr. 27—Finley Nature Studies (No. 15, "Wild Bird Pets" and "In and Around Key West, Florida"—Scenic Split Reel)—02984.
Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.
May 3—The Bull's Eye (Episode No. 13—"Sold at Auction"—Two Parts—Drama)—02993.
May 3—The Lion's Claws (Episode No. 5—"The Secret Document"—Two Parts—Drama)—02994.

UNIVERSAL CURRENT EVENTS.

Apr. 6—Issue No. 47 (Topical)—02951.
Apr. 13—Issue No. 48 (Topical)—02960.
Apr. 20—Issue No. 49 (Topical).
Apr. 27—Issue No. 50 (Topical)—02981.
May 3—Issue No. 51 (Topical)—02992.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 13—A Pigskin Hero.
Apr. 20—The Tail of a Cat.
Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.

Mutual Film Corp.

STRAND.

Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.

MUTUAL STAR PRODUCTION.

Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.

MUTUAL.

Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).
Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Love Brokers (Five Parts—Dr.).
Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr.21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Biggest Business Day in History!

The 1st of May Thrift Stamp Day In The U. S. A.

Get Busy—YOU—Today!

The entire business of the country is hustling to make a record on Wednesday, May 1st—the day on which every shopkeeper and clerk behind every retail counter and stand in the U. S. A. will ask every purchaser to accept at least one Thrift Stamp as part change on each purchase! Millions of special Thrift Day Sales will be held on that day. This means Teamwork on the part of manufacturers, wholesalers, jobbers, salesmen, retailers and clerks. The entire Moving Picture trade must make a good showing on that day for Uncle Sam. Everyone must help. Fall into line—**you!** Don't lose another day's time. Do all you can to make Thrift Stamp Day a tremendous success—the more you help the Government's War Savings Stamps campaign, the more you help your own business.

Write Today for Plan, to W. Ward Smith

NATIONAL WAR SAVINGS COMMITTEE

51 Chambers Street, New York City

W.S.S. WAR SAVINGS STAMPS ISSUED BY THE UNITED STATES GOVERNMENT

W.S.S. WAR SAVINGS STAMPS ISSUED BY THE UNITED STATES GOVERNMENT

(This advertising space donated by this publication)

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 1—Little Miss No-Account (Five Parts—Drama).
Apr. 8—The Business of Life (Five Parts—Drama).
Apr. 15—The Girl from Beyond (Five Parts—Drama).
Apr. 22—A Bachelor's Children (Five Parts—Drama).
Apr. 29—The Seal of Silence (Five Parts—Drama).
May 6—The Little Runaway (Five Parts—Drama).

BIG V COMEDIES.

Mar. 25—Stripes and Stumbles.
Apr. 1—Sleuths and Slickers.
Apr. 8—Rummies and Razors.
Apr. 15—Counts and No Accounts.
Apr. 22—Whistles and Windows.
Apr. 29—Flirts and Fakers.
May 6—Laws and Outlaws.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.

VITAGRAPH SERIAL.

"The Woman in the Web."

Apr. 8—Episode No. One ("Caught in the Web"—Two Parts—Drama).
Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).
Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).
May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Mar. 31—A Camouflage Kiss (Five Parts—Comedy-Drama).
Apr. 7—The Bride of Fear (Five Parts—Dr.).
Apr. 14—Western Blood (Five Parts—Comedy-Drama).
Apr. 21—American Buds (Six Parts—Drama).
Apr. 28—Her One Mistake (Five Parts—Dr.).
May 5—Brave and Bold (Five Parts—Drama).
May 12—Peg of the Pirates (Five Parts—Drama).

FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 24—The Decoy (Half Reel).
Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

Mar. 25—The Wine Girl (Five Parts—Drama).
Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.
A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.
Mar. 29—Broncho Billy's Indian Romance.
Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Feb. 1—Panama Canal, Part I.
Feb. 8—Panama Canal, Part II.
Feb. 15—Colombia, Part I.
Feb. 22—Colombia, Part II.
Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).
April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).
Apr. 29—Leap to Fame (Five Parts—Drama).
May 6—Masks and Faces (Five Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.
Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

CENTURY COMEDIES.
1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.
Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.
17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.
Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN,
1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.
Longacre Building, New York.

Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.

The City of Purple Dreams.

FOURSQUARE PICTURES.

The Eagle's Eye (Episode No. 4—"Von Rintelen, the Destroyer"—Two Parts—Drama).
The Eagle's Eye (Episode No. 5—"The Strike Breeders"—Two Parts—Drama).
The Eagle's Eye (Episode No. 6—"The Plot Against Organized Labor"—Two Parts Drama).
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).

FRANCIS FORD PRODUCING CO.
1476 Broadway, New York.

Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.

The Italian Battlefront.
The Italian Stand on the Piave.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay
By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....
.....
.....

List of Current Film Release Dates

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.

The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.

Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.

God's Man.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.

Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.

Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
The Crucible of Life.
Men.

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.

The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.

Moral Suicide (Seven Parts—Drama).

HILLER & WILK.

Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.

One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)

February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.

A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.

Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

ORO PICTURES CORP.
729 Seventh Avenue, New York.

Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.

Zongar (Drama).

PIEDMONT PICTURES CORP.
729 Seventh Avenue, N. Y. City.

His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.

The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.

In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.

The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

FRANK J. SENG.
Times Building, New York.

Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.

Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.

Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.

The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.
The Natural Law (Charles H. France Production—Six Parts—Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.

The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.

The Servant in the House.
The Siren in the House.

TRIUMPH FILM CORP.
1476 Broadway, New York.

The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.

The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).

HARRY McRAE WEBSTER PRODUCTIONS, INC.
Brokaw Bldg., 42d Street and Broadway, N. Y. City.

Reclaimed.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.

Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects; Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

M. WEISSBERG.
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.

Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"We've just got to win this war—you and I—"

War on Kaiserism WILL be won—but this rallying call to patriots—to you—must be heeded NOW if we are to extend the utmost help to our soldiers—in France. The Boys' Club Federation (non-sectarian) wants you as a partner in its work of developing the underprivileged, imperiled BOYS who are to back up the U. S. Government with the help it sorely needs. Already 121 clubs are at work in 86 cities—but we need more—and more. What will you do? Will you contribute to our work?

Commended by Government Officials

Boy delinquency has increased from 35% to 65% in Europe. The Boys' Club Federation operates to forestall this appalling condition in America. It gets at the root by specializing exclusively on the *underprivileged* boy of all ages and cooperates with the Government by recommending all boys over 16 to enroll in the U. S. Boys' Working Reserve, Department of Labor, Washington, D. C.

"To make the boys of the Nation physically and morally fit is to fill the ranks of the producers for the present and future, and is specially deserving of the highest commendation. I extend my best wishes to the **Boys' Club Federation** in its patriotic efforts."
—HERBERT HOOVER,
U. S. Food Commissioner.

"This is truly Boy conservation and the Federation will indeed help the Nation in this present crisis."
WILLIAM B. WILSON,
U. S. Secretary of Labor.

Will YOU—NOW—send $1—or $5—or $25—or more, so that the work of organizing and developing of Clubs can go on? Address

The BOYS' CLUB FEDERATION
C. J. ATKINSON, *Secretary*
1 Madison Ave., New York

C. J. A., Boys' Club Federation
1 Madison Ave., New York

Enclosed is $..... for use in extending the work of the Boys' Club organization.

Name.....

Address.....

Non-Breakable and Sanitary STEEL | **HIGH Quality**
and
LOW Price | **CAST IRON**

Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

TYPHOON COOLING & VENTILATING SYSTEM

TYPHOON FAN CO. NEW YORK CITY 1044 CAMP ST. NEW ORLEANS

"As Mercury goes up your business goes down - Typhoons keep it balanced.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

You Make or Mar the Picture

by projecting it through efficient of inefficient lenses and yet the best lenses. Cost but little more, and pay for themselves by pleasing your patrons.

Bausch and Lomb Projection Lenses

bring out every detail of the film, clear and sharp to the edge of the screen—an essential in every first-class house, yet moderate in cost.

Write for your copy of special projection lens booklet—free to owners and operators.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

ASK ANY EXHIBITOR WHO HAS PLAYED

JESTER

(SUPER)

COMEDIES

(The Kind the Public Likes)

FEATURING

TWEDE-DAN

The International Mirth Maker

and if he does not say that they are the best ever—then we have missed our guess.

ALL TWO PARTS—RELEASED MONTHLY

"The Recruit" "All 'Fur' Her"

'His Golden Romance" "The Wrong Flat"

Booked on the "SHOW YOU" policy through the following Exchanges:

For State of New York and Northern New Jersey—Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey—Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia—United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan—State Film Co., 59 East Elizabeth St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin—Unity Photoplays Co., 207 South Wabash Ave., Chicago, Ill.
For Minneapolis, Minn.—Standard Film Exchange.
For Omaha, Neb.—Standard Film Exchange.
For St. Louis, Mo.—Standard Film Exchange.
For Kansas City, Mo.—Standard Film Exchange.
For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson & Nolan Supply Co., Denver, Colo.
For California, Nevada, Arizona and Hawaiian Islands—Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For South Carolina, Georgia, Florida, Alabama and Tennessee—R. M. Savini, 63 Walton St., Atlanta, Ga.
For North Carolina—Eltabran Film Co., Charlotte, N. C.
For Texas, Oklahoma and Arkansas—Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.
For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.
For the New England States—R. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

Foreign Rep's: ARROW FILM CORP., Times Bldg., New York

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W. 42nd Street, New York
Telephone: Bryant 7691

THE LIGHT THAT GIVES MAXIMUM DEFINITION

SILVERTIP

THE NEGATIVE CARBON THAT INSURES PERFECT PROJECTION

The light given by Silvertips is a pure white, flickerless, eye-resting light. Silvertips are built for any current strength used in projection and give a pure white light of high intensity sufficient to project clearly even the very dense art films.

The high brilliancy of the light given by Silvertips permits of maximum definition and shows the pictures with such reality and clearness as to meet the full approval of the audience.

The exhibitor who is progressive enough to realize the great importance of good projection, who aims to show on his screen a picture that is free from all defects, uses the National-Silvertip combination.

Note: Silvertips are for Direct Current only.

FOR ALTERNATING CURRENT PROJECTION

To obtain maximum screen definition on alternating current use the White A. C. Special motion picture carbons. These carbons give a perfectly noiseless arc and a penetrating, pure white light. No change in equipment is necessary.

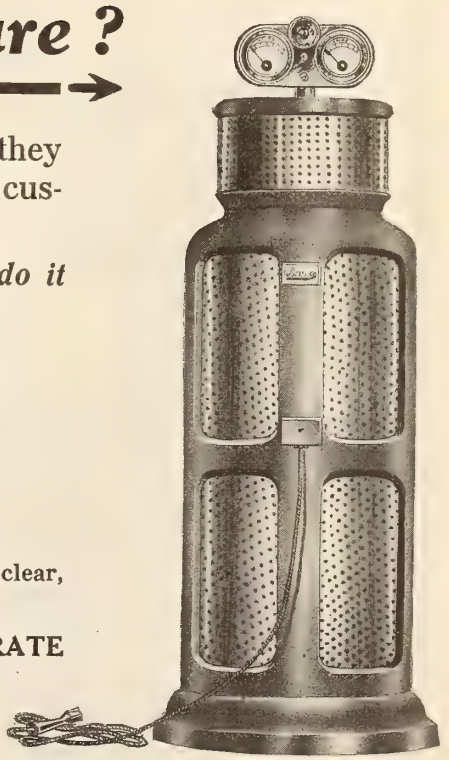
Write today for our folders.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Can I Display a Better Picture?

This is a question exhibitors are asking everywhere for they realize it is the quality of picture displayed that holds their customers' patronage.

Why not give your patrons the best, keep them coming and do it at a big saving?



THE BRECO CONVERTER

THE MODERN METHOD OF CHANGING A. C. TO D. C.

Was designed for your particular benefit. It enables the operator to display a clear, sharp, brilliant picture, free from eye strain or flicker.

HIGHLY EFFICIENT, ECONOMICAL, VERY EASY TO OPERATE

Will operate one or two arcs at a big saving in current. Very easy to install. Takes up little space and can be operated without special instructions.

LOW IN PRICE UPKEEP MINIMUM

Get particulars of this modern necessity

THE BRECO ELECTRIC CO. Sole Licensees 206 Huron St., Toledo, Ohio, U.S.A.

Write us today for descriptive literature

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

THE CARBON THAT CHANGES A. C. TO D. C.

Noiseless operation, pure white light and a steady burning, has made the new National White A. C. Special Moving Picture Carbon the leader in the field.
It is absolutely unnecessary for you to invest a single cent in extra equipment to obtain excellent, low cost projection on alternating current.

A TRIAL ORDER WILL CONVINCE YOU

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg. 5 S. Wabash Avenue

Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

PERFECTION IN PROJECTION Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

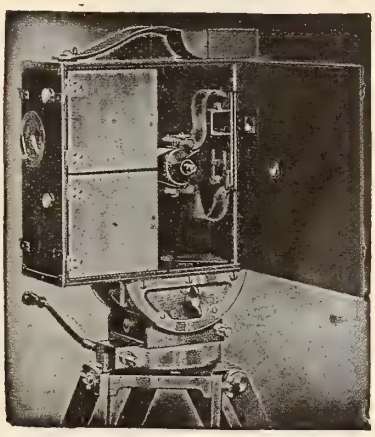
Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003
Addressing Multigraphing Printing Typewriting

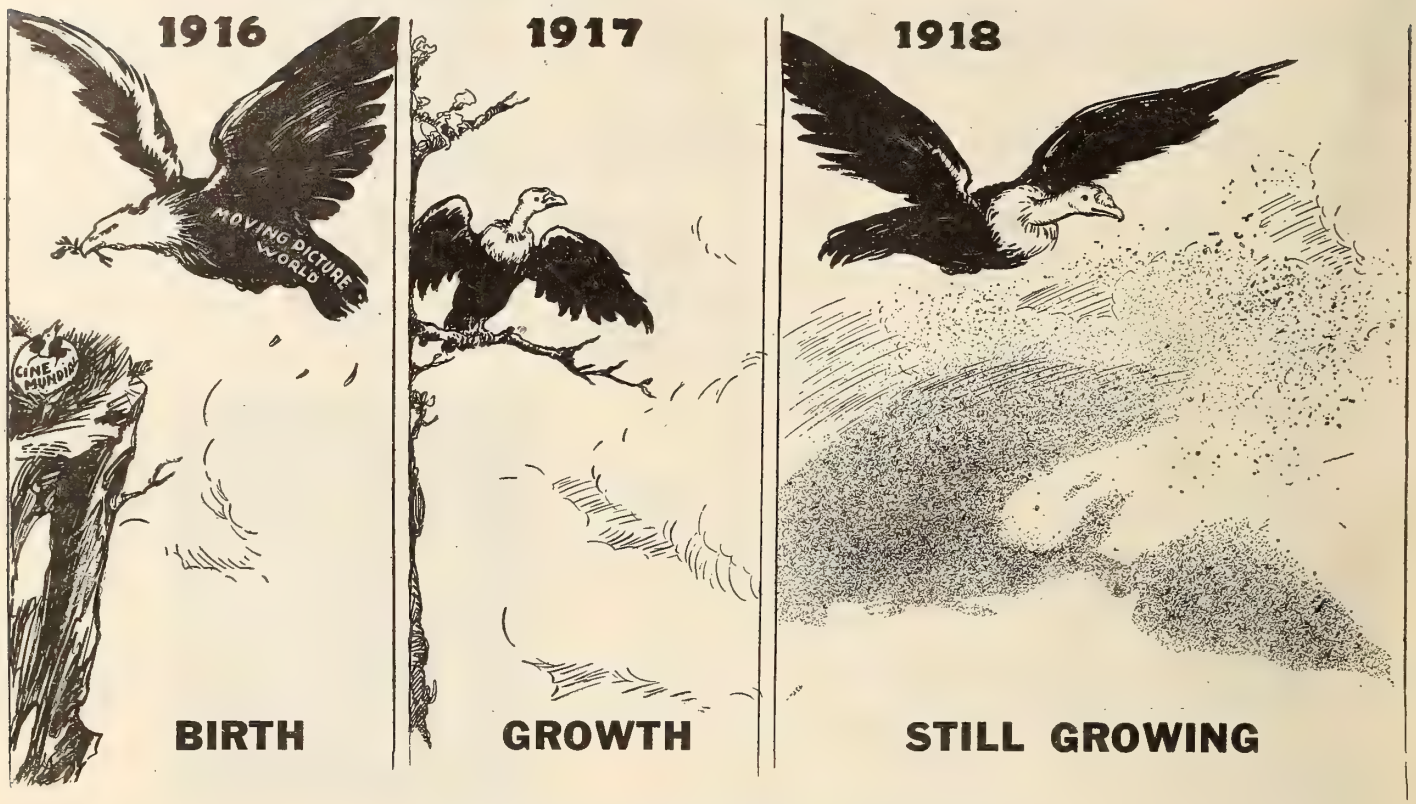
BIG ADVANCE IN M. P. PHOTOGRAPHY
Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.
UNIVERSAL MOTION PICTURE CAMERA
See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.
WRITE FOR CATALOG

Burke & James, Inc.
240 East Ontario St.
Chicago
Makers of Rexo M. P. Film

DU PONT AMERICAN INDUSTRIES
Seats That Stay Beautiful
Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.
DU PONT FABRIKOID CO.
Wilmington, Delaware
Canadian Factory and Office:
NEW TORONTO
ONTARIO

No. 680
Made by
WISCONSIN CABINET & PANEL CO.
105 West 40th Street
New York
DU PONT

CINE-MUNDIAL

The Export Edition of The Moving Picture World



The difference between yesterday and today

1916	1917	1918
CIRCULATION: 2,000	**CIRCULATION:** 3,250	**CIRCULATION:** 5,000
SUBSCRIBERS: 200	**SUBSCRIBERS:** about 1,000	**SUBSCRIBERS:** more than 2,600

Numbers of Film Theaters in South America, Central America, Mexico, Spain, Portugal, the West Indies and Philippines

3,000	5,000	more than 7,700

and still growing with the same remarkable development that took place in this country five to ten years ago.

This is why our advertising rates are being justifiably increased commencing

JUNE 1st, 1918

All advertising contracts entered into prior to this date, however, will be written at the current rate.

PERCENTAGES OF DEVELOPMENT FROM 1916 TO 1918

Circulation, 150% plus Subscriptions, 1,300% plus Theatre Total, 157% Advertising Pages, 243%

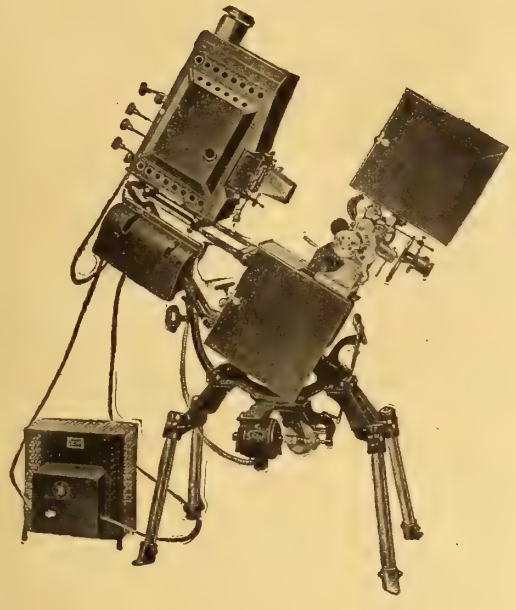
SUCH IS THE REMARKABLE STORY OF

CINE-MUNDIAL

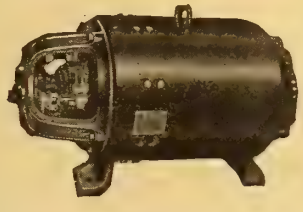
CHALMERS PUBLISHING CO., 516 Fifth Avenue, New York

Projection Equipments For All Purposes

PROFESSIONAL
POWER'S 6B



HALLBERG
MOTOR-GENERATORS

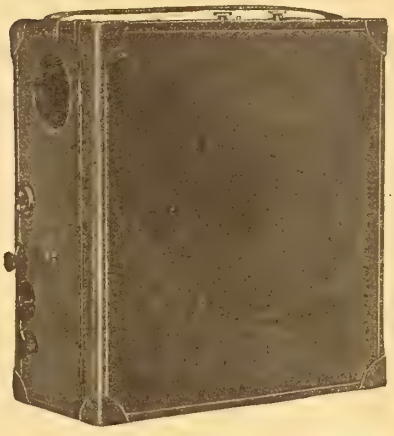


FOR PERFECT AND BRILLIANT PROJECTION

U T E S E R V I C E

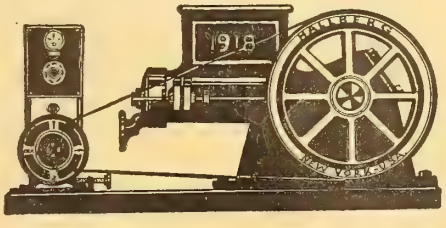
WE GUARANTEE PROJECTION SUPREME
WITH
Gardiner Velvet Gold Fibre Screen — Hallberg Motor Generators — Power's Projectors—National Carbons, and UTE Service—BE WISE!

EDUCATIONAL
ACME PORTABLE



For the Manager's Office and for Traveling Exhibitors.

HALLBERG
Portable or Stationary
Electric Light Plants



Where electricity cannot be obtained, for the operation of Projector Lamps, from the Electric Company, complete Gasoline-driven Electric Light Plants can be furnished for 110, 60 or 30 Volts, as required.
These Plants are complete and come ready to run and consume less than 2 Pints of Gasolene per Hour.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—910 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—514 S. Wabash Ave.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

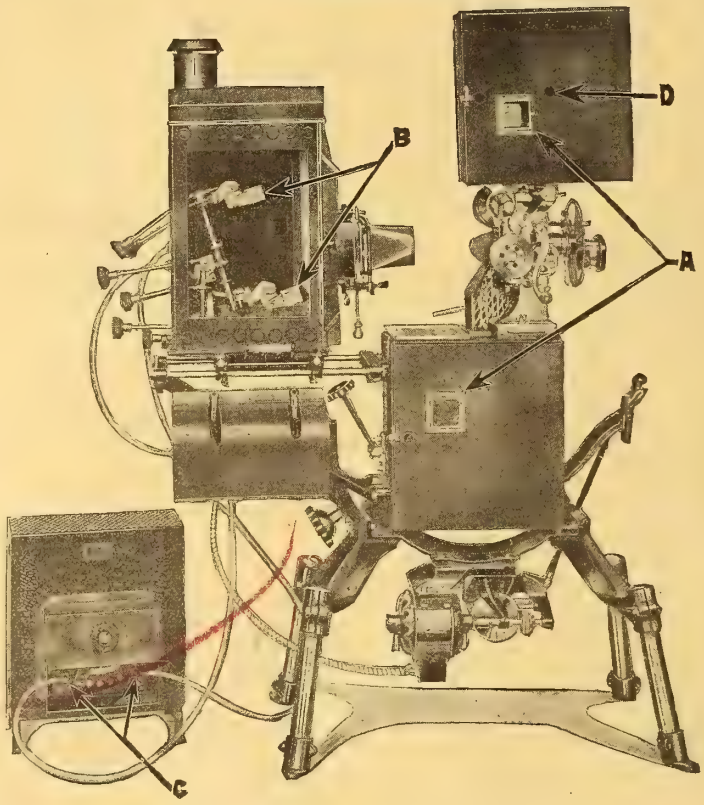
H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

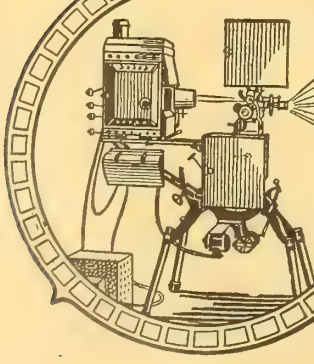
Power's Cameragraph No. 6B

With all latest improvements for the convenience of operation

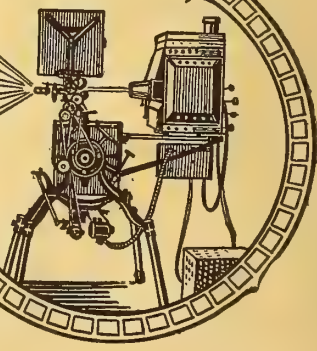


A—Glass in Magazine Doors
B—Grip-o Carbon Holders
C—Improved Rheostat Terminals
D—Revolving Magazine Spindle with Spring Tension

Price $388.00 F. O. B. N. Y.



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 36, No. 6 May 11, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION NEW YORK

TRADE MARK ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

LIBRARY OF CONGRESS AUG 12 1918

Chalmers Publishing Company 516 Fifth Ave. New York

"$5000 Reward"

A Gripping Bluebird with a huge punch

It's a Bluebird featuring high speed Franklyn Farnum in a production with "a punch." A gripping problem play with a high pressure title that will draw crowds from every quarter. A title that will even draw them away from competition.

Advertising opportunities unparalleled. A Bluebird not one wide awake Exhibitor will overlook.

BOOK thru your local BLUEBIRD Exchange, or

Communicate with

BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York City

The George K. Spoor ultra-features are in a distinctive class by themselves. The exceptional photography, unique plots and artistic settings have opened up a new era in the photoplay field. ¶ "A Pair of Sixes," "Ruggles of Red Gap," "Uneasy Money," comedy-dramas featuring Taylor Holmes, are clean, wholesome entertainment, enjoyed by every member of the family. ¶ "Men Who Have Made Love to Me," featuring I, Mary MacLane, is a triumph in artistry, revealing the life of one of the strangest geniuses of the literary world. ¶ These plays have proved their worth by breaking attendance records everywhere. Grasp the opportunity now of giving your patrons something different.

Essanay

George Kleine System
Distributors

Perfection Pictures

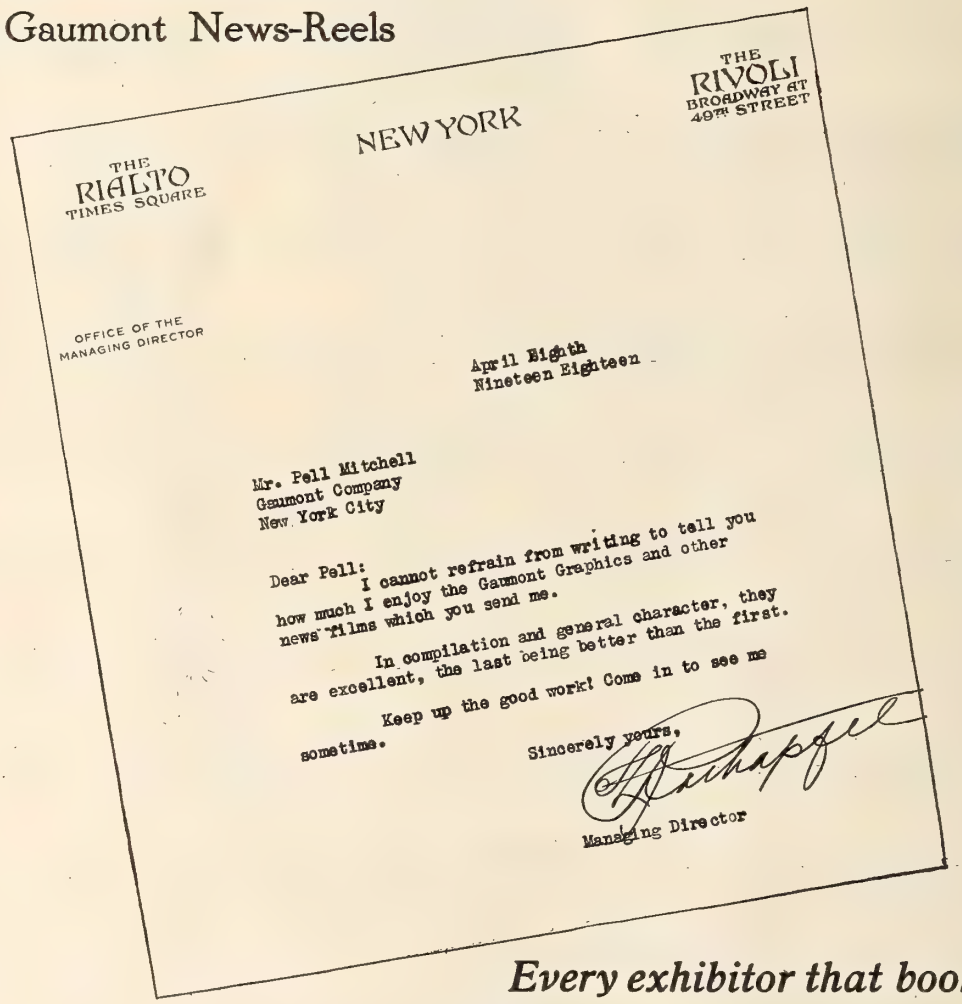
Gaumont News
PEERLESS PERIODICAL OF THE SCREEN
Every Tuesday

Gaumont

Gaumont Graphic
Every Friday

THE NEWS REELS OF REAL NEWS

S. L. Rothapfel, Managing Director of the Rialto and the Rivoli, Manhattan's motion picture theaters ***de luxe***, considers the Gaumont News-Reels EXCELLENT.



THE RIALTO
TIMES SQUARE

NEW YORK

THE RIVOLI
BROADWAY AT 49TH STREET

OFFICE OF THE
MANAGING DIRECTOR

April Eighth
Nineteen Eighteen

Mr. Pell Mitchell
Gaumont Company
New York City

Dear Pell:

I cannot refrain from writing to tell you how much I enjoy the Gaumont Graphics and other news films which you send me.

In compilation and general character, they are excellent, the last being better than the first.

Keep up the good work! Come in to see me sometime.

Sincerely yours,

S. L. Rothapfel

Managing Director

Every exhibitor that books them forms the same opinion.

Produced by
Gaumont Co.
NEW YORK LONDON PARIS

Coming in Sumptuous Luxury

Mae Murray

Special Production

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

first everywhere

tremendously popular with millions

UNIVERSAL

ANIMATED WEEKLY CURRENT EVENTS SCREEN MAGAZINE

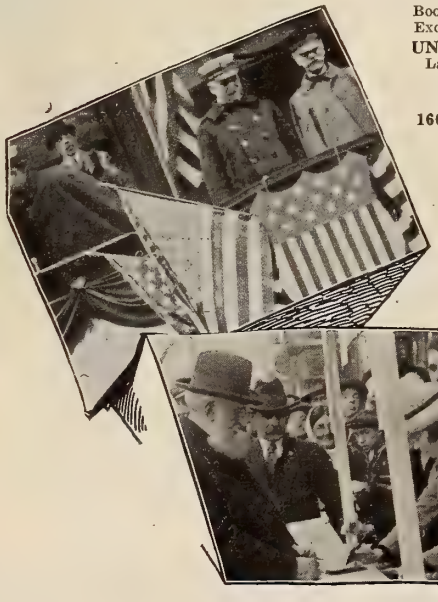
FROM coast to coast like a huge blanket, the UNIVERSAL WEEKLY NEWS SERVICE covers the country. In thousands of the theatres the big end of the daily show is either one, two or all of the U News service—UNIVERSAL ANIMATED WEEKLY—CURRENT EVENTS—and SCREEN MAGAZINE.

With the most efficient corps of picture news gatherers covering every part of the world, you get the cream of all the news that's worth screening.

ALL the best war news, intensely interesting scenes of our boys in cantonments—on the battle lines, and everywhere. It enables your patrons to—

Follow The Flag

—to see and know exactly what is happening to the fighters, to the doings in LIBERTY BONDS—to war activities of every character in all parts of the world. You can book either or all three—UNIVERSAL ANIMATED WEEKLY—CURRENT EVENTS and SCREEN MAGAZINE on the most equitable basis imaginable. They constitute the BIG PUNCH of your show—the part most people wait for most anxiously. Tie them up for your house. DO IT TODAY. NOW.



Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.

Largest Film Mn'fg. Co. in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

TO EXHIBITORS W

READ THIS

50,000

PEOPLE SAW

"THE KAISER"

-The Beast of Berlin

IN KANSAS CITY

IN TWO DAYS

EXHIBITORS! Tear up all your old figures on box-office receipts. Throw away past S. R. O. records. Burn up all memos on "repeats" or "holdovers." Skid into the ash-can every dog-eared piece of paper bearing on past record-business. You won't need any of these things after today. ***"The KAISER" is here!***

TODAY is the day of the ***new deal*** from a ***fresh pack*** and ***all off the top.*** The day of the most amazing money-getter that the country's ever seen. The day of the ***Exhibitor.*** The day of the ***biggest clean-up in history.*** The ***wonderful*** day of "The KAISER, the Beast of Berlin." Come a-running or you'll be too late. WIRE US ***NOW!***

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices, 1600 Broadway, New York City

HO ARE AFTER THE REAL MONEY

WESTERN UNION
TELEGRAM

April 11 - 1918

"Showed to 20,000 yesterday and 30,000 to-day-Convention Hall. Turned away over 5,000 to-night. Police unable to handle crowds to-day. Will rope off three blocks to traffic to-morrow. "the KAISER" is knocking them dead!"

Signed
Milton J. H. Feld

"THE KAISER"
-The Beast of Berlin

BOOK IT NOW
BOOK IT NOW
"BOY SCOUTS
TO THE RESCUE"

A MASTER-PIECE SERIAL WITHOUT COMPETITION

The Only Serial of its kind in the World

Here's the **one and only** Boy Scout Serial ever made. The Serial that every boy in the United States will go simply wild over—the Serial that he can't see anywhere else but in your theatre—the Serial that **can't have any competition** until long after you've cleaned up the cream, for there is no serial like it.

The Serial with 400,000 hustling Scout **Advertisers**—boosting for **your theatre** with all their might to work up public interest and get the **million new members** they want.

The Serial with 14,000,000 Fathers, Mothers, Sisters, Big Brothers and Friends, all eager to go and help the boys help their country.

The Serial that will bank you more money in five short weeks than you ever took in before on any serial in twice the time—and with less trouble, less expense, less advertising cost and **bigger crowds.**

WIRE YOUR EXCHANGE

"Boy Scout to the Rescue" is such an absolute, copper-riveted **sure thing** that we're telling you not to waste one minute in nailing it down. Wire your nearest Universal Exchange **today** for reservation. At the same time get the big Boy Scout folder, which gives all the details of the complete co-operation of the enormous Boy Scout Organization. Or communicate with the Boy Scout Serial Department.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

1600 Broadway **New York**

The BIG GUN of the
"The BRASS BULLET"
Featuring Bewitching Juanita Hansen
The most beautiful girl in serial pictures.
The Universal Serial Enchanting.
The De Luxe Serial. The finest Universal serial
ever filmed, Based on the great story-
"PLEASURE ISLAND" from the
pen of Frank R. Adams, the
celebrated writer of
fiction successes.
The serial
of greater Box-office
value than any other—
Serial on the market.....
Make reservation Now
thru your
nearest UNIVERSAL EXCHANGE

SERIAL WORLD
BRASS BULLET
Dashing
JACK
MULHALL
Bewitching
JUANITA HANSEN

Paramount Pictures

There's No Finer Slogan Than This!

SOME exhibitors designate their houses as "The Place Where the Best Pictures Are Shown." Some advertise "We Always Have a Good Show." Others announce, "The Greatest Stars in the Greatest Pictures."

But those are colorless lines, indefinite, comparatively weak in selling value.

The 100% exhibitor is the man with the slogan that ***tells something***, that guides the crowds to the pictures they want to see. He advertises

"I Show ALL the Paramount Pictures"

No wonder his profits are steadily increasing!

Paramount Pictures

for

MAY

In order of release

PAULINE FREDERICK
in "Resurrection"

ENID BENNETT
in "The Biggest Show on Earth"

SESSUE HAYAKAWA
in "The White Man's Law"

JACK PICKFORD
in "Mile-A-Minute Kendall"

DOROTHY DALTON
in "The Mating of Marcella"

MARGUERITE CLARK
in "Prunella"

CHARLES RAY
in "His Own Home Town"

WALLACE REID
in "Believe Me Xantippe"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Only The BEST Pictures Are Bought by The U.S. Exhibitors Corporation

MEN

by Harry S. Sheldon
Directed by Perry Vekroff

A Bacon-Backer Production is the Latest Big Buy

With
Anna Lehr
Charlotte Walker
Robert Cain

Frank G. Hall, Pres. U.S. Exhibitors, Says;
"Watch it go over the big circuits!"

FOURSQUARE PICTURES

DISTRIBUTORS, HOME OFFICE 729 SEVENTH AVE. N.Y.

EXCHANGES

ATLANTA, 73 Walton St.
BOSTON, 48-50 Piedmont St.
BUFFALO, 47 West Swan St.
CHICAGO, 207 So. Wabash Ave.
CLEVELAND, 310 Sloan Bldg.
CINCINNATI, 310 Strand Theatre Bldg.
DENVER, 1735 Welton St.
DALLAS, 1911½ Commerce St.
DETROIT, 304 Jos. Mack Bldg.
KANSAS CITY, 1120 Walnut St.
LOS ANGELES, 514 W. 8th St.
MINNEAPOLIS, 206 Film Exchange Bldg.
NEW YORK, 729 Seventh Ave.
PITTSBURGH, 127 Fourth Ave.
PHILADELPHIA, 1325 Vine St.
SAN FRANCISCO, 191 Golden Gate Ave.
SEATTLE, 2014 Third Ave.
ST. LOUIS, 301 Empress Theatre Bldg.

Canada
SUPERFEATURES, Ltd.

WINNIPEG, Manitoba (215 Phoenix Block)
ST. JOHN, N. B. (19 Market Square)
MONTREAL, QUE. (204 St. Catherine St., W.)
TORONTO, ONT. (59 Victoria St.)

PARALTA PLAYS

PICK OF THE PICTURES

Distributed by
HODKINSON SERVICE

ISSUED

"HIS ROBE OF HONOR"—By Ethel and James Dorrance.
"HUMDRUM BROWN"—By H. B. and M. G. Daniel
"WITH HOOPS OF STEEL"—By Florence Finch Kelly

HENRY B. WALTHALL PICTURES CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

CURRENT ISSUE

HENRY B. WALTHALL

IN

ELIOT HOWE
Director

"With Hoops of Steel"

FLORENCE FINCH KELLY, Author

ROBERT BRUNTON, Manager of Productions

"The friends thou hast; and their adoption tried
grapple them to thy soul with hoops of steel."

Shakespeare

A tale of friendship
enduring as the stars
Strong as time,
faithful as the sun.

FORTHCOMING

LOUISE GLAUM

IN

WALLACE WORSLEY
Director

"Shackled"

LAWRENCE McCLOSKEY
Author

NOT a "wronged gal" story.
NOT a "vampire wench" affair.
But the story of a real woman
who scatters to the winds
prejudice, slander, calumny,
by the force
of her great, good character!

PARALTA PLAYS, Inc.

8 West 48th Street New York City

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

TRIANGLE

TRIANGE
Classified A-1

TRIANGLE is a torpedo aimed at the obstacles that stand in the way of the exhibitor in this year 1918.

The most efficient men in TRIANGLE—men especially picked and trained—have eliminated thousands of dollars of waste—sums of money that would give your adding machine brain fever.

We've fought and conquered that demon "WASTE" which stands at the door of your theatre stealing your profits. Our policy has been simply *common sense* backed with the ideals that have made a success of every business to which they have been applied since Hector was a pup.

Progress is often costly, and the Motion Picture Industry has paid a horrid price for her experiments. The tremendous shortage of good pictures at a fair price has brought about a demand for productions which $10,000 per week stars and enormous extravagance cannot supply.

Yesterday is a memory, this is 1918 with more working hours on the face of the clock than ever before. Honesty, good business methods and A No. 1 service are as necessary to the Motion Picture Industry as third line trenches and shock troops in modern warfare.

An honest blunder demands no excuse. The mistakes and losses of the past are in the discard—only the future counts. Don't let failure repeat itself.

TRIANGLE is a mighty force by which a new and better Motion Picture Service is being developed that is bound to help that theatre of yours CASH IN.

Hold the throttle—Watch the gauge and signals or there'll be a wreck, and you'll be in it.

There's an Exchangeman near you who can take the name of your Theatre and the letters TRIANGLE and spell SUCCESS with them. *See him.*

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

Goldwyn Pictures

IF WE ONLY OWNED YOUR THEATRE FOR A WEEK—

WE would want to put our enthusiasm and imagination behind the presentation of an unusual picture.

We would take MABEL NORMAND IN "JOAN OF PLATTSBURG," our newest and in many respects greatest Goldwyn Picture, and play it in your house.

We would start our musical program with "Keep the Home Fires Burning" for an overture and swing through this heart-thrilling story with patriotic music that would make every person in the audience feel that he was watching Gen. Pershing's victorious army marching triumphantly home to the music of Sousa's inspiring military bands.

There never has been a picture with such a grip on the emotions; that clutches at your heart and puts a mist before your eyes as does MABEL NORMAND IN "JOAN OF PLATTSBURG." Properly handled by resourceful showmen, it will pull audiences up in their seats cheering and shouting.

It isn't a war picture . . . It isn't a battle picture . . . It isn't a morbid picture.

It IS a picture of Faith and Courage and Hope and Inspiration.

And at this very moment when millions of persons are perplexed and wondering, it contains the answer to the question asked by all loyal Americans: "What can I do to help my country?"

Every LIVE exhibitor with energy and imagination will clean up with Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne. Released everywhere May 5.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

LOS ANGELES VERDICT ON THIS REMARKABLE STORY.

LOS ANGELES TIMES: "Heart of the Sunset" has been the talk of the town all week. . . . A picture for human beings.

THE EVENING HERALD: Rex Beach did not lose his punch in switching from Alaska to Texas. "Heart of the Sunset" has kept a line standing outside Quinn's Rialto at every performance.

LOS ANGELES EXAMINER: "Heart of the Sunset" is a great production chock full of thrills. . . . Another Rex Beach hit.

LOS ANGELES TRIBUNE: This production has all the power that the public expects in a Rex Beach story.

LOS ANGELES RECORD: The one American author who always delivers a real story on the screen is Rex Beach. Further proof of this is found in "Heart of the Sunset."

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

DIRECTED by FRANK POWELL

This stirring production now beginning its successful career in the larger cities—and at advanced admission prices in many—repeats the wonderful box-office feats of "The Spoilers," "The Ne'er-Do-Well," "The Barrier" and "The Auction Block." Wire now for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

Book These Three Great Profit-making Pictures!

GIVE your audiences "big drama." They love it. Give them punch. They demand it. Give them thrills. They respond to them. The successful box-office pictures are those *that stir people up inside.* Strike at the heart, at the brain, at the emotions.

You can do all of these things with the three unusual Selexart productions now immediately available to all exhibitors under a single contract—and at fair rentals.

HOWARD HICKMAN in Blue Blood

By J. GRUBB ALEXANDER and FRED MYTON
DIRECTED by ELLIOTT HOWE

RHEA MITCHELL in Honor's Cross

By H. B. DANIEL
DIRECTED by WALLACE WORSLEY

RHEA MITCHELL and HOWARD HICKMAN in Social Ambition

By W. E. WING
DIRECTED by WALLACE WORSLEY

Watch the trade press reviews on these productions. You will want to play them. They are money-makers; they were made to appeal to the many instead of the few. They are well-made; finely produced and will instantly prove profitable and popular on any program. Write at once to the nearest Goldwyn office for a press sheet and announcements which will help you put these over successfully.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

HE had gambled away his girl's engagement ring, so he kidnapped a beautiful baby, entered it at a bāby show, won the first cash prize, bought his sweetheart a new ring—and got in a peck of trouble.

A Real Comedy Plot

THEY pretended to love home and checkers, this newly-wedded pair. But both were birds of the night; moths that loved the flame. They played the game separately before deciding to play together.

Laughter and Lingerie

WITH the aid of a toupe he won for his bride a lovely girl who just hated the sight of bald-headed fat men. But many things happened to make him lose both his hair and his bride, as you can imagine.

Here's More Comedy

GOLDWYN invites the 16,000 exhibitors of America to try and find a regular supply of consistent, clean and clever comedies—comedies starring a real comedian; comedies that have wit and fun and plot and basic stories worth the footage they consume; comedies free of slapstick vulgarities. It is a hard task to discover them and we therefore confidently announce that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a year Every Second Monday

will be *a life-saver for thousands of exhibitors;* a mirth-maker on programs that would be dreary and laughless. So great is the appeal of these new comedies that they have been booked at once by the great Stanley and Arcadia Theatres, Philadelphia; Miller's Theatre, Los Angeles; the Jones, Linick & Schaeffer and Ascher Bros. chains of theatres in Chicago and by hundreds of other great amusement institutions of the nation. The first "Smiling Bill" Parsons releases are:

"BILL'S BABY"	"BILL'S PREDICAMENT"	"BIRDS OF A FEATHER"
Released May 5	*Released May 19*	*Released June 2*

These Capitol Comedies are released exclusively through the offices of Goldwyn and to get ahead of your competiton you should make application at once for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

SELECT SP PICTURES

Still forging ahead!

ALICE BRADY

in

"AT THE MERCY OF MEN"

from the scenario by Paul West
directed by Charles Miller

Exhibitors who have *seen* this, Alice Brady's latest Select Picture, pronounce it the greatest production she has yet made, and predict a tremendous success for it in the box offices of the country. Have you secured your play dates?

Every Select Picture made by Alice Brady a hit! Prior releases: *"Her Silent Sacrifice," "Woman and Wife"* and *"The Knife."*

SELECT SP PICTURES SECURE PROFITS

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

Lewis J. Selznick
presents

CONSTANCE TALMADGE

in

"Up the Road With Sallie"

from the novel by Frances Sterrett
scenario by Julia Crawford Ivers
directed by William D. Taylor

Clean as a whistle and swift as a wink! — this story of a young adventurer who sought romance with a bank-roll, and found it!

Furthering the success already attained by CONSTANCE TALMADGE in *"Scandal"* *"The Honeymoon,"* *"The Studio Girl"* and *"The Shuttle."*

SELECT SP PICTURES SECURE PROFITS

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

WORLD-PICTURES

AFTER TWO

MARIE DRESSLER

ANNOUNCEMENT

For two years we have studied the comedy field—studied your needs, the wants of your patrons—and comedies for box-office value.

Tests, investigations, surveys, took time—only the right comedies, starring the right

NOW READY—
Marie Dressler, star of "Tillie's Punctured Romance," "Tillie Wakes Up," etc.,
in
"FIRED"
and
"AGONIES OF AGNES."

SEE THEM—Ask your nearest branch for a private showing of these two series of comedies now !

YEARS' SEARCH

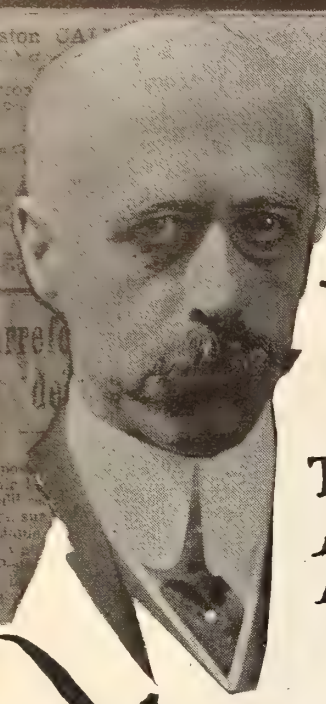
personalities, would do. We combed the market and secured the irresistible Marie Dressler and the fascinating Fay Tincher — different in type, different in personality, but each with a series of two-reel productions P A R EXCELLENCE.

WORLD-PICTURES

NOW READY—
Fay Tincher, the hit of "Don Quixote," "Bedelia's Bluff," etc., etc.,
in
"MAIN 1—2—3"
and
"SOME JOB."

SEE THEM—Ask your nearest branch for a private showing of these two series of comedies now!

WORLD SENSATION



WHY SHOULD AMERICANS BE SURPRISED?

TRAITORS EVEN IN FRANCE!

Land where patriots die with a smile
Land of Lafayette and Joffre and Joan of Arc

— THIS MOTHER OF HEROES STABBED IN THE BACK!

The CAILLAUX CASE

Exposes the most dastardly plot of generations

STAGED BY RICHARD STANTON AND PLAYED BY AN ALL-STAR CAST

JOSEPH CAILLAUX — CHARGED WITH TREASON

MME. CAILLAUX — STONED BY PARIS MOBS

BOLO PASHA — SHOT AS A TRAITOR

Their Kaiser-Conspiracy Crushed by America

EVERY DETAIL HISTORICALLY ACCURATE

STANDARD PICTURES

FOX

FILM CORPORATION

NOW RELEASED

FRANCE, HOME OF PATRIOTS, STABBED IN THE BACK!

THE CAILLAUX CASE

BOOK THE CAILLAUX CASE

the greatest murder trial of a century -

Book the most furious mob scenes ever filmed -

Book the weird workings of the "Flaming Sword" -

Book the Execution of the Traitor who helped the Hun

BOOK THE CAILLAUX CASE

STANDARD PICTURES

FOX

FILM CORPORATION

Staged by Richard Stanton and played by an All-Star Cast

Will Russia Come Back?

Great Democracy Drama!

WILLIAM FOX *Presents*

VIRGINIA PEARSON *in*

The FIREBRAND

by E-Lloyd Sheldon. *Directed by RICHARD STANTON.*

Seven Tremendous Punches

1- Street Battles in Petrograd
2- Discovery of Traitor
3- Girl's Outwitting of Man-Hunters
4- Huns' Peace Propaganda
5- Royalist Betrayal of Army
6- Triumph of Revolutionists
7- Patriot's Escape From Prison.

SPECIAL FEATURES

FOX

FILM CORPORATION

SECRET METHODS USED BY HUNS TO SAP A MIGHTY PEOPLE'S STRENGTH!

IS America Next?

WILLIAM FOX
presents

VIRGINIA PEARSON
The FIREBRAND

Also offers these other startling, thrillin

FOX SPECIAL FEATURES
ONE A WEEK 52 A YEA

PEGGY HYLAND *in*
"PEG OF THE PIRATES"

JUNE CAPRICE *in*
"BLUE-EYED MARY"

TOM MIX *in* "ACE HIGH"

FOX
FILM CORPORATION

WILD WOMEN AND TAME LIONS

Unless you hold a

SUNSHINE COMEDY CONTRACT

Wire write or call the nearest exchange

FOX FILM CORPORATION

A PICTURE ALL WOMEN WILL APPLAUD

THEDA BARA is a national craze since her riotous success in "CLEOPATRA"-men women and children alike flock to see her

N.Y. AMERICAN

WILLIAM FOX *presents*

THEDA BARA

In two sensational THEDA BARA *super-productions*

The SOUL *of* BUDDHA

by THEDA BARA

Her greatest vampire role since ~
"A FOOL THERE WAS"

AND

The FORBIDDEN PATH

by E. Lloyd Sheldon.

A smashing blow at the double moral standard ~

both under the direction of
J. GORDON EDWARDS

STANDARD PICTURES

FOX

FILM CORPORATION

Pathé

Bonnie, sweet

Bessie Love
in
How Could You, Caroline?

From the story by Izola Forester and Mann Page
Scenario by Agnes C. Johnston

In this picture Miss Love shines in a whimsical, hoydenish character of the kind in which she has no superior

A Pathé Play

Baby Marie Osborne
in
Dolly Does Her Bit

Produced by Diando
Directed by Wm. Bertram

This is a timely, patriotic subject that you can show with great success in conjunction with your local branch of the Red Cross.

"I have nothing on my program that is the card that your Baby pictures are. I want all that I can get of them."

Geo. J. Dingwall,
Crystal Theatre, Carrizozo, N.M.

PATHÉ

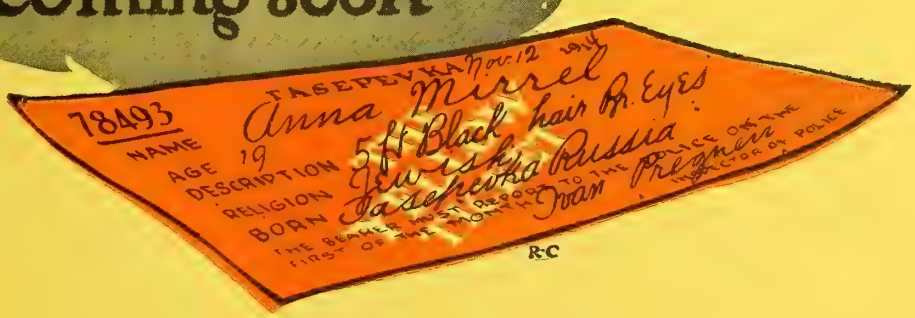
FANNIE WARD

in the box-office attraction
of the season ~ A.H. Woods'
sensational dramatic success

THE YELLOW TICKET

Adapted from the play by Michael Morton. Produced by Astra. Directed by Wm. Parke. A great big play, produced in a great big way ~ sure to be a great big success.

Coming Soon



PATHÉ

THE YELLOW TICKET

was a smashing, sensational success on the stage. As a motion picture it will MORE than duplicate that success.

Five parts of vital, absorbing drama, fearless in conception, ruthless in realism, certain to appeal to everyone.

COMING SOON

TOTO

plays

The Rialto (New York)
The Entire Loew Circuit
The Keith Circuit in
Greater New York
and the
Fox Circuit

Why say more?

One Comedy
Every Other Week

Produced by Rolin

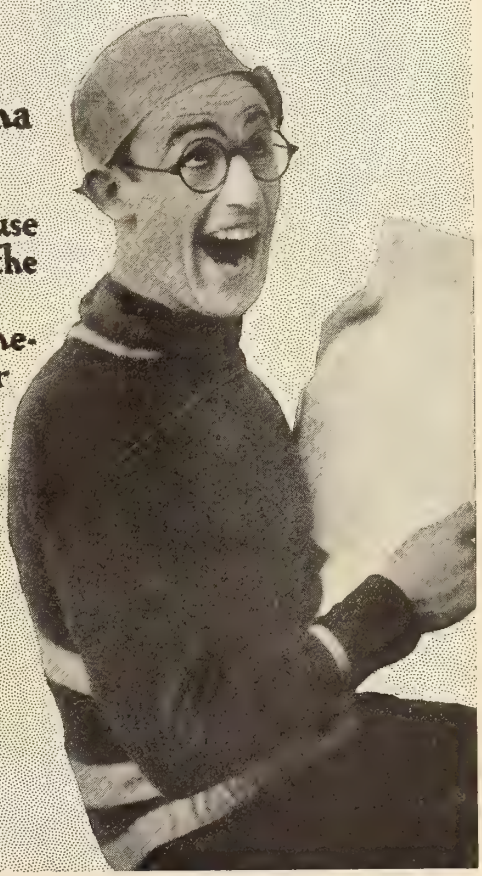
HAROLD LLOYD

is shown in
18
theatres in Omaha

Mr. Shirley of the Muse and Mr. Monahan of the Apollo both say that "Beat It" is the best one-reel comedy they ever ran.

Positively The Best Single Reel Comedies Made. See them and be convinced.
One a Week

Produced by Rolin



First Run at
THE STRAND
Prices 60¢ to 20¢

NEW YORK'S LEADING
B. F. KEITH'S
BOOKED "A DOG'S LIFE"
FOLLOWING THE STRAND'S
WEEK BECAUSE THESE
IN AMERICA CONSIDERED
MASTERPIECE
THESE TWO THEATRES ARE
FROM EACH OTHER

SIGNS OF
SMASHED ALL
RECORDS AT
THE STAND

Charles Chaplin
SMASHED
ALL STRAND RECORDS!
SOME TRICK . . EH?
16141 PEOPLE
SAW ME HERE SUNDAY
IN THE FIRST OF MY MILLION DOLLAR COMEDY SERIES
"A DOG'S LIFE"
5000 WERE UNABLE TO
GET IN TO SEE ME
DON'T KICK IF YOU HAVE TO WAIT
A BIT
My advice to you COME EARLY

Double
Booking on
"A DOGS
The Great Artist
Double Days Mean

This Sign Photographed in
THE STRAND LOBBY
on Saturday April 20

A "FIRST NATIONAL" ATTRACTION

VAUDEVILLE THEATRE

PALACE

THE ENTIRE WEEK
RECORD BREAKING
SHREWDEST SHOWMEN
IT A VERITABLE

OF HUMOR

JUST ACROSS THE STREET
ON BROADWAY

Second Run at KEITH'S PALACE

Prices $2.00 to 25¢

THE TIMES

SECOND RUN
AT
THE PALACE

Your Days

Charlie Chaplin

LIFE"

At His Funniest.

Double Profits

FOREIGN RIGHTS CONTROLLED
BY WM VOGEL PRODUCTIONS INC.
LONGACRE BUILDING
NEW YORK

This Sign Photographed in
THE PALACE THEATRE
on Monday April 22

SELECTED FOR THEIR

U. S. EXHIBITORS' EXTRA

Full of The Kind of Thrills That Audiences Like

GRACE D'ARMOND

IN

Staged by Captain Harry Lambert. With Winifred Harris, Jack Sherrill, Frank O'Connor, Edwin Forsberg and a large supporting company

THE TRADE REVIEW said:

"It is full of the kind of thrills that audiences like. The action never lags and the entire production has been produced in excellent style.

"'THE CRUCIBLE OF LIFE' provides exhibitors with a real, red fire attraction that stacks up as a certain hit wherever shown."

BOOK THRU

FOURSQUARE

NEW YORK .....729 Seventh Ave.
BUFFALO .....47 W. Swan St.
DETROIT .....304 Jos. Mack Bldg.
CHICAGO .....207 S. Wabash Ave.
DENVER .....1735 Welton St.
SEATTLE .....2014 Third Ave.
PITTSBURGH .....127 Fourth Ave.
LOS ANGELES .....514 W. 8th St.
PHILADELPHIA .....1325 Vine St.
CINCINNATI .....301 Strand Theatre Bldg.
ST. LOUIS .....301 Empress Theatre Bldg.
CLEVELAND .....310 Sloan Bldg.
KANSAS CITY .....1120 Walnut St.
SAN FRANCISCO .....191 Golden Gate Ave.
MINNEAPOLIS .....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA .....114 Walton St.
DALLAS .....1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND.20 Winchester St., Boston, Mass.

FRANK GERSTEN, INC.

NEW JERSEY....220 W. 42d St., New York City

SUPER-FEATURE FILM CO.

CANADA .....59 Victoria St., Toronto

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY
ROBERTSON-COLE COMPANY, Times Building, New York

BOX OFFICE VALUE

BOOKING CORPORATION
ATTRACTIONS

A Big Special Picture, Elaborately Staged as the New Bacon-Backer Studio's Initial Offering

THE MAGNIFICENT BACON-BACKER PRODUCTION OF

HARRY S. SHELDON'S POWERFUL MODERN DRAMA OF NEW YORK LIFE

Staged by PERRY VEKROFF

MEN

Presenting Charlotte Walker, Anna Lehr, Robert Cain, Huntley Gorden, William H. Tooker, Bradley Barker, Fred Radcliffe and Willet Kershaw

(Book thru Foursquare Exchanges)

Julius Steger's
Charlotte Walker in "Just a Woman"
Eugene Walter's Greatest Drama since "Paid In Full"

Thos. H. Ince's
Bessie Barriscale in "Those Who Pay"

Sidney Olcott's
WALKER WHITESIDE VALENTINE GRANT in 'The Belgian"

Thos. H. Ince's
"The Zeppelin's Last Raid"

U. S. Exhibitors' Booking Corporation

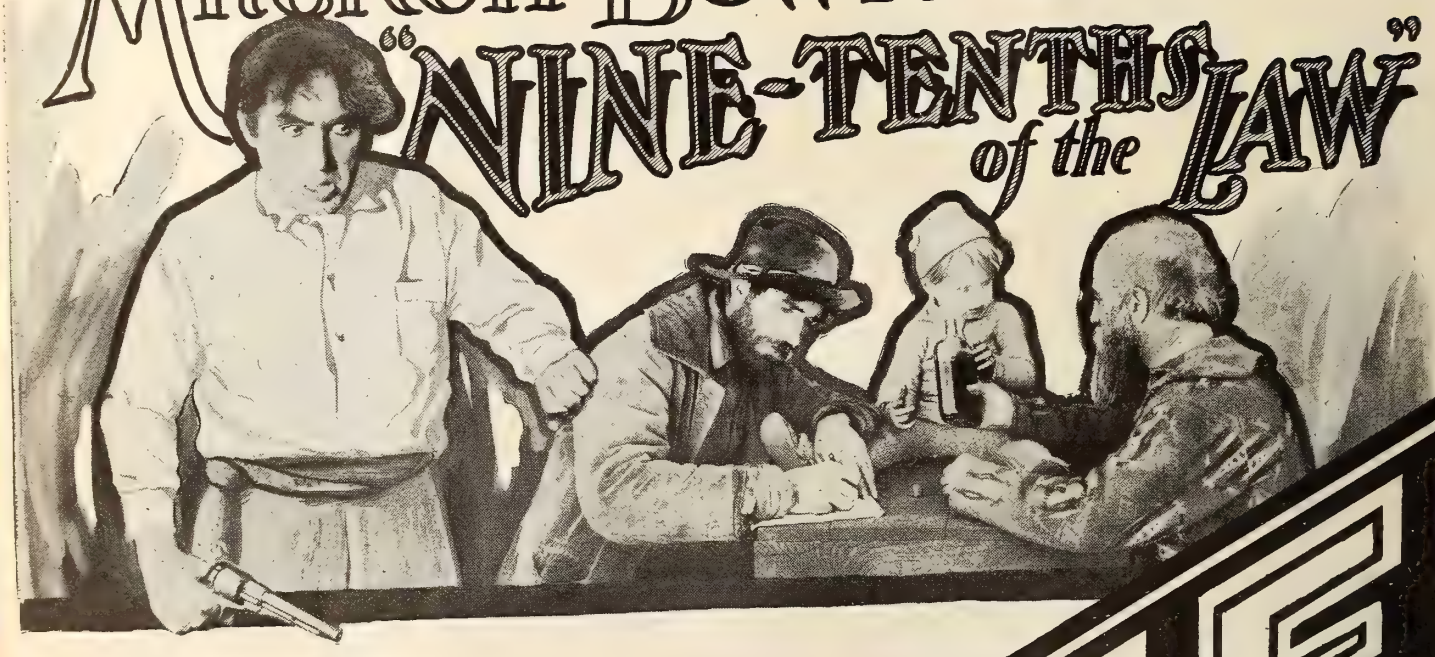
FRANK G. HALL, President

Top o' the Times Bldg. *New York City*

TO BE SOLD

SIX REELS OF

Mitchell Lewis in "NINE-TENTHS of the LAW"



The star of "The Barrier" and "The Bar Sinister" in a powerful drama of the Northwoods.

STATE

The Moving Picture World says:

"This is a feature that will make its way wherever shown. It is so big and simple in its conception and so direct in its development that it will have almost universal appeal."

The Telegraph says:

"It is the type of photoplay that appeals to every fan and should prove a good box office attraction."

GEORGE A. ENRIGHT

Atlantic Distributing Corporation

Times Building, New York

IMMEDIATELY

SEVEN REELS OF

RIGHTS

The beautiful Broadway favorite in a gorgeously mounted drama of life on the Great White Way.

Vera Michelena in

THE DEVIL'S PLAYGROUND

WITH AN ALL-STAR CAST INCLUDING
HARRY SPINGLER, WILLIAM H. TOOKER, GEORGE S. TRIMBLE
ROBERT CUMMINGS AND LILLIAN COOK

THE DEVIL'S PLAYGROUND is by far the most pretentious photodrama of life in the gay metropolis ever produced. Full of gripping situations and quick action, its many spectacular scenes are laid in the big cabarets and tea dansants, completely ignoring the underworld.

$5.00 a Seat

Do you know that people are actually paying as high as $5.00 a seat, night in and night out, at the 44th Street Theatre, New York City, to see

D. W. Griffith's SUPREME

Not one night, not for one seat, but time and again patrons who were unable to secure tickets to see Mr. Griffith's masterpiece, have voluntarily paid as high as $5.00, the excessive price demanded for choice seats by ticket speculators and ticket brokers who realized in advance the wonderful success of **"Hearts of the World."**

Never in the history of motion pic absolute and complete sensation as achievement, turning thousands of

All records in the history of the Motion Picture business have been shattered to smithereens by the sensational success of Mr. Griffith's great triumph. Greater success than even "The Birth of a Nation."

Box Office Statements Sworn to Before

READ THIS GLOWING PRAISE FROM NEW YORK CRITICS:

N. Y. World (Charles Darnton)

"Hearts of the World" is more than a picture play. It is a world drama—it goes straight to the hearts. It is this human quality that makes "Hearts of the World" as big as mankind.

N. Y. Tribune (Harriett Underhill)

New Griffith picture scores great success. Every character in the play is real. There was not a jarring note in the whole performance.

N. Y. Sun (Laurence Reamer)

"Hearts of the World" setting of a love story. Dramatizes war as memorably as Emile Zola's story, "The Attack on the Mill."

N. Y. Times

War vividly seen in Griffith film. A story that quickly stirs the emotions.

N. Y. American (Victor Watson)

"Hearts of the World" another Griffith triumph. A story more vital than "The Birth of a Nation." Last night's audience was spell-bound. It is a monster success.

N. Y. Globe (Louis Sherwin)

Griffith's latest a great picture. There is more thrill, more action, more fine photography, more beautiful scenes, more magnificent acting and more reality than you will get in a dozen so-called feature pictures.

N. Y. Telegram (R. G. Welch)

"Hearts of the World" is more than a masterpiece. It is an inspiration. Scenes of outdoor life that have the atmosphere of great painted canvases. Realistic to the last degree.

Propositions for certain State Rights of D. W. Griffith's supreme triumph, "Hearts of the World," will now be received and considered. Address all communications to Wm. Elliott, F. Ray Comstock and Morris Gest, Mgrs., Century Theatre, New York City.

D. W. GRIFFITH'S

"Hearts of the World"

TRIUMPH

$6,893.75
MORE
than the famous receipts of "The Birth of a Nation" during its six weeks' run in Los Angeles. That is the record of D. W. Griffith's "Hearts of the World."

"Caruso Night" at the Famous Metropolitan Opera House never drew bigger crowds than those clamoring night after night to see *"Hearts of the World"*

tures has anything created such an Mr. Griffith's latest and greatest people away at every performance

These records, which cannot be tampered with, show the gigantic and amazing receipts of "Hearts of the World" during the past four weeks at the 44th St. Theatre, New York; during the past six weeks at the Auditorium in Los Angeles, and last week in Boston.

United States Government Officials

SENSATIONAL SUCCESS DUPLICATED IN BOSTON:

Charles S. Howard, in the Boston Globe
"'Hearts of the World' amazing in art and realism. Quite beyond compare with any previous achievement of even the wizard who created 'The Birth of a Nation' and 'Intolerance.' More artistic photography, more action and thrill and more realism than has ever before been revealed."

Edward Harold Crosby, in the Boston Post
"When D. W. Griffith attempts anything he goes in for the stupendous. His 'Birth of a Nation' startled filmland with its magnitude and marvelous attention to detail. His 'Intolerance' brought into an evening's entertainment all the principal events in the world's history. And now comes 'Hearts of the World,' that in point of execution and vivid realism eclipses all his other efforts."

Forrest Izard, in the Boston Transcript
"'Hearts of the World' is the producer's vivid quality that reveals anew his remarkable power of vigorous, large-scale action. Mr. Griffith is of bold and sweeping imagination and in the execution of his designs he masterfully stops at nothing. The only acted scenes of the great war that carry adequately an impression of its awful vastness."

Katharine Wright, in the Boston Herald
"Griffith's film is a masterpiece. The grim vividness of battle is only one element in the picture. The story itself holds the attention of the audience. Every phase of the story has been elaborated and treated with the utmost significance. The acting throughout is of the best."

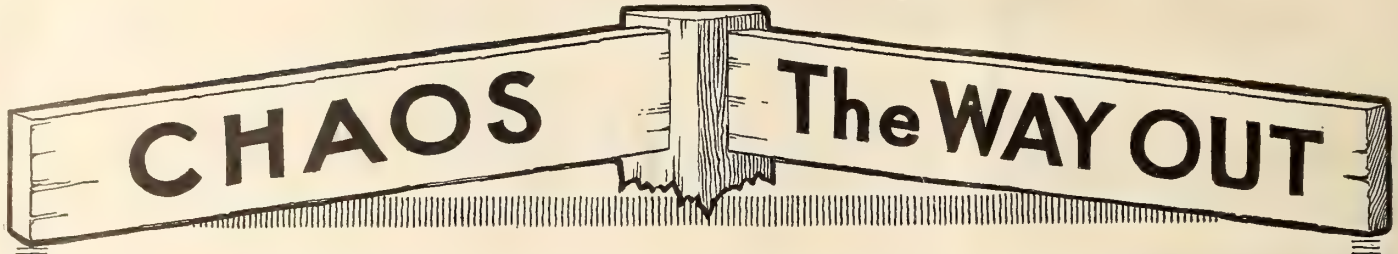
E. F. Harkins, in the Boston Advertiser
"Griffith scores triumph. 'Hearts of the World' holds audience at Majestic Theatre enthralled. Art and realism, perfection of detail. Audience cheered and applauded. At the end there was a furore of applause for the United States troops—the Rainbow Division—marching to the front. It was a remarkable night."

Fred J. McIsaac, in the Boston American
"Like former Griffith productions, this was mounted on a grand scale. A large orchestra performed a brilliant score. The march of the French army, war-worn and grim, to the tune of The Marseilles, drove the great audience frantic with enthusiasm. Contains a pulsating and never-to-be-forgotten love story and personal adventures of the most wonderful and thrilling character."

Townsend Walsh, in the Boston Traveler
"The Majestic Theatre was crowded to its utmost capacity. To say that the large audience was thrilled and inspired by this latest creation of David Wark Griffith is to feebly convey the impression made by a finely conceived and exceptionally wrought product of this genius of the film."

Propositions for certain State Rights of D. W. Griffith's supreme triumph, "Hearts of the World," will now be received and considered. Address all communications to Wm. Elliott, F. Ray Comstock and Morris Gest, Mgrs., Century Theatre, New York City.

"HEARTS OF THE WORLD"



LIKE the boom towns of the mining country, the motion picture industry is now paying the price of its "get-rich-quick" development.

The reaction has come. Chaos is rampant.

In the midst of this discord, a carefully built business plan has been launched, which offers definite relief to a depressed and harrassed industry. It is the ***Hodkinson Co-partnership Plan***— a plan which provides in place of—

Producer dominance born of greed, and fostered by selfishness— — — — →	Absolute independence of either producer or exhibitor control, and freedom to deal fairly with both.
Unprincipled business methods, inefficient management, and half-baked organizations of mushroom growth— — — →	Sound commercial principles and methods of proven success, administered by a recognized leader in the motion picture industry.
Lack of consistent quality in picture production — — — — — — — →	A continuous supply of consistently good product, because all the producer revenue goes into the making of pictures.
Diversion of Exhibitor's rightful profits →	A co-partnership plan which provides for the return to the Exhibitor of approximately 70% of the distributing profits.
Misuse of Exhibitor's deposits for the financing of production, and maintainance of extravagant exchange systems →	No deposits required from Exhibitor Co-partners.
Inflated capitalization of producing companies, resulting in unfair burden on the exhibitor— — — — — — — →	Conservative capitalization and no watered stock.
Exhibitor forced to endure strangling contracts and exorbitant rentals. Producer confronted with an indefinite and varying market— — — — — — →	Fair prices and equitable agreements for the Exhibitor. A definite and stable market for quality product.
Mutual distrust between Exhibitor and Producer, causing friction and resulting in lack of progress— — — — — →	An absolutely impartial position between these two factors, making for harmony, progress, and profit.

As one concerned with safeguarding your investment, you cannot afford to ignore the Hodkinson Plan. Let us tell you—in a detailed, confidential letter—just what protection and profit it guarantees you.

W. W. HODKINSON CORPORATION, 527 Fifth Avenue, NEW YORK

"Hodkinson Service at all General Film Exchanges"

W. W. HODKINSON Has Found The Way

50 cities

are following the lead of successful exhibitors in booking for week runs the greatest opportunity now before the picture theatres of America.

WILLIAM L. SHERRILL'S

MY OWN UNITED STATES

with Mr. Arnold Daly

Opens the new Brevoort in Brooklyn with a run
Opens the Park Theatre Indianapolis with a run
Opens the Playhouse in Chicago with a run
Week runs Alhambra, Toledo-Casino, Washington
and the bookings are rolling in.

It will make your theatre the Big attraction centre in your neighborhood

SCREEN CLASSICS INC.

Metro Pictures Corporation, Distributors.

Now ready for booking-
Biggest advertised personalities in America-

Every Household talks of them, every Magazine writes of them

The DOLLY SISTERS in The MILLION DOLLAR DOLLIES

A drama of romance, beauty and power-
Will pack your house to the very door

Directed by Leonce Perret
Made by Emerald

A SCREEN CLASSICS INC. production

Metro Pictures Corporation - Distributors-

Metro Pictures Corporation presents

VIOLA DANA

A new and wonderful success production
written and directed by John H. Collins

RIDERS of the NIGHT

5 Acts of Dana delightfulness and strength

Released by METRO APRIL 29th

OUR MONDAY AND TUESDAY BUSINESS INCREASED OVER 40% WITH "THE EAGLE'S EYE"

THE HILL THEATRE
HILL THEATRE, Inc
Owners
A JOHNNY MACK
Pres. & Manager
JACKIE CLARK
Asst Manager

A REEL THEATRE
WITH 1800 SEATS AT
THE JUNCTION OF
SPRINGFIELD AND
SO. ORANGE AVES.
NEWARK, N.J.

Newark, N.J. April Second, 1918.

I was a little skeptical at first, owing to the fact that I will not play serials, in fact I have refused first run on the best that have been released, it took me but a short time to realize that the "Eagles Eye" was out of the serial class, in as much as each part is almost a complete story, so I accordingly booked it. At this writing I am playing episode four, and in four weeks time, our Monday's and Tuesday's business has increased over 40% and they are still coming. The plot is timely, and it appeals to every loyal American. It cannot help but bring business to every live wire exhibitor with the strenous advertising campaign behind it. My only regret is that there are but Twenty Episodes, wishing you success in your efforts to make this the biggest of the year.

I beg to remain,

Very truly yours

J. Johnny Mack

President and Manager
The Hill Theatre, Inc.

THE HILL THEATRE SEATS 1800. MR. MACK'S SLOWEST DAYS NET AT LEAST ONE FULL HOUSE. 40% INCREASE MEANS THAT IN 2 DAYS 1500 NEW PATRONS CAME TO SEE

"THE EAGLE'S EYE"
AMERICA'S SERIAL SUPREME
BY
WILLIAM J. FLYNN
(RECENTLY RETIRED)
CHIEF of the U.S. SECRET SERVICE
PRODUCED BY
THE WHARTONS
WITH THE FAVORITE SCREEN STARS
KING BAGGOT AND MARGUERITE SNOW

BOOK
THROUGH YOUR NEAREST
FOUR SQUARE EXCHANGE

Foreign Rights Controlled by
ARROW FILM CORP. N.Y.C.

For Further Information Address
THE WHARTONS Publicity & Supply Dept.
1476 Broadway New York

FLORIDA FILM CORPORATION
KLUTHO STUDIOS JACKSONVILLE, FLA.

Mr. State-Right Buyer
Here it is !!

A Josh Binney COMEDY

Something New in Mirthful Photoplays

A Real Story
Filled with

THEME AND PLOT | 2 REELS | SNAP AND GINGER

INTERPRETED BY

Funny Fatty Filbert

AND HIS

Laugh-Making Associates
Hosts of Pretty Girls

Positively New and Original Releases

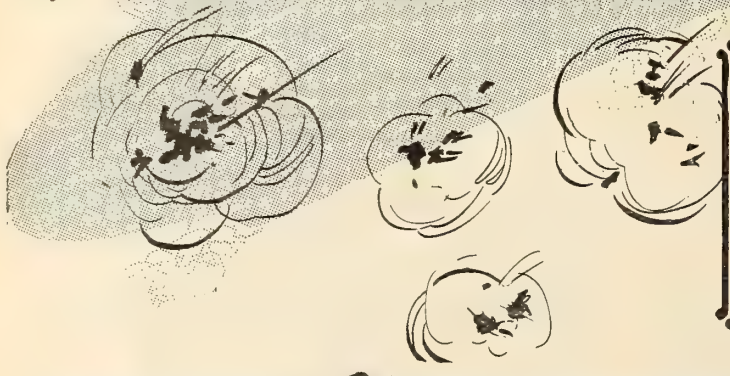
THREE FINISHED
AND
ONE EACH MONTH
TO FOLLOW

All personally directed by JOSH BINNEY

ERNEST SHIPMAN 17 W. 44 ST. N.Y. REPRESENTATIVE

"The LAST RAID of ZEPPELIN L-21"

TWO REELS OF STARTLING REVELATIONS-VISUALIZING and DEPICTING for the FIRST TIME ON ANY SCREEN The DREADED MENACE of the HUN AIR-RAIDERS, THE ZEPPELIN



Secretary of War Baker Says:—

"It vividly visualized my first experience of the actualities of war and a revelation of the methods inaugurated by an enemy who wages the same war against women and children as against soldiers. Aerial raids on towns are counterpart of the pitiless submarine war and the attacks against American rights. The very reason why America entered the war. We are sending our soldiers to Europe to fight until the world is delivered from these horrors."

ZEPPELINS IN NEW RAID ON ENGLAND
Three Dirigibles Drop Explosives on Hull—Shock Kills Woman.
MONDAY, APRIL 8, 1918.
BOMBS MAY FALL ON N. Y. CATHEDRAL, SAYS MGR. LAVELLE
Warns His Hearers at Memorial Mass For Paris Church Victims.
MARCH 26-1918 N. Y. JOURNAL
CITY PREPARES FOR AIR RAIDS
Plans Formulated for Training Nurses for Relief Work in the Event of German Attack

Divert this National Publicity to your THEATRE

NOT A THOMAS H. INCE PRODUCTION BUT THE ACTUAL PICTURIZATION OF THE L-21 RAIDING LONDON AND ITS DESTRUCTION

COMMUNICATE NOW WITH THE

INTERSTATE FILM COMPANY

KNICKERBOCKER THEATRE BUILDING
1402 BROADWAY — NEW YORK CITY

Lovely

MARY
MILES
MINTER

in

"Social Briars"

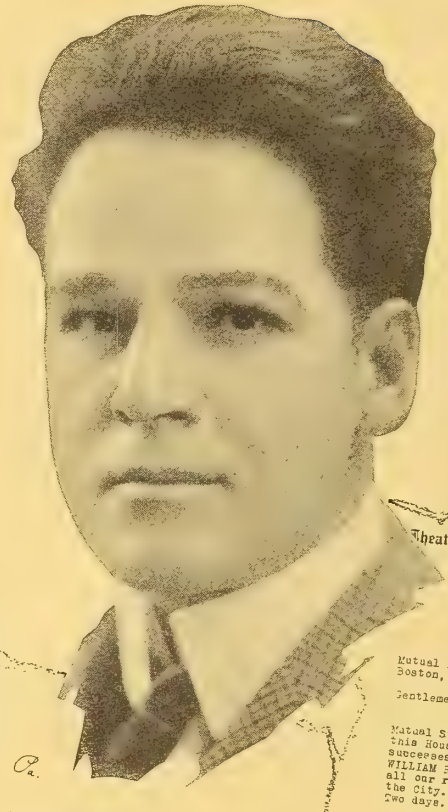
—Beauty and innocence put one over

Produced by
AMERICAN FILM COMPANY, INC.

Available May 6 at
MUTUAL FILM EXCHANGES

PROFITS IN RUSSELL—

Keen exhibitors everywhere are playing William Russell productions to consistent and certain profits.



"Hearts or Diamonds?"

Mutual Film Corp.
1219 Vine St.
Philadelphia Pa.

Gentlemen:
We played William Russell for the first time in December to fill a disappointment. It a big widely advertised feature, that failed to arrive and I am found our patrons were bitter. Satisfied. We have since played "The Masked Heart" and "The Diamond Up" and our business has increased each time.

Yours very truly,
Palace Theatre
Ardmore, Pa.
Sam E. Bleyer

Theatre...

Portland Me February 28, 1918

Mutual Film Corporation,
Boston, Mass.

Gentlemen:-

Our Theatre has been running Mutual Stars very successfully ever since this House was built. But of all the successes, our last week's showing of WILLIAM RUSSELL in CHAS JUDGMENT, beats all our records. It was the talk of the City. I intend repeating same for two days.

Yours very truly,
ELM THEATRE
Harry Rosenthal
Manager

Town of Iron River, Bayfield
OFFICE OF CHAIRMAN
IRON RIVER, WIS

Mutual Film Corporation
220 South State street.
Chicago, Illinois

Gentlemen:

We played the Mutual picture "My Fighting Gentleman", featuring Wm. Russell, last Sunday night, and on Friday "The Birth of a Nation."---both productions tell a story of the South during reconstruction days, and many of my patrons, and myself, liked the MUTUAL feature the best.

Yours truly

Ger. Joslyn theatre.

Alive with vitality--Action galore--Five thousand feet of entertainment--Story by William Hamilton Osborne--Directed by Henry King.

Produced by
WILLIAM RUSSELL PRODUCTIONS, INC.

Available April 29 at
MUTUAL FILM CORPORATION EXCHANGES

The Right to Use the Name of Frohman

Mr. Daniel Frohman, in a letter sent to the Press and Trade Journals, has stated that neither he nor Charles Frohman was ever connected with **The Frohman Amusement Corporation** and that the name of **Frohman** was and is still being used without authority. We desire the trade and public should know—as we believe they do—that these gentlemen never were connected with this Corporation, and therefore are not entitled to credit for any of its success.

The statement, however, that the name was and is being used without authority has no foundation of fact, and Mr. Daniel Frohman must know it, as evidenced by the following excerpt from a contract made by and between Gustave Frohman, the oldest brother of Charles and Daniel (and who, I am informed, is responsible for their being in the theatrical business), and William L. Sherrill, viz.:

"This agreement made this tenth day of June, 1914, by and between Gustave Frohman, party of the first part, and William L. Sherrill, party of the second part,

"Witnesseth:—Party of the second part agrees that he will organize a corporation under the laws of Delaware which shall be named The Frohman Amusement Corporation.

"The party of the first part hereby authorizes the use of the name of Frohman in the corporate title of The Frohman Amusement Corporation, and agrees to act as president of said corporation for a period of at least ten years. IF HE IS SO ELECTED BY THE DIRECTORS.

"The party of the first part agrees that he will not actively be identified with any other company producing motion picture films during a period of ten years from the date thereof.

"Signed in duplicate on this 10th day of June, 1914, City of New York.

"(SIGNED) GUSTAVE FROHMAN, Party of the First Part.
WILLIAM L. SHERRILL, Party of the Second Part.

On January 13th, 1916, we purchased the stock holdings of Gustave Frohman. The success we had attained in building up the name of The Frohman Amusement Corporation with the trade justified our directors in not changing the corporate title.

"Nothing Succeeds Like Success"

VIZ.

Our Last Great DeLuxe Production

"MY OWN UNITED STATES"

The Frohman Amusement Corporation

William L. Sherrill, President, Times Building

TRADE ANNOUNCEMENT

To the Exhibitors
of the
United States and Canada

AT the Hotel Astor, April 8-9-10, representative exhibitors and producers met, discussed and considered the question of co-operative booking and distribution of pictures.

The undersigned were constituted a permanent committee of exhibitors to perfect a national organization of exhibitor booking associations, with these fundamental principles in mind:

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

In accordance with these principles, and in co-operation with substantial business interests, not heretofore associated with the film industry, the committee has perfected arrangements for an affiliation of exhibitors co-operative booking associations, for operation on a national scale, to be known as the AFFILIATED DISTRIBUTORS' CORPORATION.

The committee invites the co-operation of booking associations, now formed, in the furtherance of its efforts, and solicits the opportunity to work with exhibitors in territories not yet organized into booking associations. Exhibitor organizers are available without expense.

An announcement of the associations which have aligned themselves with this movement, together with further dtails of its operating plans, will be made next week. These plans will be found to be strictly constructive—not destructive.

Interested exhibitors would do well to preserve this, and subsequent announcements, as the advertising expenditure, like all other operating charges, will be limited, in keeping with the determination to conserve the profits of the organization FOR THE EXHIBITOR.

CHARLES C. PETTIJOHN
General Counsel for Committee

SYDNEY COHEN, Pres., M. P. E. L. of N. Y. State, Chairman
BYRON PARK, Salt Lake City, Secretary
JOSEPH HOPP, Nat'l Vice-Pres., M. P. E. L. of America
LOUIS FRANK, Director, A. E. A. for Illinois
FRANK REMBUSCH, Nat'l Sec'y and Treas., A. E. A.
JOHN MANHEIMER, Pres., Manhattan Local, M. P. E. L.
KING PERRY, Sec'y, A. E. A. for Michigan

AFFILIATED DISTRIBUTORS CORP.
527 Fifth Avenue, New York City

GENERAL FILM COMPANY

Daddy! Take Me to See
CHARLIE CHAPLIN

And Daddy will do it, too, because he wants to see him just as much as the kiddies. Grasp this opportunity to fill your house and please your patrons by booking the Essanay-Chaplin comedies.

"A NIGHT OUT"
"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"A WOMAN"
"BY THE SEA"
"THE CHAMPION"
"A JITNEY ELOPEMENT"
"WORK"

PUT A LAUGH IN YOUR PROGRAM BY BOOKING SNAKEVILLE COMEDIES

Fifteen Minutes of Hilarious Entertainment

"THE SNAKEVILLE FIRE BRIGADE"
"THE SNAKEVILLE SLEUTH"
"SLIPPERY SLIM AND THE FORTUNE TELLER"
"WHEN MACBETH CAME TO SNAKEVILLE"
"SLIPPERY SLIM AND THE GREEN EYED MONSTER"
"SLIPPERY SLIM AND HIS TOMBSTONE"
"SLIPPERY SLIM AND THE IMPERSONATOR"
"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed by General Film Company, New York
Thirty Exchanges

TO CONTENTS

Advertising for Exhibitors..... 845
Advertising Aids for Busy Managers..... 898
Alameda, New Theater Opens in..... 890
At Leading Picture Theaters..... 838
"At the Mercy of Men" (Select)..... 894

Ballyhoo, The Expenseless..... 828
"Berlin via America" (Fordart)..... 896
Betwixt and Between..... 830
"Biggest Show on Earth" (Paramount)..... 896
Binney, Josh, Makes a Find..... 837
"Blindfolded" (Paralta Play)..... 894
"Bride's Awakening" (Universal)..... 895

"Careless America"..... 836
Censorship Begins at Home..... 830
Chaplin Sees Life in Atlanta..... 839
Chaplin, to Advertise with Cartoons..... 864
Chicago News Letter..... 863
Clayton, Ethel, Signs Paramount Contract. 867
Clemmer Advertising Brings 'em In..... 840
Cleveland Exchanges Move..... 884
Comedy Sense, The..... 829
Compson, Betty, in Pathe Serial..... 839
Critical Reviews and Comments..... 893

Dallas Theaters Pick Good Shows and Win. 888
"Denny from Ireland" (Ernest Shipman). 896
Des Moines Rialto Opens to Public..... 840
Detroit Trade News..... 887

Edison Studio and Film Plant Sold..... 837
Essanay Busy on "Young America"..... 863
Exhibitors as Critics..... 828

"Fabulous Fortune Fumblers" (Binney Comedy)..... 896
Facts and Comments..... 827
Farnsworth Returns to California..... 836
Film Division Perfects Organization..... 835
Film Trade a Great Help to Loan..... 831
Foran, How He Builds Business..... 839
Foreign Trade News..... 841
Fox Defends Costume of Cleopatra..... 832
Franklin Brings Good Reports on Provinces. 862
"Fred's Fictitious Foundling" (Binney Comedy)..... 896
Funkhouser, Put Up to President..... 862

Griffith Film to be State Righted..... 835

Hadley Picks Subject for Cinema-Symphony..... 835
Hart, Bill, Makes Stirring Wind Up..... 832
"Hearts or Diamonds?" (America)..... 893
"Her One Mistake" (Fox)..... 895
"Honor's Cross" (Goldwyn)..... 893
"How Could You, Caroline?" (Pathe)..... 894

Jewel to Retitle Adaptations..... 836

Kansas City Waits for Three New Theaters. 889
Kansas League Meets at McPherson..... 833
Keystone Owner of "Dough and Dynamite" 861

Laemmele to Push Short Subjects..... 838
Lasky Goes to West Coast Studios..... 837
Lawyer Protests Against Absurdities..... 840
"Lonely Woman, The" (Triangle)..... 894

Manufacturers' Advance Notes..... 868
"Make Your Own Movies"..... 838
"Masks and Faces" (World)..... 895
"M'Liss" (Paramount)..... 894
Montreal Police Spoil Approved Posters..... 885
Motion Picture Educator..... 843
Motion Picture Exhibitor, The..... 833
Motion Picture Photography..... 852
Montreal Exhibitors Prepare for Action.. 834
Music for the Picture..... 853

New England, Trade Doings in..... 883
News of Los Angeles and Vicinity..... 865

Oklahoma, Notes on Trade Conditions in.. 886
Oregon, Small Towns in Losing Business.. 891

"Passing of Third Floor Back" (First National)..... 895
"Paying His Debt" (Triangle)..... 895
Pearce, Josiah, Dies in Cleveland..... 835
Philadelphia Filmdom Notes..... 892
Photoplaywright, The..... 848
Projection Department..... 849

"Reason Why, The" (Select)..... 893
Rambles 'Round Filmtown..... 855
Richardson Off on Another Trip..... 858

San Franciscans Give Dinner to Allen..... 861
"Seal of Silence, The" (Vitagraph)..... 894
Sherry Resigns Paramount Position..... 867
State Rights Department..... 879

"Treasure of the Sea" (Metro)..... 896
"Two-Soul Woman, The" (Universal)..... 894

Wagner, Bob, Between Coons..... 842

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co..... 917

CHAIR & SEATING MFRS.
Steel Furniture Co..... 902

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co..... 916
Exhibitors' Supply Co..... 901
Northwestern Electric Co..... 917
Porter, B. F..... 916
Swaab, Lewis M..... 906
Typhoon Fan Co..... 903
United Theater Equip. Corp..... 919
Universal Motor Co..... 916
W. G. Preddy..... 902

FILM EXCHANGES.
Film Exchange, The..... 906

LENS MFRS.
Gundlach Manhattan Opt. Co..... 915

LOBBY DISPLAYS.
Kraus Mfg. Co..... 901
Newman Mfg. Co..... 901

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories..... 902
Duhem M. P. Co..... 917
Erbograph Co..... 913
Evans Film Mfg. Co..... 916
Gunby Bros..... 903
Rothacker Film Mfg. Co..... 901
Velasco & Puig..... 906

MFRS. OF MOVING PICTURES.
Affiliated Distributors Corp..... 824
Bluebird Photoplays, Inc..... 774
D. W. Griffith..... 814-15
Essanay Film Mfg. Co..... 775, 825
First National Exhibitors' Circuit..... 808-09
Florida Film Corp..... 821
Fox Film Corp..... 800-05
Frohman Amusement Corp..... 283
Gaumont Co..... 776
Goldwyn Pictures Corp..... 792-95
Haworth Pictures Corp..... 906
Interstate Film Co..... 822
Jewell Productions, Inc..... 777-80, 782-83
M. H. Hoffman..... 790
Metro Pictures Corp..... 817-19
Mutual Film Corp..... Colored Insert
Paralta Plays, Inc..... Colored Insert
Paramount Pictures Corp..... 788-9
Pathe Exchange, Inc..... Colored Insert, 806-07
Select Pictures Corp..... 796-7
Triangle Distributing Corp..... 816
Universal Film Mfg. Co..... 781, 784-87
U. S. Exhibitors' Booking Corp..... 810-13
World Film Corp..... 798-9
Wharton Releasing Corp..... 820
W. W. Hodkinson Corp..... 791

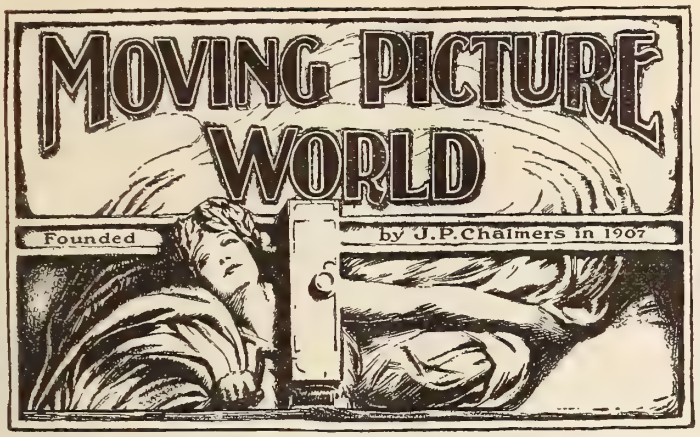
MISCELLANEOUS.
American Red Cross..... 918
Anti-Censorship Slides..... 916
Automatic T. S. & C. R. Co..... 903
Bioscope, The..... 904
Boys Club Federation..... 902
Canadian M. P. Digest..... 915
Classified Advertisements..... 907
Cine-Mundial..... 913
Cinema, The..... 916
Eastman Kodak Co..... 917
Greater N. Y. Slide Co..... 916
Kalem Co..... 904
La Cinematografia Italiana..... 917
Moore, Wm. N..... 917
M. P. Directory Co..... 904
M. P. World Circulation Coupon..... 913
M. P. World..... 911
National Ticket Co..... 906
Our-Boys-in-France Tobacco Fund..... 903
Richardson's M. P. Handbook..... 915
Robinson, T. L., & Co..... 903
Screencraft..... 917
Simplex Photo Products..... 909

MOVING PICTURE CAMERAS.
Bass Camera Co..... 904
Burke & James, Inc..... 904

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co..... 903
Marquette Piano Co..... 906
Seeburg Piano Co..... 916
Sinn, Clarence E..... 906

PROJECTION MCH. MFRS.
De Vry Corp., The..... 904
Enterprise Opt. Mfg. Co..... 902
Power, Nicholas, Co..... 920
Precision Mch. Co..... 905

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 917



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 11, 1918

Facts and Comments

STATE conventions of exhibitor organizations are now in order. Some have already been held and more are scheduled. To begin with there should be a good attendance at these meetings; everybody should turn out and take an interest in the several trade subjects that are certain to be discussed. Just now exhibitors will hear a lot about co-operative booking schemes and at no place will those propositions be so thoroughly discussed as at the trade conventions. As these plans interest exhibitors most they should be present at the trade meetings to learn what is going on. It is the ignorance of numerous exhibitors on trade subjects that enables those who are trying to use the league for personal profit to exploit the organization to further their own money making plans. We mention this because at least one such emissary is already making the rounds of the conventions for that express purpose.

*

Then there is the annual convention at Boston to be considered, which event calls for the election of delegates who will vote at the election of officers of the National League for the ensuing year. It is exceedingly necessary that delegates to that convention be instructed to cast their votes for such men as will give their time to the affairs of the League and not to those who purpose to use the League to further their own interests. For the past two years the League has been particularly unfortunte in its choice of president. During that time there has been accomplished almost nothing of benefit to the organization and nothing has succeeded so well as dissension and opposition.

*

This state of affairs must be remedied before the National League will serve its members and the trade generally. The proper functions of trade organizations are well defined and the resources of such organizations should not be employed in the building up of comparatively private enterprises. The present administration of the League has promoted and is continuing to promote such enterprises, holding out promises of liberal returns on investments. So far none of the promises has been made good. This would indicate that the promoters were not only wrong in their policies, but that they were not good business men. What the League needs is a radical change of policy. The practice of trying to make money by dickering with side issues should be discontinued forthwith and the efforts of the organization concentrated upon its legitimate purpose.

*

We believe that there is a strong tendency to correct these mistakes; in fact, they will have to be corrected before a unification of the trade can be effected. New men are coming into the League and new methods are displacing the discredited ones, but little less than a clean sweep will suffice to place the organization upon its proper foundation. Boston will be the place to do the job.

* * *

OUR advertising columns this week announce the plans of the Affiliated Distributors Corporation, an organization of exhibitors which proposes to institute co-operative booking. The announcement is signed by Sydney Cohen, Byron Park, Joseph Hopp, Louis Frank, Frank Rembusch, John Manheimer and King Perry. Charles C. Pettijohn is general counsel for the committee. This is the organization which grew out of the recent meeting of exhibitors at the Hotel Astor. One of the chief provisions of this organization is that each unit of the Affiliated Distributors shall control its own finances. Another principle is that of non-interference with existing booking organizations. Both of these declarations are commendable. There will be no expensive suites of offices or salaries to officers and other heavy overhead charges which pile up the cost of administration. Whether or not this organization succeeds in performing a distinctly valuable service to its members, it will not burden them with the expense of an unwieldy staff of employees; it will not disorganize the present trade organization and excite the antagonism of the existing producer and distributor. Whether it will be able to do all the other things claimed remains to be seen, but it will at least gratify the desire of the exhibitor to simplify his service.

The Expenseless "Ballyhoo"

By Edward Weitzel.

THE laws that govern the show business were recognized hundreds of years before the moving picture was invented, and the advent of the screen has not altered them in the slightest degree. They are as direct as the law of the straight line and will not change so long as human nature does not undergo a radical transformation. Men and women attend places of entertainment in a holiday mood, and are not entertained by that which they do not comprehend. If a considerable portion of the spectators at a moving picture theater fail to grasp the author's intent until the photoplay is half over and do not sympathize with the disposition he makes of his characters they are not going to like the picture or speak a good word for it to their friends—a method of "ballyhooing" that has the advantages of being unrivaled and without cost.

Highbrow critics may have acclaimed the story in novel or stage play and the man in the next seat may manifest delighted understanding of the entire screen drama, but none of these conditions is first aid to the patron of the perplexed mind. He's come to the theater to enjoy himself and is unable to do so because the author has written over his head. He doesn't understand the theme of the story and wouldn't care for it if he did.

Yet this man has a craving for clean and wholesome entertainment. All his best impulses can be stimulated by a grade of screen drama that excites only derision in certain superior persons. And all the erudite scolding in the world will not awaken his understanding of his interest in something better. He represents an important element among paying patrons and, until the photoplay has its little theaters where the mentally elect may traverse the higher walks of the drama, it is only good business sense to keep spectators of his ilk in mind when selecting subjects for the screen.

His expenseless "ballyhoo" is worth cultivating.

"Ballyhooing" and the Holiday Mood.

"Ballyhooing" is all right—if you deliver the goods. "Ballyhooing" put over "Tarzan of the Apes." It filled the theater on the opening night—and the picture made good. The circus method of exploitation suited this class of photoplay. The circus itself has been pursuing its flamboyant style of advertising since its birth and it still makes money. For years the biggest attraction with the P. T. Barnum show was Phineas himself, and it was his habit to deliver a "ballyhoo" from the ring that put all his three-sheet bills to the blush. There is a subtle connection between "ballyhooing" and the holiday mood with which people go to all forms of entertainment. It is, of course, necessary to adapt the style of the "ballyhoo" to the nature of the article being advertised, and highbrow methods must be used with highbrow attractions.

But it is all part of the game. The wise man knows that the circus will have nothing absolutely new to offer him in spite of the alluring promises on the billboards and in the daily press, but his eye is caught by the array of high-sounding adjectives. He follows the crowd inside the tent, admires the grace, skill and daring of the performance and—goes again the next year.

Skillful "ballyhooing" even has its use in trade paper advertising. The exhibitor is fully aware it is used to catch his eye and is not intended as a "flim-flam." Advertisers rely on their reputations for the effect of their "ballyhooing," and their cleverly devised pages belong to the holiday mood that is always attached to their wares.

The Personal "Ballyhoo."

The announcement that Joseph Arthur's celebrated melodrama, "The Still Alarm," has been put on the screen will recall the run of the play at the Fourteenth Street Theater, New York, about twenty years ago. The use of a real fire engine in the engine house scene was the theatrical sensation of the time. It may also be recalled that the play was owned by the author and by the star, Harry Lacy. Neither gentleman was averse to the personal "ballyhoo" and each managed to get his name on the program no less than seven times. One trembles to think what might have happened if the printer had reduced the repetitions of either of the names to six.

A celebrated piece of personal "ballyhooing" appeared two decades ago in the Detroit Free Press. At that time Robert Downing, now retired, started out as a star under the management of Joseph E. Mack, the latter fact being in evidence in every manner that the said Joseph E. could devise. Every bit of advertising, advance notice and program contained the information as often as it could possibly be crowded in. The morning following Downing's opening in Detroit the review of the performance, written by the veteran George P. Goodale of the Free Press, did not contain a sentence in which "under the management of Joseph E. Mack" was left out. For once, the manager's fondness for the personal "ballyhoo" was satisfied.

Exhibitors as Critics

By Louis Reeves Harrison.

THE exhibitor is beginning to express himself in no uncertain terms, striking straight out from the shoulder. He enjoys one great advantage, that of observing effects on the audience, but it is his audience, and its general make-up may depend very much upon the location of his theater. He naturally caters to those who support his place of entertainment, and he is quite as naturally influenced by one of two considerations, the drawing power of a name, or the staying power of the play, the first for that great uncertainty, the passing crowd, the second for that substantial support, the steady fan.

There are cases where "paper" counts more than product.

There are, however, no cases where a "good story" does not count in the end. It converts transient into permanent trade, sends satisfied customers out as so many advertising agents, and no exhibitor can reasonably expect great results from putting poor stuff over by billing alone. One crowded house may be significant as to the drawing power of a name, and a poor house to follow be the result of a performance of the day before not up to billboard promise.

But the exhibitor is bound to exert a big influence.

Whether or not his judgment is always correct, it has weight because it is founded on practical observation of results. Every good critic considers audience effect, but the effect on millions of people rather than those of any one locality. On this account he gives attention to "plausibility," "continuity of structure," "definiteness of purpose," discriminating between what satisfies and what offends in theme, form, treatment and interpretation.

It is no easy matter to see through a million eyes.

The summed-up opinion of several exhibitors may show that this or that play is a failure, but it rarely shows why. In not pointing out the causes of failure, the exhibitor may allow them to be repeated over and over again, to his own detriment and that of the producer as well. Once in a while, however, he digs beneath the surface and clearly states what people like and what they do not. Opinions may differ as to comedy and melodrama, even as to the general character of what is shown, but out of it all emerges more than one plain, hard, concrete judgment.

It is unanimous that audiences dislike repetition.

Only when the subject is vital and the treatment appropriate can people be induced to view the same play twice, though it is quite possible to give more than one showing of a popular subject for the benefit of those who did not "happen" to see it. It is so largely a case of "happen" that the best plays are sometimes missed and the poor ones seen by people would become steady patrons, hence the necessity of a steady flow of fine releases. These are very difficult to secure under present conditions.

Producers are obliged to exploit stars.

Exhibitors want the stars, but they want them in plays which suit the audience demand, not the star exaction. As long as the performer, not the people, must be suited, that long we will have plays that start out well, which exhibit the principal performer attractively for a while, but which peter out to nothing at the end from lack of true authorship. The studio writer cannot, because of the circumstances under which he works, supply very much original material. He is under pressure from all sides.

Exhibitors want stars in plays which can stand by themselves.

General criticism which comes from exhibitors is almost one on this subject. They want plays as well as stars, stories worked out by creative talent, sincere of purpose, treated with good taste, the whole effect welded out of all the elements of an entertaining story.

The Comedy Sense

By Robert C. McElravy.

THE desire to do something funny and make other people laugh is a thing that is apt to come to any one of us. Indeed, it is safe to say, we all have a try at it sooner or later, with varying degrees of achievement. But only a lucky few actually climb to fame on the ladder of comedy.

The comedy sense practically defies analysis, but there are certain things about it that may easily be understood. There is, we think, always a certain largeness of attitude on the part of a successful comedian toward the ordinary rules and regulations that we more timid mortals observe so carefully. Sidney Drew, for instance, pictures the faults of an erring husband in so human a way that the world, and even his wife, laughs and forgives him. Charlie Chaplin throws a pie into a crowded ball room and strikes the countenance of a king. He has visualized a universal yearning—we would all like to throw pies at a king, if not something of firmer texture. Again, consider Douglas Fairbanks: he was recently seized with a desire to get his picture into Vanity Fair. This was a commendable ambition, certainly, and has no doubt been tried in various way. But Mr. Fairbanks did not simply instruct his press representative to send in his photograph in the usual crass manner. Instead he went out and had his picture taken with a mule. The editor of Vanity Fair, at once impressed by the good looks of the mule, ran the double portrait!

The world is full of opportunities for the comedian, and people are always ready to laugh if one can make them. The attitude is something like that in the familiar story of the Maine audience, to whom a humorist once lectured for an hour and a half without getting a smile. He kept on for another half-hour and finally gave up. At the close of the lecture, much to his surprise, a man came up, shook hands with him, and said: "That was one of the best talks I ever listened to, Mr. Lecturer. If you'd went on for five or ten minutes longer, I don't think we could a-kept from laughing!"

The comedian never knows when he is going to strike his opportunity. He must keep on and on, thinking up funny things to do, until he finally gets it over. Charlie Chaplin stepped into fame almost by accident, as is pretty well known. He was an extra, "sitting on the bench" at one of the coast studios, when a director unexpectedly gave him a part. It was a subordinate role, but of course Chaplin had it in him, and walked away with the picture.

The history of the elder Sothern, as Lord Dundreary, is an instance of the accidental discovery of a humorous role. Sothern had already won recognition as an actor, in a sense, but his part as Dundreary was an inconspicuous one in the play called "Our American Cousin." He came on the stage, with his mincing step, and spoke his few lines in a way that made his auditors shake with laughter. So successful was his work that the play was afterward revised, and even named after Dundreary, which became the leading role.

The discovery of the comic sense in a performer is not to be based entirely on appearance, as might seem probable. An individual may be funny enough in facial appearance and yet lack the spark which excites mirth in an audience. On the other hand, an actor may have not the slightest peculiarity of appearance and yet turn up repeated shouts of laughter. But it happens perhaps most frequently that humorous looks and humorous methods are combined in the successful comedian.

Directors are always on the lookout for these rare beings. The only safe plan seems to be to try out all aspirants and judge them by the results obtained. The writer once knew a city editor in a certain Western city who hired every applicant for a job, if it was at all possible to stretch the pay roll to that extent. In this way he managed, from year to year, to sort out a lot of good talent of the reportorial kind, and always managed to get out an interesting newspaper.

Trying out new aspirants for fame often puts a number of noses out of joint around the studios, but it is an inevitable requirement of the business of making pictures. It calls for true humility on the part of an artist to step aside and give the other fellow a chance, but if he has a real hold upon the public he need have no fear of losing it. At any rate, he should never exhibit his fears, for the horse that looks around seldom wins the race. He had much better put on blinders and keep up his own pace to the best of his ability. The time comes when all good horses must be turned out to pasture, and if he is a sensible horse the grass will look just as green to him whether he won or lost. It is something at least to have been in the race!

Fame is a vampire at best. She gives you a Theda Bara smile early in youth; you saunter after her in a leisurely way and she quickens her pace; it gets to be a foot race and then an endurance test. When you catch up with her eventually and think she is yours and yours alone, she yawns, looks at her wrist watch and begins winking over your shoulder at some other handsome fellow. Fame herself has a sense of comedy!

Censorship Begins at Home

By Sam Spedon.

WE ARE apt to look upon those who in any way criticise motion pictures as hypersensitive, hypercritical and censorious. The fact of the matter is, we are too severe with our critics in the same way we consider them severe with us.

"Ah!" you will say, "the stage has been through the same fire of criticism as the pictures." That is true, with this difference: The pictures have been adopted by the people into their home and family affairs, they have been made part of their social life and are discussed by the families who patronize them, from the youngest to the oldest members. The motion picture theaters are neighborhood, community affairs, as much so as the public libraries, and have superseded the old time spelling-bees and other local functions of social life. They are looked upon as the modernized, the popularized lyceum and platform. For these reasons the people are anxious that they live long and prosper. They are, therefore, zealous to safeguard them from contaminations that might lessen their popularity and power for good.

Stage performances are patronized almost entirely by adults, who exercise a censorship of the plays for the balance of the family, and if at all questionable prevent the attendance of the younger members. The stage is open to criticism. Invites it and can stand it.

It is a foregone conclusion that the pictures cannot stand adverse criticism and they cannot afford to hold themselves open to it.

We repeat: they are largely a family institution and built upon that foundation. We must, therefore, take every precautionary measure to keep them free from taint and try to preserve the high standards that are set for them and those who are engaged in their creation.

Motion pictures have nothing to answer for; they do not create themselves. They are not responsible for the producer nor for the man who shows them. The pictures are no more responsible for their offenses than children are for the sins of their parents. The producer who makes a risque, a salacious picture and the exhibitor who shows it should be held to a strict accounting to the industry and ousted from it. The slogan of the industry should be: "Let no guilty man escape." We don't want to preach, but we of the industry, and that means producers, exhibitors, actors and everybody else in it, can stand a little preaching now and then, lest we forget.

Betwixt and Between

By Sam Spedon.

THE producers and exhibitors are certainly doing their bit and giving their "bits" to aid the government in helping those "over there" to win the battle for universal democracy and peace. Everything else in the motion picture industry seems to be secondary to that object. Incidentally, some of the "Boston Boosters" have been in town to line up a few more buyers of square footage for the big exposition during the week of July 13, and we heard that they were talking the get-together possibilities of the A. E. A. and the National League at the convention, which is to be held in conjunction with the exposition. That reminds us that we heard the name of Ernest Horstmann mentioned as a presidential possibility to succeed Lee Ochs.

It Looks That Way.

Judging from the recent convention held at the Hotel Astor, New York City, by the exhibitors interested in the Producers to Exhibitors Affiliated plan and the more recent convention of the First National Exhibitors Circuit, we are led to believe that in the near future the producers will produce and the exhibitors will be doing the buying and the distributing.

Wonder if She Is?

It is rumored, upon very good authority, that Norma Talmadge has closed negotiations with the First National Exhibitors Circuit to produce a certain number of pictures for that organization, to be released exclusively under its management.

It Can Be Done—Sometimes.

A short time ago we attended a theater in New Jersey where they charge twenty-five cents admission every night for an eight-reel show. There are two theaters in the town, which is sometimes called a city. One of them is not very modern, but it only goes to show that the public in some places will pay a quarter for the right kind of pictures and the right kind of surroundings.

First Hand Criticism.

The Central Park Theater of Chicago is equipped throughout with dictaphones. They are under the seats, in the lobby and other places in the building. These connect with the manager's office where he hears the criticisms of his patrons. In this way he gets thorough and first-hand criticisms by those who attend his showings.

Fellow Travellers.

Last week we ran into a delegation of the Allied Amusement Association of Chicago, who were in New York City, as Joe Hopp said, to look after a few business matters of more or less importance. Before we got through talking with Joe, we met Louis Frank, Wm. S. Heaney, Henry Corbett and Sam Atkinson. They all returned to Chicago with the intention of stopping over a day at Detroit in company with Charles C. Pettijohn, who was on his way to attend the A. E. A. meeting at Detroit on April 25.

EDWARD WARREN COMPANY RETURNS.

Edward Warren, of the Edward Warren Productions, Inc., has just returned from Asheville, N. C., where he has been photographing the exterior scenes of his latest state right feature. Mr. Warren was accompanied by the principal actors in this production, which include his two stars, House Peters and Miss Anna Lehr; also Miss Corene Uzzell, Henry Sedley, Wilfred Lytell, Dale Hanshaw, Frank Lang and his cameraman, Edward C. Earle.

BOY BORN TO MR. AND MRS. T. E. LARSEN.

President and General Manager Larsen of the First National Exhibitors' Circuit of Oklahoma recently sent a telegram to the First National headquarters announcing the arrival of T. E. Larsen, Jr., at Los Angeles. He weighed eight pounds. To acquire something new and different is the policy of the First National Circuit, and we hope that the difference between Junior and his dad will be in the line of increase in good gifts rather than marking out a change of kind.

PATHE SERVICE FLAG HAS 2,080 STARS.

There are 2,080 stars in the Pathe service flag. More than 2,000 French, English and Italian employes of Pathe have served in the ranks of the Allies. More than 200 died on the battlefields.

More than 500 have been decorated for bravery.

A large number have been wounded, released from service and returned to their positions with the Etablissements Pathe Freres. More than eighty men have responded to the call to the colors in the United States.

Film Trade a Great Help to Loan

Many Patriotic Shows are Held and Many Bonds Sold by Moving Picture Men and Women

The Work Goes on in Boston.

A TREMENDOUS work has been done by the New England moving picture exhibitors towards the success of the third Liberty Loan drive. They opened their houses to local committees for Liberty Loan days; they used their screens for propaganda at every performance; they gave parts of their performance to speakers to urge people to buy bonds, and they subscribed generously out of their own funds for bonds.

Among the other screen stars who were mentioned last week Miss Emmy Wehlen spoke at Fenway Park, at Boston Common and at the Park theater. She was received everywhere with enthusiasm.

Metro Stars Sell Many Bonds.

Ten millions of dollars have been added to the coffers of Uncle Sam for the third Liberty Loan by Metro Pictures Corporation. Of these five millions were secured by the Metro star, Emmy Wehlen, in her whirlwind tour of eastern cities when she "took the stump," in speeches and songs, in behalf of the loan.

Much Activity for Cause in Newark.

Newark has been visited by scores of motion picture stars in behalf of the Liberty Loan. Wherever they appeared enthusiastic receptions greeted them, and large bond sales were recorded. On April 24 Leah Baird, Betty Howe and Sheldon Lewis sold bonds at the Hahne store. Tyrone Power appeared also at the Hahne store on April 26 and met with success in selling bonds.

Bobby and Dorothy Connelly were at the Bamberger store April 26.

Manager Kridel of the Goodwin theater will devote the entire receipts of the week's run of "My Four Years in Germany" to the purchase of Liberty Bonds. The film will be exhibited during the week of April 28.

During the week of April 22 different nights were designated as Liberty Loan nights at the theaters, and most of them took the Moving Picture World's suggestion of showing some patriotic film, together with special Four-Minute Men. A total of $58,500 was subscribed Wednesday, April 25, at Proctor's Palace theater.

Rita Jolivet Stirs Baltimore.

On Sunday night, April 21, a patriotic entertainment was arranged at the Garden theater, Lexington street, at Park avenue, by L. A. De Hoff to make a drive for the Liberty Loan campaign. Special invitations were sent out to film men of Baltimore by the entertainment committee, which included: S. M. Flax, manager of Washington Metro office; Arthur B. Price, Baltimore Metro representative, and L. A. De Hoff. A splendid crowd gathered to witness Metro's "My Own United States" and to subscribe $5,000.

On this same night seven other theaters arranged attractive programs in the interest of the third Liberty Loan. Those included: The Blue Bell, William Emerich, manager; the Bridge, Louis Schlichter, manager; the Crown, Nat Keene, manager; Fairyland, Garden theater, W. C. Pacey, manager; the Hampden, C. A. Hicks, manager; West End theater, Paul Emmart, manager.

At Loew's Hippodrome theater during the week of April 22 it was just one big Liberty Loan drive, for Manager George A. McDermitt arranged for the personal appearance of Rita Jolivet in conjunction with the forcefully patriotic film play, "Lest We Forget." She made so strong a plea that $305,250 was subscribed to the loan.

High Scores in Philadelphia.

High scores were reached by the following exhibitors, who greatly aided with the sales of Liberty Bonds during the week of April 22: Jules Mastbaum, Stanley; Frank W. Buhler, Victoria; Alexander Boyd, Arcadia; Herbert Effinger, Strand; Columbus Stamper, Coliseum; Fred Felt, Locust; Fred Nixon Nirdlinger, Nixon; Earle Fort, Sherwood; Albert Brown, Overbrook; Wayne Palace; Atwood & Matthews, Globe, Vineland, N. J.; Ben Shindler, Ridge Avenue; J. Wolf, Empress; J. Murphy, Family; L. Miller, Amusement Parlor; Jack Rosenthal, Model; George Ames, Pathe, and Judge J. O'Donnell.

Buffalo Theaters Still Driving On.

Buffalo theaters are more than holding their own in the third Liberty Loan. At Shea's, at one evening performance, the total was $273,150.

Cincinnati Shows Its Patriotic Metal.

Aside from contributing time to Four-Minute Men and space on their screens to slides urging subscriptions to the third Liberty Loan, moving picture theaters and moving picture men in and around Cincinnati have, as usual, been doing their full share of the work which has resulted in Cincinnati going "over the top" before half of the time allotted for the campaign was over. The Orpheum theater subscribed $2,000, other leading houses also taking substantial sums. McMahan & Jackson took $1,000 worth of the bonds, and Mr. McMahan is besides one of the leading solicitors for the loan. At Milford, near Cincinnati, the Family theater was turned over to the authorities in charge of the loan as the scene of a rally to open the campaign, a free moving picture program being shown.

Little Madge Evans Does Her Bit.

Charming little Madge Evans, the kiddie star in World Pictures, recently hung up a record in Atlanta, Georgia, for Liberty Bond sales which is a mighty high mark.

Madge, with her director, Frank Crane, and a company of players, went to Atlanta to film exteriors for a picture. The Atlanta papers seized upon Madge's arrival as a big news event, and the Atlanta people turned her visit into a real triumph. When Madge appeared on the streets in an automobile and began selling Liberty Bonds there was a near riot to buy; so much so, in fact, that Camp Gordon authorities assigned a guard of soldiers to accompany her on further sales trips.

Louisville Theaters Get Full Credit.

Louisville moving picture theaters are given full credit for the fine work they did in preparing the way for the third Liberty Loan, which was oversubscribed by more than $3,000,000 inside of a three-day campaign in Louisville.

Detroit's Alhambra's Big Patriotic Night.

The Alhambra theater, Detroit, held a typical Liberty Loan demonstration last Wednesday night, April 17. Detroit's own Liberty band of 100 pieces marched into the theater in a body and played patriotic numbers from the stage. William O'Mara addressed the crowded theater. More than $15,000 was raised. Charles H. Darrell, manager of the Alhambra, arranged the Liberty Loan demonstration to assist the Northern High School in its race for bond sale supremacy among the high schools of the city.

Flying A Builds Tank for Los Angeles Parade.

The secretary of the Chamber of Commerce of Santa Barbara has written a personal letter of congratulation to Samuel S. Hutchinson, president of the American Film Company, at Chicago, to express the appreciation of that body for the assistance of the American Film Company in preparing for the big demonstration attendant on the Santa Barbara opening of the third Liberty Loan drive.

"The wonderful war tank built at your studio is admittedly the best piece of work in the way of a float ever turned out at a local plant," he wrote.

Margarita Fisher and Mary Miles Minter, American Film Company stars, devoted a part of each day to talking for the Liberty Loan, and were instrumental in the sales of thousands of dollars worth.

Hayakawa Sells Eighty-two Bonds in Thirty Minutes.

Sessue Hayakawa, the Japanese actor, sold $4,100 worth of Liberty Bonds from a stand in front of the Bank of Italy, at Seventh and Broadway, Los Angeles, on the first day of the big drive. The bonds—eighty-two in all—were of the $50 denomination, and they were disposed of in exactly thirty minutes.

What Bill Hart Said in Spokane.

Appearing in his full cowboy regalia as seen in the pictures William S. Hart was greeted by capacity audiences in Spokane while on his Liberty Loan campaign speaking tour when he spent Thursday, April 18, in the city. More than 4,000 persons greeted him at his armory meeting at night, where $52,800 was raised; while thousands more were

turned away, although all who could hang to window casings and stand inside of the big armory did so. Still others crowded to the fire-escape.

"Bill" was met at the train by the Liberty Loan Campaign Committee, headed by George P. Hardgrove, in the morning, and when he entered the hall of the Doges at the Davenport at noon fully 400 persons were crowded there. When he appeared everybody stood and gave cheers and yelled "Hurray for Bill Hart."

He may not be considered an orator, but there is much punch in his talk. That he was physically fit was demonstrated by the fact that he shook hands with more than 3,000 persons during the day, and he told your correspondent he had shaken hands with 8,000 others before reaching Spokane.

Announcement was made that Mr. Hart had just invested $105,000 in third Liberty Loan Bonds.

The player was again cheered as he stood to speak, also at the close, and in his address said:

"Brother and sister Americans, I would be a wooden Indian if such a reception as this did not get to me. I just play hero parts, that's all. I am nothing but a motion picture actor, and put paint on my face to make a living.

"Every American has got to say we have got to win this war. We have got to take the toot out of Teuton with the toe of Uncle Sam's boot, and he can kick just as hard with the left one as with the right one.

"We don't want any German-made peace, for that would mean slavery, and if we are to be slaves we will be dead slaves.

"We have the greatest country under the sun of heaven. Here poverty is no disgrace, and charity never grows cold. If you have money invest it in bonds instead of a corporation. Which is more likely to bust, the corporation or the United States? If you have a $100 bill in your trunk invest it in a bond and put that in your trunk and you will get 4¼ per cent. interest. I have put every nickel I have into bonds. If a man who won't buy has money we will take care of him. I am not a religious man, but my mother used to take me by her knees, hear me say my prayers and tuck me to bed. If I ever get to heaven I would be afraid not to have bought bonds for fear God would say, 'Here, you had money and did not buy bonds. Go down below!' I want to beg and plead with every one of you to buy, buy and buy until it hurts like hell!"

Mr. Hart was cheered at intervals throughout his speech at the armory, and signed his name to cards of subscribers, which were returned to them. Those subscribing for $200 or more are to get autographed photographed pictures of Hart.

Bill Hart Makes Stirring Wind-Up

Artcraft Favorite in Tour of West Sells Two Millions in Bonds and Makes Fifty-one Speeches.

San Francisco, April 26.

WILLIAM S. HART closed his Liberty Loan speaking tour of the Pacific Coast here last night. Allen L. Chickering, director of the Speakers' Bureau for the Twelfth Federal Reserve District, said this morning that the tour has been successful beyond all expectations. The motion picture Bad Man has spoken in nineteen cities in ten days to 155,000 persons and has collected $2,000,000 worth of subscriptions from the platform and by the use of autographed photographs. During these ten days Hart has made fifty-one speeches in addition to a visit to Camp Kearny, Camp Lewis and Fort Rosecrans. In many places Hart was mobbed by his admirers, buttons were torn from his clothing, his red 'kerchief was split into ribbons for souvenirs and the police had to rescue him from his friends.

A special squad of police was called last night to keep the big Auditorium crowd back while Hart made a hurried exit to his autmobile. Hart shows the strain of his arduous work and will leave San Francisco tomorrow for a rest in Southern California.

"I have enlisted for the war and whenever Uncle Sam wants my money or my services he can have them both," said Hart this morning. He added $10,000 to his subscription this morning, making his total investment for the Third Loan $115,000.

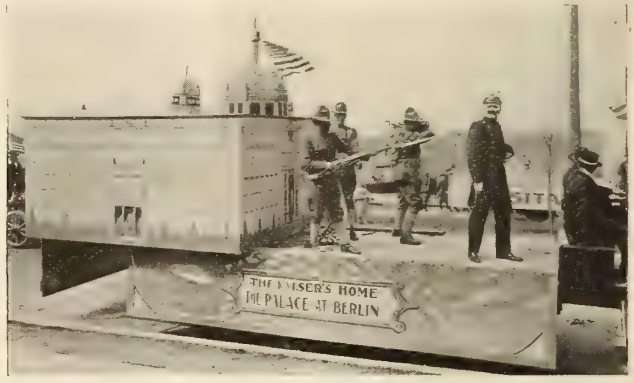
TWO METRO PLAYERS CONTRIBUTE TO WORK.

Arnold Daly, star in the Screen Classic patriotic production, "My Own United States," released by Metro, by his good work in the picture has been the means of inducing many young men to enlist in the navy, as letters received by Mr. Daly from these boys show.

Christine Mayo, Metro's popular "vamp," now playing in "The House of Mirth," is another Liberty Loan worker. This is her second experience along these lines as she toured the country for the Government for the first Liberty drive. Miss Mayo says that if she could be as successful selling merchandise as she is bonds she would give up acting and become a millionairess.

SPOKANE PUTS THE KAISER ON A FLOAT.

One of the most attractive floats in the Third Liberty Loan parade in Spokane, Wash., Saturday, April 6, was that of the Washington Motion Picture Corporation. It represented the American flag raised over the palace of the Kaiser in Berlin, and in front of it the Kaiser in captivity under guard of regular United States soldiers who were loaned for the occasion by Fort George Wright. Lone Star Dietz was well



Float of Washington Motion Picture Corporation in Liberty Loan Parade, Spokane, Wash., April 6.

made up to represent the Kaiser but did not try any of his famous football tactics to escape the soldiers. The float was designed by C. J. Ward, general manager, and Larry Trimble, director of the Washington Motion Picture Corporation.

Fox Defends Costume of Cleopatra

In Address in Chicago Manufacturer Says to Have Ignored Historical Data Would Have Made Picture Ridiculous.

WILLIAM FOX is back at the company's home offices after a two weeks' business trip to the Middle West, which included visits to the Fox exchanges in Chicago, Indianapolis and Cincinnati.

Mr. Fox left New York on April 10. While in Chicago he was among the celebrities present at the Press Club at a dinner given in honor of Raymond Hitchcock, the actor-manager. Mr. Fox had been ill in the Windy City, but he made a special effort to be present to reciprocate for the compliment Mr. Hitchcock paid him in the latter's speech at the recent testimonial dinner given for Mr. Fox.

In his address at the Press Club, Mr. Fox spoke of the censorship problem in Chicago, which has long been a bone of contention between the local authorities and the producers. Mr. Fox vigorously defended the costuming in his production of "Cleopatra," on the grounds chiefly of historical accuracy. He pointed out that to have ignored the data which has come down through the centuries on the costumes and the customs of Cleopatra's time would have made the picture ridiculous and of no historical value.

"I have always opposed censorship of the kind that would deprive the screen—meaning the public—of the worth-while, artistic photoplay," Mr. Fox said. "I cannot understand any logical reason for the condition that has obtained under which such films may be exhibited everywhere except in a particular section of the West, where there has been nothing short of dictation as to the type of motion picture that the people can see.

"In practically every civilized city of the world this authentic version of Cleopatra has been shown and received with acclaim."

Mr. Fox told of the difficulties which confronted his organization in having the picture exhibited in Chicago. The city's Corporation Counsel recently overruled Major Funkhouser, the censor, and gave the film a white permit. At the dinner Mr. Fox was introduced as a "great civic and philanthropic leader of New York City and a man who personally contributed $40,000 to a single charity and who has risked millions of dollars on his opinion of what the public wants in pictures."

The Motion Picture Exhibitor

Kansas League Meets at McPherson

Exhibitors Elect New Officers, Plan for National Convention in Boston and Lay Out Work for Next Six Months.

THE annual convention of the Kansas branch of the Nation Exhibitors' League of America was informally opened by C. E. Oelrich, of McPherson, at a smoker held at the Union Hotel, McPherson, the evening of April 22. At this meeting were all the exhibitors attending the convention, the exchangemen from Kansas City, and city officials of McPherson.

After a first preliminary business meeting on the day following, the convention was called to order by C. E. Oelrich, acting chairman.

In the afternoon, realizing his efforts to further the interests of the league, the members made Mr. Oelrich their unanimous choice for the presidency. The new president is the city editor of the McPherson Republican, and operates the Toumey theater of McPherson in connection with his newspaper work. He is a young man and an up-to-date exhibitor, well liked, admired, and respected by both exhibitors and exchangemen. He succeeds Chris Glaman, of Wellington, who has been president of the organization for the last year and a half.

R. W. Holmes, of Emporia, was unanimously elected vice president of the organization. He is one of that genial type of men that make a success in business and at the same time acquire a host of friends.

Harry Kiefer, of Salina, was unanimously selected for secretary to succeed Charles Barron, of Augusta. Mr. Kiefer is a businessman of his city as well as an exhibitor and, like the newly-elected president, is one of his city's leading citizens. Mr. Barron, assisted by his wife, has held the office for several years, and would have liked to continue as such, but added work in the moving picture business has put him into a position where he would be unable to do justice to the place.

William Meyns, of Kansas City, was re-elected treasurer. The position of sergeant-at-arms fell to the lot of Fred Savage, of Hutchinson, who has always been regular in his attendance of the league conventions and is an "old-timer" in the business.

Plan to Have a Paid Field Man.

Mr. Oelrich then outlined a plan to put a field man into the territory to get new men for the league, and to transact the business of the league with its own members. This would crystalize the now existing interest in the organization and stimulate interest among the dormant members. He would secure co-operation among the exhibitors in the league and make it a thing of actual benefit to the members and not merely an organization taking action only when one member is threatened with trouble of any kind. This field man would be either one outside of the league to be paid on a commission basis according to the number of new members secured, or he may be a member of the league working on the same basis, the expenses being paid by the league. It was at first suggested that one man handle the entire state, but a suggestion that the state be divided, different portions being given to the one man, and others to a second. This was put in the form of a motion, which motion passed on the first vote.

The next proposition taken up was the publication of a monthly paper to be distributed to all members of the league. It was decided that a monthly paper or pamphlet will be got out, at McPherson, and mailed to the members of the league, the publication being edited by Mr. Oelrich. Through his newspaper connection the league is fortunate in having such easy facilities for the issuing of such a paper. Contributions will be received from the exhibitors about the state, and it is planned to secure the help of the trade journals to put the paper on as a "regular film paper." It will contain news of the exhibitors, cuts of these men and their houses, snappy editorials, and such material as are contributed by outside interests. It will be supported by advertising, which will be handled by the editor.

Newspaper Publicity in Kansas.

Another plan, although not in the form of a motion, was considered and will undoubtedly help the organization. This is to get newspaper publicity, which the league of this state and very few others have ever had. The work of the branch will be published in at least 60 per cent. of the papers of the state. This can be accomplished through the relations of the new president with those papers through his newspaper connections. The acquisition of new members, the leaving of others for war or for other reasons, dates and places of conventions, and similar notices and announcements will be given this publicity.

A letter of appreciation for services rendered was suggested as a means for expressing the thanks of the members of the league to the retiring president, Mr. Glaman. A motion to that effect passed immediately, as did a motion that he be made an honorary life member of the organization.

A motion was passed to the effect that all members called to war should be made honorary members for the duration of the war and that on their return upon entering the moving picture business they would again become active members without the payment of additional fees for entrance or initiation.

It was decided that the president should have the power to appoint delegates to the national convention at Boston in July. The appointment was not to be made until the president had communicated with the president of the national organization and had ascertained the full particulars.

The meeting then developed into a free-for-all discussion of the benefits of the national organization to the local branch, and had the national officers been present they would have felt truly gratified in the confidence in and appreciation of their work by the Kansas branch.

A vote of thanks was then given to the retiring secre-

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Northwest Branch Exhibitors' League at Minneapolis, Minn.....May 6 and 7

Florida Branch Exhibitors' League at Daytona, Fla.....May 7, 8

Pennsylvania State Exhibitors' Convention.....June 3, 4, 5
At Headquarters, 1331 Vine St., Philadelphia

National Exposition Moving Picture League of America at Boston.....Week July 13

tary, Charles Barron, and his wife, for their kind work for the last few years. A vote of thanks was also given to the City of McPherson for the hospitable and courteous treatment shown the visiting exhibitors and their friends.

Hutchison was the city selected for the next regular convention. Salina was suggested as the place, but lost to Hutchinson, because of the better railroad facilities.

A general discussion as to the relative merits of the trade journals and their aid to the exhibitor brought out the fact that many of the exhibitors use the trade journals as a guide to the successful operation of their theaters and as a text book to the business and all its phases. This was followed by the final decisive action of the convention, the sending of a telegram to President Wilson, in which the league voiced its stand in the present war, and promising the fullest co-operation possible by all members of the league both as a body and individually.

Following the motion for the sending of the telegram a general informal discussion of several matters of minor importance took place. The convention was then adjourned to meet the first Monday and Tuesday following the 15th of next October.

Film Salesmen Form a Club.

While the exhibitors were holding their second meeting the traveling film salesmen working out of Kansas City, Mo., held a meeting of their own, at which they formed a club to be known as the Kansas City Celluloid Pushers. They elected E. E. Reynolds, Mutual salesman, as president; Bert Edwards, Fox, vice president, and Fred Pickrell, Pathe, secretary and treasurer. The club is purely for social purposes, and to insure a greater co-operation among the members of the club.

Something should be said about the hospitality of the city of McPherson throughout the convention. Before the few early arrivals to the convention the city had been decorated especially for the occasion. In all of the store windows were signs and placards indicating a spirit of welcome and hospitality that has never been equaled at a previous convention. The city belonged to the moving picture men, and every one of its citizens made it their point to act the host. In addition to the smoker, there was a dance, and the local theater owned by Mr. Oelrich was at the disposal of the men. It was the consensus of opinion that the exhibitors and the exchangemen were more cordially treated at this convention than at any of the last few years.

Side Lights on the Business.

In a lighter vein can be told the story of the funmaking of the festive and joyous activities of the Kansas City exchangemen who organized a sixteen piece "jazz band," and who made several parades about the streets, and who gave several impromptu concerts. They did this in the face of the competition of the band appearing at the Tourney theater, who likewise paraded, but for a different purpose.

Moving pictures of the city of McPherson, the visiting exhibitors, the exchangemen and of several specially arranged little plays were taken. This was done by V. E. Simes, Mutual Screen Telegram cameraman, who received the fullest co-operation of the city and its officials in so doing. The picture will be owned by the Kansas City men making the trip to the convention.

The final feature of the convention was a dance the evening of April 23 at the Union Hotel, the headquarters of the convention. It concluded one of the best conventions that has ever been held in Kansas so far as business transacted is concerned.

Ochs Expected, but Did Not Show.

Lee Ochs was not there. Three men of the United Picture Theaters Corporation were present, but arrived late. These were C. S. Edwards, Sr., district manager for the company; his son, the manager of the Kansas City office, and a salesman, Ted Morse.

None of the exhibitors has been approached by them so far as your correspondent learned, for one of them remarked in meeting that he had not been approached by any one yet, and then several others remarked that they were likewise left alone. Mr. Ochs was expected, I am certain, for several of the film salesmen were expecting to see him. There was very little discussion about the proposition in McPherson, however.

SAM GRANT BOOSTING EXPOSITION.

Samuel Grant, manager of the coming moving picture exposition in Boston, announces the Exhibitors' League of America has secured the lease of Mechanics Hall for the week of July 13-20, where the annual moving picture exposition is to be held.

Mr. Grant is now making daily trips to all New England states to make final arrangements for the different state days which each one of the New England states are to have. He is also busy gaining the necessary co-operation that he must have in order to secure the attendance of the nation's head at the convention. After these arrangements are completed he can devote his time to preparing Mechanics Hall and the exposition plans will be in full swing.

Montreal Exhibitors Prepare for Action

Expect Drive Against Sunday Shows and Are Stiffening Their Defenses.

THE Moving Picture Exhibitors' Association of Montreal has taken further steps to protect the interests of its members against the expected attack of the Lord's Day Alliance which will have for its objective the closing of all places of amusement on Sundays. When the Alliance got busy at Sherbrooke, Quebec, the Montreal association offered its support to the exhibitors of that city and the Montreal exhibitors may be able to make Sherbrooke the battleground in the struggle.

In the meantime, Secretary A. H. Beaulne, of the Montreal organization, has sent out the following letter to local exhibitors who have not yet joined:

"The fight is surely coming to Montreal. The Lord's Day Alliance has won in Quebec and Three Rivers and now it is Sherbrooke. Montreal is the next move. Can't you see the absolute necessity of all the theaters in this city getting together to fight for their very existence? There are sixty theaters in Montreal. Of this number, thirty-seven are fully paid-up members of the association. It's up to you now."

PROGRAM FOR MINNEAPOLIS CONVENTION.

Secretary Clyde H. Hitchcock, of the Motion Picture Exhibitors' Corporation of the Northwest, has announced the program for the convention to be held at the West Hotel, Minneapolis, Tuesday and Wednesday, May 7 and 8. The program follows:

Meeting called to order by President James Gilosky at 10 A. M., Tuesday, May 7.
Address of welcome by prominent city official.
10:30 A. M. Roll call of officers and members.
Appointment of following committees: Committee on resolutions, grievance, chartered committee, chartered credentials, chartered membership.
11 A. M. Executive session for members only.
12 M. Adjourn until 1:30 P. M.
1:30 P. M. Reports of all standing committees. Reading of resolutions and grievances. Report of officers. Business meeting for members only.
5 P. M. Adjournment until 10 P. M., Wednesday.
10 P. M., Wednesday. Meeting called to order by President Gilosky. Officers' reports.
Executive business session for members only.
12 M. Adjourn until 1:30 P. M.
1:30 P. M. Report of credentials committee.
2 P. M. Open meeting.
3 P. M. Nomination and election of officers.
5 P. M. Adjourn.
8 A. M. Reception and beeksteak dinner for members at Hotel Radisson in the Gold Room by Twin City exchanges and supply men.

W. N. Selig will address the exhibitors at the convention, it has been stated. Charles J. Pettijohn has also informed officials of the organization that he will attend the convention. Manager Joseph Schwartzbine, of the United Picture Theaters Exchange, has announced that Lee A. Ochs will address exhibitors attending the convention.

OREGON FILM MEN HOLD ROUSING MEETING.

One of the most rousing meetings in the history of the motion picture business in Portland, Oregon, was held Friday, April 19, at the Multonomah Hotel. The meeting was attended by exhibitors and exchangemen and was called to discuss the problems of the industry that have recently arisen in Portland. Gus Metzger presided and Abraham Nelson acted as secretary.

Present were Messrs. Metzger, Ruffner, Parker, Myrick, Rosenberg, Bradt, Ekre, Hill, Pierce, Winstock, Ayres, Washtock, McCredie, Cleland, Ely, Jackson, Stille, Nelson, L. Rosenberg, Holtzclaw, Jennings, Graeper.

BLAMED IF YOU DO, BLAMED IF YOU DON'T.

The tardiness of the Treasury Department in sending the blanks to be filled out and sent in with the admission tax is causing the Washington exhibitors a great deal of worry and trouble. One man, not wishing to be late in turning over

the money, sent it without the blank; but it was returned to him with instructions not to send it without the blank accompanying it. Two others who waited for the blanks were fined heavily for not sending in their money on time. Hearing about these two different actions of the Treasury Department exhibitors are at a loss what to do. The question will probably be brought up at the next meeting of the Washington Theater Managers' Association and a statement of the situation sent in to the Treasury Department.

Film Division Perfects Organization

Director Hart Announces Personnel—"Pershing's Crusaders" Is First Feature Issue.

IN the course of a brief month since Charles S. Hart assumed his duties as director of the Division of Films, Committee on Public Information, of which George Creel is chairman, he has perfected an organization that has already demonstrated an efficiency which bids fair to make this division not only of great value to the Government but one that will loom large in the film world.

The first result of the work undertaken by the Division of Films is the completion of a seven-reel feature film entitled "Pershing's Crusaders." This is the first of a series of Official American War Films, and it will be shown for the first time at the Grand Opera House, Cincinnati, during the week beginning Monday, April 29. Arrangements have also been completed for engagements in the principal theaters of New York, Chicago and sixteen of the largest cities. Other big features are in advanced stages of production.

In the organization of this division Mr. Hart has selected as the heads of the various departments those who have had wide experience in their respective fields.

At the head of the production department is Herbert C. Hoagland, who was for years editor of the Pathe Weekly. He not only has charge of the feature films, but will also handle the Weekly War Review.

George Bowles, who is manager of the feature film department, has for years been a prominent figure in the theatrical world. For twelve years he was general manager for Wagenhals & Kemper. He managed D. W. Griffith's "The Birth of a Nation" during its phenomenal year's run in Chicago and afterward handled the same picture for a year and a half in Australia, New Zealand, Polynesia and Hawaii.

Howard Herrick, publicity manager, has for the past three years handled publicity and advance work for "The Birth of a Nation" and "Intolerance" in the large cities.

Marcus A. Beeman, assistant director, formerly secretary of the Buffalo Chamber of Commerce and later secretary of the New Jersey Chamber of Commerce, is in charge of special propaganda work among patriotic and other societies.

G. A. Smith, manager of distribution, was formerly assistant general manager of Pathe.

Gardner W. Wood, advertising manager, has held important positions in the advertising departments of Paramount and Essanay.

Louis E. Loeb, formerly controller with Paramount, holds the same position in the Division of Films.

Hadley Picks Subject for Cinema-Symphony

Chooses Sullivan's "The Lost Chord" for First Demonstration of His Screen Novelty.

ANNOUNCING Arthur Sullivan's famous song, "The Lost Chord," as the subject of his first cinema-symphony, Hopp Hadley speaks of his work as "a new-idea-illustrated-symphony, made possible by the art of motion pictures." The feature is in five reels, and he claims that even without the symphony it is a powerful drama with a beautiful heart interest story, destined to be popular as a regulation photodrama with an ordinary "cue-sheet" accompaniment.

"The only difference that I can see when the picture is run without the symphony," said Hopp Hadley, "judging it from the standpoint of a new picture viewed in a studio projecting room, is that the titles are in verse and are written in the same metre as the song. This was necessary in order to better keep the audience in the atmosphere of the music while also living in the atmosphere of the drama. Of course the poem alone would not tell a complete story, as there are only eighty titles in the whole picture, each, by the way, exactly two lines in length, which gives you some idea of the necessary literary effect. But I intend later to make the poem complete in itself, writing in verse the parts of the story now told in pictures to take the place of a synopsis. There are also no letters, cards, etc., in the picture; verse taking their place in each instance. These facts allow the drama to move along smoothly without interruption and give the music every opportunity to tell the story at the same time as it is being told by the actors. Thus the eyes and ears of the audience are both made use of by the producer as direct roads to the mind and heart.

The symphony for "The Lost Chord" is the work of Sol Levy and M. Winkler, who have been collaborating in its composition for several weeks. Both have had several years' experience preparing musical scores for stage dramas and pictures.

Besides the symphony for a full orchestra special compositions are being arranged for both the organ and the piano to meet the requirements of all theaters.

Griffith Film to be State Righted

Elliott, Comstock & Gest Announce Territorial Distribution of "Hearts of the World."

SPECULATION as to the method of distribution of D. W. Griffith's big war spectacle, "Hearts of the World," is set at rest with the announcement from the William Elliott, F. Ray Comstock and Morris Gest Enterprises that this production will be released by the state rights plan immediately.

"Hearts of the World" is doing smashing business in the four big cities where it is already appearing—New York, Los Angeles, Boston and Chicago—where the initial dates have been booked and a speedy disposal of the different territories throughout the country is anticipated. At Clune's theater in Los Angeles the production did $6,893.75 more than the "Birth of a Nation" during the first six weeks of the presentation of each picture. In New York, Boston and Chicago it is a difficult matter to get seats unless ordered well in advance.

"No human organization is big enough to handle the simultaneous presentation of this gigantic triumph of the screen," says the statement from the Elliott, Comstock & Gest offices. "The psychological time for the exhibition of this wonderful cinema to the public is at hand. It is a screen message that should be seen by every person in the country, and its handling in different territories by individual organizations is felt to be the most effective method.

"In view of its particular timeliness and its great merit in point of cinema technique and general production it is readily expected that 'Hearts of the World' will far exceed the wonderful success of Mr. Griffith's first big spectacle or any of his succeeding efforts to date.

"We are now prepared to consider offers for territorial rights on this production for its presentation in the immediate future. All communications and wires should be addressed to Elliott, Comstock & Gest, at the Century Theater, New York City."

Josiah Pearce Dies in Cleveland

Pioneer Film Man and One of Leading Exhibitors of South Was Sixty-Seven Years Old.

ROUNDING out an active life devoted to making thousands of persons carefree and happy, Josiah Pearce died at the home of his daughter, Mrs. J. T. AuWerter, in Cleveland, at 11 o'clock Friday night, April 19. His demise was unexpected, for there was no positive evidence of organic disorder and Mr. Pearce maintained his characteristic cheerfulness and vivid interest in the affairs of those about him. His only complaint was that he was weary physically, despite his ability to enjoy sufficient nourishment.

Josiah Pearce was one of the most widely known and best beloved men who have adopted New Orleans as home, his residence being at 1019 Audubon street. He was born in Newport, Monmouthshire, England, 67 years ago, and came to this country while yet a boy, locating at Pittsburg, Pa. In the fall of 1903 he made his first amusement venture, opening a resort at Conneaut Lake, Pa. In the fall of 1905 he opened the first "nickle picture theater" south of Cincinnati at Memphis, Tenn., and later in the same year he was instrumental in opening the second and third ones south of the Ohio river, the first at 926 Canal street, the present site of the Grunewald Caterer's establishment, and the other in Birmingham. Identified with him in the various amusement enterprises were his two sons, J. Eugene and Fred W., under the firm name of Josiah Pearce & Sons. They have extensive amusement enterprises all over the country. Besides the sons, two daughters, Mrs. George H. Jackson of Lebanon, Pa., and Mrs. J. T. AuWerter of Cleveland, and the widow survive him. The latter was Emma Clapp of Pittsburg, who was also born in England.

"Careless America"

Thrilling Safety First Film Made by Universal to Be Used in Nation-Wide Campaign Backed by Police Authorities.

A ONE-REEL production entitled "Careless America" has been made by the Universal Film Manufacturing Company at the request of H. S. Firestone. This film is not only most effective for the purpose for which it is to be used, but is at the same time entertaining to the extent of possessing more than one real thrill. No attempt has been made to hook the chain of illustrations to a story; on the contrary, the picture presents a series of plain truths illuminated by carefully worded sub-titles. As would be expected it deals entirely with the dangers of carelessness in driving automobiles and the carelessness of pedestrians. It introduces prominent individuals whose special mission has to do with the safety of the public, including New York's police commissioner and secretary of state. And, by the way, for the reason that this picture is to be exhibited under the wing of the police authorities in every state in the Union (2,687 towns) it has been arranged to use animated pictures of those in authority in each state in which the picture is shown.

We understand that through the influence of the police 18,500 bookings have already been made for the picture, and that 3,142 newspapers are backing it. The safety first campaign in which the film is being used is inspired by the fact that a stern necessity has arisen for the prevention of accidents and casualties as a result of carelessness.

Universal stars appearing in the picture are Mildred Harris, Francis Ford, Herbert Rawlinson, Kenneth Harlan, Betty Shade, Kingsley Benedict, Marie Walcamp, Lawrence Peyton and Albert Roscoe. These players have been called upon to perform all sorts of daring feats; for instance, Marie Walcamp drives an automobile off a pier into the water, and also over a broken roadway which calls for a dangerous leap. Others have to ride over embankments and into dangerous pitfalls, all in illustration of the carelessness of driving with brakes or steering gear out of order.

Another interesting point in the picture draws attention to the fact that $100,000,000 worth of waste is perpetrated each year by the drivers of automobiles through carelessness. Instances of carelessness in handling tires, hammering them with a sharp-edged instrument in readjusting them, backing against the sharp edges of pavements, or locking wheels which causes the tire to grate over the road and do more damage to it than six months' actual wear. Many accidents and near accidents through carelessness of both driver and pedestrian are also graphically illustrated. In the near future the picture will be shown in over a hundred theaters in New York City.

Jewel to Retitle Novel Adaptations

That Is, Where Story Has a Name That Does Not Catch the Eye.

THE executives of Jewel Productions, Inc., declare they have solved to their own satisfaction the debated problem as to whether a picture made from a widely-known novel should be titled as in the original or should be given a new title that will adequately describe the production.

"Give the picture a new title whenever necessary," is the answer of the Jewel officials, "and on all the paper issued have the title and the name of the book from which the story is adapted in equal display."

The Jewel executives selected "The Doctor and the Woman" with which to make a test case. They arranged for pre-releases in two cities where exhibiting conditions are similar. In one the picture was released as "K," which is the name of the Mary Roberts Rinehart story from which the production was made. In the second city the production was released as "The Doctor and the Woman," adapted from Mrs. Rinehart's story "K."

Bookings in both cities have been carefully checked and the result shows that the original title "K" was not a selling title insofar as the motion picture exhibiting interests were concerned. The exhibitors that booked "K" managed or controlled houses known as the "better class of neighborhood houses," the patrons of which are magazine readers. These patrons were acquainted with the writings of Mrs. Rinehart and there was no need to educate them as to the meaning of "K."

On the other hand, in the second test zone where the picture was released under the name of "The Doctor and the Woman," with the explanation that it was adapted from Mrs. Rinehart's "K," the exhibitors booked it for general consumption and also to obtain the admission money from the followers of the author.

"Our test appears to prove," says the report of H. M. Berman, Jewel Manager, "that it is better to select a new and better title for a picturized novel than to stick by the original title to the novel unless it is catchy and descriptive of the story."

Farnsworth Returns to California

F. EUGENE FARNSWORTH made a short visit to New York in the interests of the Mastercraft Photoplay Corporation last week. He left for the Paralta studios Friday to supervise the production of Thomas Dixon's novel, "The One Woman," which will be staged there. Mr. Farnsworth had been in Los Angeles for several months planning the filming of the first Mastercraft picture, but in order to overcome certain difficulties regarding the story and the management which were causing indeterminate delays, he made a hurried trip East.

F. Eugene Farnsworth.

One of the objects accomplished during his stay in the metropolis was his election to the presidency of the Mastercraft Photoplay Corporation of New York, a subsidiary organization to the Mastercraft Photoplay Corporation of Massachusetts, of which Mr. Farnsworth was already president and director general. The fact that Mr. Farnsworth is now the active head of the New York organization, as well as of the parent corporation, makes possible the immediate production of "The One Woman," which had been held up previously due to the necessity of sending the scenarios back and forth between New York and Los Angeles for approval by both concerns and by Thomas Dixon, the author, who holds an authoritative position in the concern.

Absolute co-operation is now assured the Mastercraft company between New York and California, as Mr. Farnsworth is located at the Paralta studios, while the remaining executives of the New York company are situated in the Paralta offices in New York City.

EXHIBITOR COMPLAINS OF EXCHANGE ABUSES.

Moving Picture World, New York.

Gentlemen:—We will appreciate it if you will give the following complaints some publicity. Very frequently features reach us which have been abused by so-called operators who have cut off the reading matter describing the various parts, such as Part 1, etc. This abuse is very rarely corrected at the exchange, and as the exhibitor frequently receives his show at 12 or 1 o'clock it compels the operator more or less to guess in assembling the various reels, and frequently the guess is wrong. We feel all manufacturers should be required to specify on the sub-titles or scenes the part in numerals. It would enable the operator who is forced to contend with such abuse to put his feature together correctly. I have spoken to a number of exhibitors who have suffered through the same negligence and have had to contend with uncomplimentary comments from their patrons, as they of course are unable to make sense from a number of jumbled scenes.

At different times I have called the attention of the exchanges to this matter, some of which are constantly bragging about service to the exhibitor (which is nothing more than class "A" camouflage), and invariably these letters have been ignored. LOUIS ROSENZWEIG.

Lasky Goes to West Coast Studios

Paramount-Artcraft Executive Will Supervise Plans for Presenting Additions to Playing Force.

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation in charge of productions, left New York Sunday, April 21, for the West Coast studios, where he will begin preparations for the handling of pictures presenting various new stars to appear in Paramount and Artcraft pictures.

Prior to his departure Mr. Lasky made public the fact that his company had just signed Shirley Mason to appear in John Emerson and Anita Loos Productions for Paramount release. Miss Mason is one of the youngest stars connected with the motion picture stage and has become widely prominent among followers of the screen during the past three years as a result of her work before the camera. She has appeared before the public the greater part of her seventeen years, having played in the "legitimate" since early childhood prior to her becoming associated with the film studio. The John Emerson and Anita Loos Productions starring Miss Mason will be produced in the East commencing the early part of June. Mr. Emerson and Miss Loos are already engaged on the initial story following their work on a number of scripts for Paramount and Artcraft stars, some of which have already been shown to the trade.

"Among the new stars who will begin work at the West Coast studios," said Mr. Lasky, "are Fred Stone and Ethel Clayton, whose engagements with our organization were recently announced. By request from exhibitors Vivian Martin has been re-engaged to continue her appearance in Paramount Pictures. Other stars whose names cannot be announced at this time will also begin work in California for us early in June, their combined activities plus those of our present producing units comprising a gigantic summer drive which will considerably enlarge our stars series plan.

"Our contract with Lina Cavalieri has also been renewed. Madame Cavalieri's new Paramount vehicle now being completed at Fort Lee, 'Gismonda,' is the biggest production yet staged by the Famous Players-Lasky Corporation in the East and will mark another notable achievement for Paramount. Madame Cavalieri will continue to work in the East.

"Activities in our Eastern studios are running along at record pace and despite the unfavorable weather we have had here recently the New York and New Jersey companies are well ahead of their release schedule. Elsie Ferguson has just left for Montana, where she will appear in an Artcraft picture under the direction of Marshall Neilan, who has just finished the George M. Cohan picture for Artcraft release, 'Hit the Trail Holliday.' Pauline Frederick has just completed 'Fedora' and Marguerite Clark, after her triumphant Liberty Loan tour, has started on a picture taken from a famous subject.

"Although many of our stars have been working exclusively for the Government in connection with the Third Liberty Loan campaign their pictures are well in advance of release dates so that these engagements for Uncle Sam will not delay the usual presentation of their newest screen vehicles."

Mr. Lasky will remain in California until the early part of June.

Edison Studio and Film Plant Sold

Lincoln & Parker Film Company of Worcester Also Purchase Over a Million Feet of Negative.

THOMAS A. EDISON, INC., announces that the Edison Studio, at 2826 Decatur avenue, New York, its equipment and the equipment of the Edison positive film plant, formerly located at Orange, N. J., have been sold to the Lincoln and Parker Film Company, Worcester, Mass. By the terms of the deal, the Lincoln and Parker Film Company also comes into possession of over a million feet of Edison negatives released prior to the beginning of the arrangement by which Edison pictures were distributed through the George Kleine System.

The Lincoln and Parker Film Company also acquired the right to reproduce Edison feature subjects and Edison Conquest Pictures on their narrow-width and non-standard film, but all other rights in such subjects are retained for a period of years by the Edison Company and the George Kleine System, through which they will be available as before. All rights in the James Montgomery Flagg series "Girls You Know" are so retained.

Included in the Lincoln and Parker deal are the educational and scientific subjects upon which Mr. Edison was working a few years ago. It is announced that Mr. Edison will act in the capacity of a consulting editor to the new company, and that his son, Charles Edison, is to become a member of its board of directors.

The Edison Company promises a further announcement shortly as to its future activities in the motion picture field, but it is known that a number of new productions, including "The Wall Invisible," with Shirley Mason, and several stories by O. Henry, Richard Harding Davis, Ralph Henry Barbour and other authors of prominence, are being made ready for early release.

Josh Binney Makes a Find

It Is Laura De Cardi, a Leading Woman of Rare Personality.

JOSH BINNEY, the genial directing manager of the Florida Film Corporation, is wearing a smile that bespeaks contentment of mind and, incidentally it is saying a great deal, inasmuch as Josh is architecturally constructed upon lines of generous proportions and when he wears anything it must necessarily be a great deal. But then, Josh has every reason to smile, considering his present visit to New York has brought a realization of his every wish. After a strenuous several months of organizing his new producing company and the completion of the first three releases of a series of twelve two-reel comedies, Josh now may return to Jacksonville knowing that his efforts have received a recognition which insures success.

Laura De Cardi.

In two weeks of marketing this product, Josh returns to his field of operation with three bona fide contracts safely tucked away in his jeans and the assurance of his sales manager, Ernest Shipman, that the entire country will be disposed of in short order.

Mr. Binney is further pleased at having secured the services of a leading woman for his future productions whom he considers a positive "find," and so sanguine is he of her success on the screen that a contract has been executed whereby he controls her services for a term of years.

Miss Laura De Cardi is the young woman in question, and while she had no motion picture training, Mr. Binney's long experience as a director and producer qualifies him as a capable critic of screen possibilities, and he claims that Miss De Cardi possesses personality, charm and physical attractiveness that will quickly establish her as a prime favorite with the movie fans, and then, too, beyond all this, there is a hidden talent yet to be developed which, in his opinion, Miss De Cardi unquestionably possesses.

Miss De Cardi is of Italian birth and her early childhood was spent in Milan. Prominent in the attractive qualities which promise to carry her speedily to screen stardom are a pair of wondrously beautiful eyes, and Mr. Binney warns the many beauties of filmdom that they may now look well to their laurels.

SELECT JOINS N. A. M. P. I.

Select Pictures Corporation has just joined the National Association of the Motion Pictures Industry as a distributor member. This classification gives Select a double membership in the N. A. M. P. I., since the producer-membership originally taken out by Lewis J. Selznick, now president of Select Pictures, has been transferred to the corporation. This puts Select on a par with the other big companies in the moving picture field which are represented in both the producer and distributor divisions of the national group. Morris Kohn, treasurer of Select Pictures, has been designated to represent the corporation in the two branches of the N. A. M. P. I.

Laemmle to Push Short Subject

Not Eliminating Five-Part Pictures, but Believes There Is Drawing Power in Good Two and Three-Reelers.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, left New York on Saturday, April 20, for Universal City, where he will hold numerous conferences with a view of the improvement, wherever possible, of the Universal output. The trip of Mr. Laemmle followed numerous sessions with the members of the executive force of the New York office during which production was discussed from every angle. At these sessions numerous suggestions for improvement were made.

Mr. Laemmle during his trip, which is scheduled to be rather extended, will take up with the technical production experts the advisability of putting the suggestions of the New York executives into effect.

It has been decided that for a time at least Universal will be a wide-open market for picture adaptation from best sellers. Any serial adaptable for picturization from the pages of any of the better class popular mazagines will be given serious consideration and will be purchased if it gives promise for a picture which will be sought by high-class motion picture theaters throughout the country.

The statement that Universal is in the market for magazine serial stories does not mean, according to Mr. Laemmle, that the scenario department of the company will be expected to wade through a mass of immaterial and less-than-par stories.

In order that no possible story may be overlooked members of the New York executive staff have been given assignments to carefully read magazine stories as they appear. A certain number of magazines have been assigned to each man and he has instructions to report in deail upon their contents.

When Mr. Laemmle reaches Universal City he will follow a similar procedure there by assigning several members of the West Coast force as concentrated magazine readers. The reports of the readers from the east coast and west coast will be tabulated and upon their combined recommendations stories will be purchased.

Another innovation Mr. Laemmle expects to put into effect is the making in two and three reels pictures that heretofore have been extended into five and six reels. In watching the market recently Mr. Laemmle has ascertained that exhibitors demand pictures with tremendous action and without a foot of wastage.

An ordinary five-reel picture, according to Mr. Laemmle, should be produced from a story in which there appears to be enough material to make ten reels. After the picture is made careful eliminations will cut it to not more than five or six thousand feet at the outside with the picture action smooth and continuous.

"I want to prove to our directors that it is possible to make a splendid two or three-reel picture that is so good the exhibitors throughout the country will advertise the short subject in preference to the longer subject on their program and upon which they look as their feature," said Mr. Laemmle. "In one or two isolated cases in the picture business it has been demonstrated that my idea is not wrong."

As a clincher to his argument that short subjects may be featured as against five-reel features, Mr. Laemmle said:

"Do you know of a single exhibitor who advertises a feature on the day on which he runs a Chaplin?"

"But under no circumstances," Mr. Laemmle explained, "should my advocacy of the short feature be construed as an opinion from me that I think the longer feature should be eliminated. I do not advocate any such thing. But I do say that two-reel subjects should not be padded to five reels. And I do predict that in the very near future the exhibitors will make their program of two, three or four short subjects unless the market affords enough regular, unpadded feature pictures. The day when a producer can flash two and three hundred feet of a flash back simply to produce footage is rapidly ending.

"Universal appreciates these changing conditions and is preparing to meet them."

On his way to the West Coast Mr. Laemmle visited several exchanges in the west.

At Leading Picture Theaters

Programs for the Week of April 28 at New York's Principal Motion Picture Houses.

THE RIALTO.—Billie Burke in "Let's Get a Divorce," a film version of Sardou's "Divorcons," one of the best of his comedies, was the chief picture attraction at the Rialto the week of April 28. John Miltern and Armand Kalise have the chief supporting roles. Other features were the Animated Magazine, a Fox comedy and a scenic. Gladys Rice and Carlos Mejia were the soloists.

THE RIVOLI.—Circus life forms the background of "The Biggest Show on Earth," the Paramount picture in which Enid Bennett was seen at the Rivoli. The actress appears as a lion tamer in her father's circus. An animated Pictorial, a "Mutt and Jeff," a scenic feature and concert numbers were also on the program.

THE STRAND.—The film version of James W. Gerard's "My Four Years in Germany," Winsor MacKay's "The Sinking of the Lusitania," and the Topical Review were shown at the Strand. A soldier's quartet rendered patriotic songs and the Symphony Orchestra played "Pomp and Circumstance."

EIGHTY-FIRST STREET THEATER.—First half, Bessie Barriscale and Howard Hickman in "The Cast Off," and another installment of "The Eagle's Eye." Dorothy Dalton in "Love Me," and a new chapter of Chapin's "Son of Democracy" the latter half of the week.

KNICKERBOCKER.—"My Four Years in Germany."

FORTY-FOURTH STREET.—"Hearts of the World."

BROADWAY.—"The Two Soul Woman."

"Make Your Own Movies"

A Light, Compact and Inexpensive Motion Picture Camera Taking Standard Perforated Film.

THE possibilities for work of the most absorbing interest and greatest permanent value along motion picture lines are well known and fully appreciated by every photographic enthusiast, and we need but touch on them here. The most important question camera workers want answered is, "How can I take up this line of work with the minimum of cost for apparatus and materials?"

The Almo Motion Picture Camera.

The Almo Motion Picture Camera, manufactured by The Simplex Photo Products Co., Richmond Hill, L. I., New York, is small, light, compact, of minimum film capacity, and sold at a price which places it within the reach of every one.

No larger than a Kodak and equally simple of operation, it weighs four and one-half pounds. It has a capacity of 50 feet standard, perforated motion picture film, obtainable anywhere.

No commercial photographer need refuse orders for motion films now that the Almo Camera is available, and his profits on a single job would pay for the camera many times over in many instances.

There are possibilities here for the home portraiture man that we need only hint at, as he is a "live wire" to begin with.

The Almo Camera is furnished with a rapid aplanat lens working at f-6, with a focal length of two inches, and at full aperture will render sharply all objects at distances of eight feet or more from the camera.

For experienced workers or those to whom the added simplicity of a fixed-focus lens would not appeal, the camera may be had with any of the standard anastigmat lenses designed for motion picture cameras, which are supplied in focusing mounts, such as the Zeiss Tessar, f-3.5 of two inch focus. Such lenses add superior facilities for interior work and for outdoor work under poor light.

The use of a camera of this kind would in many cases mean also the use of a suitable projector, especially in the hands of the amateur photographer who wishes to follow up his work to the final triumph of projection upon the screen.

The manufacturers of the Almo have provided for this in their Precision Portable Projector designed for home, school, or commercal use. It is a stanch, practical machine, embodying the most approved forms of film-moving mechanism and with simplifications in details which make its use a success in the most inexperienced hands.

Chaplin Sees Life in Atlanta

Entertains and Is Entertained by a Mammy, Sips Tea, Breaks Several Records and Sells Half Million in Bonds.

CHARLIE CHAPLIN came to Atlanta April 16, smashed all attendance records, including grand opera and political powers, by drawing eight thousand people to the auditorium; set a Liberty Bond sales record, locally, by coaxing $502,350 out of Atlantans' pockets and found time to hobnob with both the upper and lower crusts of Atlanta's social stratum.

From the Terminal station the comedian was being speeded by Forrest Adair to the Druid Hills Golf Club where St. Elmo Massengale was to entertain him at dinner. At Mr. Chaplin's request that he be given a look at the negroes, the motor swept into Decatur street and paused at a corner. A corpulent black mammy abruptly halted the act of cramming a fish sandwich down her throat.

"Dar he is!" she shouted. "Dar he is! Dat's Chollie!"

In no time at all Mr. Chaplin was beaming on a street black with negroes. The very big black mammy stood forth as leader.

"I seen you," she cried. "I seen you in dat picture! I seen yer walkin' lak dis."

She shuffled and wabbled across the sidewalk in first-class Chaplin style.

"I seen you wid dat gal, Mistah Chollie. Law me, you sho'ly wuz atter dat gal! You go 'way, but you kept on a-comin' back. Yessuh, you jus' kep' a-comin' back to whar she wuz!"

Charlie laughed almost until he cried.

"Shuffle for us again," he said, and she shuffled once more while the crowd howled.

At the Druid Hills Club Mr. Chaplin walked kerplunk into the midst of a tea party, and how the women did mob him!

At the dinner each speaker introduced himself, Rotary Club fashion. Mr. Chaplin's turn came.

"Charlie Chaplin," he said. "Supposed to be funny. We shall see!"

At the auditorium Mr. Chaplin bounded out in front of the eight thousand.

"I'm not here to be funny," he announced.

"Ha! Ha!" yelled the crowd.

"I was never more serious in my life!"

"Great!" shouted the audience. "He can't help being funny."

One thousand, twenty-five thousand, fifty-thousand-dollar subscriptions soon began falling thick and fast and, by the time the meeting was over, they had Charlie shuffling and even standing on his head. STARR.

How Manager Forhan Builds Business

Canadian Showman Has Many Devices for Placing His Program Before His Neighbors.

GEORGE J. FORHAN, manager of two moving picture theaters in Belleville, Ontario, for the Griffin Amusement Company of Toronto, has made such good use of heralds and printed programs that he has been attracting the attention of managers of large theaters in the big cities. He declares that practically none of his heralds or programs is thrown away, partly because of their attractive make-up and partly because of the methods employed for distribution.

Mr. Forhan gives a double pass each week to the local librarian in exchange for which the librarian performs the service of slipping one of the theater programs into all outgoing books on Saturdays. People take the books home to be read on Sunday and they find the program when they are not busy.

Every Friday and Saturday slides are run at the two houses to announce that programs for the following week are available at the door. The ticket sellers at the box offices also have a supply to be given to those who apply at the wickets for them without coming into the theater. Manager Forhan also sends a quantity of the leaflets or folders to a nearby deaf and dumb institute each week and a large party from this institution always attends the regular Saturday matinee.

Manager Forhan writes his own copy for the programs and he does not solicit advertising for the folders, although he has been offered outside business several times. He does refer, frequently, to various local patriotic campaigns and he does so without waiting for requests from local organizations. On several occasions he has been able to show his interest in various movements before the organizers have had time to approach him and they have been pleased.

One evening a local alderman patronized his theater and was agreeably surprised to find that the exhibitor was boosting a loan campaign by the use of an appropriate slide. The civic official happened to be the chairman of the loan organization committee. By doing this work Mr. Forhan is on good terms with all the local officials and they listen to him when he has a request to make. He declares that the boosting also helps his business generally.

This exhibitor declares that he likes the printed program best of all for advertising purposes but that he also uses considerable space in both local newspapers for regular announcements from week to week.

Betty Compson in Pathe Serial

BETTY COMPSON, the blue-eyed heroine of many Christie Comedies, has been engaged for the leading role opposite George Larkin in "The Wolf-Faced Man," by W. A. S. Douglas and Lucien Hubbard, which Diando Film Corporation is producing in Los Angeles for Pathe.

"The Wolf-Faced Man" is a story of romance and adventure in the West, and the picture will be marked by the stunts of George Larkin whose daring has made him popular as a serial star, the beauty and horsemanship of Miss Compson, and the size of the cast selected to play with these principals.

Betty Compson.

Betty Compson has made a name for herself in little more than two years of screen experience. Little Miss Compson is a Salt Lake City girl who has had experience in vaudeville and on the legitimate stage.

Her first professional work was as a violin soloist in vaudeville and later with Mandeville Sketches. For some time she was a member of the William J. Kelly Stock Company in Salt Lake. Her first screen experience was under Al E. Christie. Some of the comedies under which she will be remembered are "His Baby," "A Brass Buttoned Romance," "Some Kid," "Out for Coin," "Her Friend, the Chauffeur," "Sauce for the Goose," "Sea Nymphs," "Working His Way," "Those Wedding Bells," "A Bold, Bad Knight," "Down by the Sea," "Father's Bright Idea," "Crazy by Proxy," "The Honeymooner," "As in Days of Old," "A Blessed Blunder" and "Their Seaside Tangle."

Betty Compson has golden hair, blue eyes, is 5 feet 2 inches in height, an expert horsewoman, a swimmer and a dancer.

WORLD PICTURES TO MAKE SOMERVILLE STORY.

Roy Somerville, famous for his vivid short stories and novels, has written for World Pictures a remarkable story, entitled "Hitting the Trail." The story is laid in the East Side of New York City and deals with the career and regeneration of one of the inhabitants of this region.

Mr. Somerville is a familiar name among magazine readers. He is equally well known among picturegoers as the author of "Reggie Mixes In," featuring Douglas Fairbanks. He also wrote "Children in the House" and "The Danger Game."

THE GENESIS OF THAT MERGER RUMOR.

James Weed, manager of Keith's theater, Dayton; Clay E. Brehn, manager of the Strand in that city; Mark Gates, manager of the new Dayton, as well as the World correspondent, were seen walking down one of Dayton's principal thoroughfares at one time. (Together.) The party met L. C. Pollack, Metro representative, who ventured the suggestion that a combine might be talked of, and it was then explained that the party had just been through the new Dayton—nothing more—nothing less.

Clemmer Advertising Brings 'Em In

Goldwyn Traveler Impressed by What He Saw in an Exploitation Way in Seattle.

AN interesting example of an exhibitor's skill in selling to the public the motion picture feature attraction playing his theater is to be found in the newspaper advertising campaign of James Q. Clemmer, proprietor of the Clemmer theater, Seattle, according to a Goldwyn executive just back from a tour of the West.

The Clemmer theater possesses two great assets which the Seattle public is ready to buy—its multi-reel feature films each week and its remarkable orchestra, in which the music-lovers of the city take great pride. And there is a third asset in Bart Burtleson, advertising man of the theater and right-hand assistant to Mr. Clemmer.

Both Mr. Clemmer and Mr. Burtleson believe in the power of "big copy" advertising in daily newspapers. The Clemmer advertisements of Goldwyn Pictures occupied four full columns in the Seattle Sunday Times, or a total of eighty-eight inches. The cost of a single insertion of one of these advertisements, inclusive of the cost of making the metal engraving or "plate" is around $175, which also gives indication of the rate co-operation offered to exhibitors by the Seattle Times. These advertisements were designed by Mr. Burtleson, and so strong are they in selling power that Goldwyn has arranged for the preparation of the "Seattle Style" of copy for its future exhibitor advertising electrotypes.

"I have been an exhibitor for a great many years," says Mr. Clemmer in explanation of his newspaper advertising copy. "During that time, like other exhibitors, I long ago exhausted superlatives in exploiting pictures opening in my theater. I began to find that superlatives no longer 'pulled.' The public did not believe them—and justly so.

"Nor was it sufficient for us to announce that this or that producer 'presented' this or that star in this or that story. Certain producers, Goldwyn close to the top, have established both production and star value. But I wanted something else to sell to the public; some unique angle to challenge attention. And I found it.

"In the Clemmer theater advertising we now sell the plot of our productions to the public, in addition to producer's name and star's name. We pull the public in past the box office and into the orchestra seats by building our advertising so that it reveals what the story is. We do not tease or pique them in with a single phrase or catch-line. We let them know in advance in bold display print the detailed theme—written and illustrated as cleverly as we possibly can.

"Personally, I think that the Seattle type of advertising is the most effective amusement copy created in the United States. I have studied the advertising of all other large cities and I have found none that I consider equal to it for challenge—and that is the first element to be considered."

Lawyer Protests Against Absurdities

Mr. Osborne Calls Attention to Story Founded Upon a Situation Impossible in Legal Procedure.

1862 Shelby Street, Seattle, April 11, 1918.

Editor Moving Picture World:

IN the name of the outraged majesty of the law let me register indignant protest. The other evening in one of the first-run motion picture houses I saw a film the story of which centered itself around the wedding trip of a youthful pair. The film was produced by one of the better class of manufacturers. The action took place in Niagara Falls, with occasional glimpses at New York. The action could not have covered more than one week at the outside, and, judging by the arrangement of the story, actually took only two or three days. Now let me tell you what happened on this honeymoon. First, the bridegroom innocently got himself entangled with some other woman. His bride suspected the worst, left him and procured another room in the same hotel, which was on the Canadian side of the falls. She immediately wired her lawyer to get her a divorce.

The lawyer—a relative I think—started the divorce, but was worried and immediately started for Niagara in his motor car to see what was the matter. He wired her she could go before the consul on the Canadian side who would take her evidence—on which presumably the decree for divorce would be based. The husband, about the same day, is served with a summons in divorce which gives him twenty days to answer the suit. Immediately in New York an officious clerk goes before a judge and gets the final decree signed and wires his chief, who has just arrived in Niagara, that he has put through the divorce in record time. Complications then arise because the couple have made it up meantime, and find themselves in a perilous position because they are likely to spend their honeymoon after being wholly divorced.

Now I wouldn't make any kick about the outrageous manner in which all technicalities were brushed aside were it not for the fact that the average man and woman who saw that picture actually do know something about legal procedure, particularly divorce procedure. Most all laymen—men or women—have some friend recently divorced, and they know the general rule now is in most States affecting divorces. They know that even after the rendition of the first decree a period of either three months or six months must elapse before the decree is made final and before the parties actually are free from the bonds of matrimony. A scenario writer would no more think of pretending that the human appendix was situated in the left ear—he won't take liberties with medical subjects because he thinks people know about those things. But he feels at full liberty to monkey with the law.

Now, in the case of this play, what he made the law do was the vital thing—the whole play depended upon it; and yet he presented an impossible situation and the audience knew it to be impossible. And the story wasn't a farce. It was a comedy and high comedy at that. Imagine all the evidence being taken in a case before the suit is brought! Imagine, further, a final decree being entered before the time of the defendant to answer the complaint has expired!

To observe the absolutely necessary forms of law, reducing the matter to its essentials, no kind of an order or decree could have been entered in the cause within the time or in the manner portrayed in that picture. To get even a preliminary decree would have required formalities running into months—to free the parties three or six months more.

This is only one of several plays that have made the same mistake. Another mistake that occurs with greater frequency arises in the utterance of husband or wife to the effect: "I will give you a divorce," or he consents to a divorce, etc., when it is apparent to any observer of conditions that there is no such thing as a divorce by consent. In fact, a divorce which is the result of previous arrangement is impossible to get, except by the use of fraud or perjury, or both.

Let me suggest a simple remedy: Cannot the head of scenario departments submit scenarios to some young lawyer in the firm of counsel who represent the manufacturer? This cannot run into much expense. Incidental mistakes, even, are bad, but where the whole action is built up on a legal error it is time to call a halt.

WILLIAM HAMILTON OSBORNE.

Des Moines' Rialto Opens to Public

Is Fireproof Structure Seating 1,100 Persons—Features "The Cinderella Man" in First Show.

THE new Rialto theater, Des Moines, the largest motion picture house in Iowa, has been formally opened to the public with some unusual ceremonies. Mae Marsh in "The Cincerella Man" was played at the Rialto during the opening week, the Goldwyn program being one of the first contracted for by Abe Frankle, managing director of the new house.

A two-page advertisement in the Des Moines Register goes far in emphasizing the progressiveness of the Rialto management. It was arranged by John L. Shipley, publicity representative for the Rialto, and almost a column of it was devoted to Goldwyn Pictures.

The Rialto, an entirely fireproof structure, seats 1,100 persons. The decorations on the front of the building, in the lobby and exterior are carried out in a color scheme which is a combination of art blue, rose, ivory and gold.

For the patrons' convenience a playroom for the children has been provided. This room is under supervision of a matron and is furnished with toys and games to amuse the youngsters.

The music is furnished by a symphonic orchestral organ, which is a pipe organ as well as a complete orchestral combination. F. Metzger, formerly in charge of the Casino, Des Moines, is the Rialto's house manager.

IDEAL THEATER CHANGES HANDS.

A deal has been completed whereby the management of the Ideal theater of Endicott, N. Y., formerly owned by John A. Laue, passed to the owners of the Lyric theater.

Mr. Dittrich, manager of the two theaters, says, while separate and distinctly different programs will occasionally be shown at each house, for the greater part of the time the same features will be shown on both screens.

Foreign Trade News

Conducted by F. G. ORTEGA.

Greater Facilities for Foreign Buyers

Inter-Ocean Now Boasts New York Building as Well as London One.

TWO important announcements come from president Paul H. Cromelin, of the Inter-ocean Film Corporation. The gist of one is that Inter-Ocean has acquired full possession of the building at 218 West 42nd street, New York City, and will open it May 1 as the first structure in America to be devoted exclusively to motion picture exporting. The concern has had its own building in London for over a year.

"There will be an innovation in connection with the new building," says president Cromelin, "in that it will be equipped to take care of foreign buyers visiting New York. Heretofore such men lost much valuable time through lack of familiarity with our language and customs, methods of doing business and facilities for 'short cuts' known to the American only. At Inter-Ocean Building the film visitor to our shores will find himself conducting his affairs with the same ease as at his desk in Buenos Aires or Manila. A place will be set aside for his exclusive use during the period of his stay and to that desk will be harnessed the co-operation of Inter-Ocean's staff from its president down.

"Nimble translators, stenographers skilled in the language of film export, shipping men who are experts in all matters relating to foreign shipment—all are at the visiting buyer's elbow and service. So will be special projecting rooms, now under construction."

The Inter-Ocean has been at 220 West 42nd street since September, 1916. The active heads are Paul H. Cromelin, president; Eugene H. Kaufman, office manager, and carbons and accessories; Louis Brock and Gus Schlesinger, foreign sales; Leon Schlesinger, contracts and domestic sales; Madge Maloney, auditor; Martin Cohn, technical, and Al. Hartleib, shipping. The concern acts as foreign distributor for World and Paralta films; "Inside the Lines," "Manx-Man," "Today," "Mad Lover," "Eight Bells," "Thirteenth Labor of Hercules" and other special features; and for Black Diamond, Vim and Bingo comedies and "Charley" cartoons. Speer Carbons are also exclusively handled in the foreign field by Inter-Ocean.

News from Foreign Markets.

As international trouble-makers, the "Rasputins," "Romanoffs" and other Russian photoplays made in this country easily take first place. It seems as if the anarchic condition of Russia had also overtaken these motion pictures. According to reports from Chile, the local agents for the North American Motion Pictures, Inc., who were carrying an intensive advertising campaign preliminary to the release of "Rasputin, the Black Monk," found to their surprise that another copy of the picture was being distributed by the Sociedad Cinematografica Chilena, a concern under the control of Pairoa & Herrera. Then the row started. Pairoa & Herrera managed to steal a march on the "North American" and were the first to release their copy, which had its premiere at the Alhambra theater of Valparaiso. The "North American" took the case before the Chilean courts and had the opposition copy embargoed, claiming the sole ownership of the rights and to have sold the print in question for exploitation only in Peru and Bolivia, and with the express understanding that it would not be exhibited in Chile. But Pairoa & Herrera are now making the counterclaim that the seized "Rasputin" is not the one sold by the "North American" at all, but another copy purchased by them direct in New York. And to make matters even more complicated, a mysterious third print of the same picture has just been released somewhere in Peru.

* * *

We notice from time to time in the sporting pages of some of the New York daily papers allusions to the hard fate of Jack Johnson and statements to the effect that he is "pining away in some foreign shore for that dear old Chicago." The fact is that Jack is leading a royal life in Spain. He has a physical culture studio in Barcelona, a city besides which Chicago and New York would look like Sunday schools, and has played the leading part in one of the most successful photodramas produced in Spain during the past year. By-the-way, the picture referred to, entitled "Strength and Nobility," is being advertised at present in some Latin American countries, but as his wife also plays one of the leading roles, it is doubtful whether it will be successful in territories like Cuba, Porto Rico and others where there is a strong race prejudice.

* * *

Paul Capellani, the French actor who left New York about four months ago to join the Platense Film Company of Buenos Aires, in the capacity of leading man and director, is on his way back to these shores. With the assistance of Marcel Morhange, who is already here, as technical director, and George Benoit, as cameraman, he produced a multiple-reel picture which will shortly be released on the Argentinian market.

* * *

J. Verdaguer, the well-known Barcelona importer and distributor, has opened a branch in Havana for the purpose of handling Cuba, Porto Rico, Mexico and some of the Central American republics. We understand that the Havana office, in charge of Eudaldo Torres, works in a more or less independent fashion and, according to its advertisements in Cine-Mundial, is offering a series of Italian productions controlled by the Barcelona firm.

* * *

The official pictures depicting the social, commercial and industrial development of the United States, taken to Spain by Frank J. Marion, president of the Kalem Company, for propaganda purposes, were shown for the first time about a month ago at the Madrid College of Engineers. Reviews published by the daily and trade press indicate that the films made a very satisfactory impression.

* * *

Adolfo Roca, who has been handling Mutual pictures in Cuba, claims in an advertisement published in a Havana theatrical paper to be the owner of the Cuban rights on a photoplay entitled "Rasputin, the Black Monk, in the Fall of the Romanoffs." Now, this is rather confusing. Is Mr. Roca distributing the World or the Brenon production? Or has he purchased both of them? These "Rasputin" and "Romanoffs" are certainly the Bolsheviki of the cinematographic world.

* * *

A Buenos Aires trade paper reports that a number of European productions, mostly French, have lately been released in Argentina and Uruguay. They show considerable improvement over previous films of similar origin, and the trade paper referred to "has no hesitation in stating that the improvement is entirely due to the adoption by the producers of the school of technique that has earned such enviable reputation for North American cinematography."

* * *

The Empresa Cinematographica Alberto Sestini, which recently secured through Hiller & Wilk, Inc., the rights for Brazil on Ambassador Gerard's picture "My Four Years in Germany," is also distributing Triangle and Keystone productions in that territory on an exclusive arrangement with the Western Import Company, of New York.

* * *

Reports published in the South American press, which are confirmed by the opinions of Cine-Mundial's correspondents, point to "Damaged Goods," the Mutual production, as the most successful film shown in Chile during the year. The rights on this film were purchased by Pairoa & Herrera, of Santiago.

* * *

Marchesi Film is the name of a new producing company established in Buenos Aires, Argentina. It is about to release a 10-act drama directed by Alberto Traversa, who made

some good pictures for Savoia, Ambrosio, Latina and other Italian manufacturing concerns.

* * *

"Salvation Joan" (Vitagraph), "The Web of Life" (World), "The Mischief Maker" (Fox) and "Friday the 13th" (World) have been recently released on the Spanish and Portuguese markets by Julian Ajuria, of Barcelona.

* * *

"Where Are My Children?" (Universal) made a decided hit with the Argentinian public. The box-office value of this picture was enhanced by the fact that the municipal authorities attempted to bar its exhibition on the ground of immorality.

* * *

The Trans-Atlantic Film Co., of London, distributer of Universal pictures in Spain and Portugal, has just released Anna Pavlowa production "The Dumb Girl of Portici."

* * *

Alvarez Arrondo & Co. are distributing in Mexico the 16-episode International serial "Patria."

Among the Exporters.

Arthur J. Lang, export manager of the Nicholas Power Company, writes from Havana that competition in the motion picture business in Cuba has reached an alarming state. "The cut-throat competition here," he states, "is nothing short of scandalous, and I cannot understand how any of the exchanges will make anything out of their business unless there is a change, and a radical one, in their methods." However, Mr. Lang makes the following encouraging remarks in the course of his letter: "Cuba is very prosperous and the attendance at the cinema shows is big and increasing all the time. As a matter of fact, all business here is booming and nothing seems too good for any one in spite of the high cost of living."

* * *

Jacobo Glucksmann, New York representative for Max Glucksmann, of Buenos Aires, is in possession of a cablegram advising that the head office of the firm has already subscribed $10,000 to the Third Liberty Loan. This is in addition to what will be taken by the New York branch and follows subscriptions to the First and Second Liberty Loans by the Buenos Aires office.

* * *

Sidney Garrett, president of J. Frank Brockliss, Inc., announces the sale of "The Garden of Allah" for Java and of the Metro specials "Lest We Forget" and "Blue Jeans" for Argentina. These last two pictures were secured by the North American Motion Pictures, Inc., of New York and Buenos Aires.

* * *

The Robertson-Cole Company, Times Building, New York, has started an aggressive advertising campaign in the Spanish and Portuguese-speaking markets. Its initial offering to the trade in those territories is comprised of about 23 special features, 4 multiple-reel "Four-Square" pictures, 2 "Crest" productions and the "Jester" comedies.

* * *

"The Struggle Everlasting" and "An Accidental Honeymoon," the two Harry Rapf's productions with Florence Reed and Robert Warwick respectively, were launched on the foreign market in the May issue of Cine-Mundial. The Arrow Film Corporation, of New York, will handle the negotiations with territorial buyers in all foreign countries.

* * *

Announcement is made by Jacobo Glucksmann that he is preparing the largest shipment of film ever made to Buenos Aires by the New York office of Max Glucksmann, 500,000 feet of positive now being ready for delivery to the steamship company. Of this lot, about 200,000 feet are Triangle productions.

* * *

Hiller & Wilk, Inc., recently appointed foreign agents for "My Four Years in Germany," have disposed of the rights on this picture for the following territories: Great Britain, South Africa, Australia and Brazil.

* * *

"Berlin via America," the patriotic photoplay produced by the Fordart Films, Inc., is being offered in the Latin American markets through the advertising columns of Cine-Mundial.

* * *

J. H. Hallberg has just published a very complete illustrated catalogue in Spanish describing the different machines and appliances manufactured by his firm.

The Piedmont Pictures Corporation has sold the rights on "The Grey Seal" (serial) for China and the British West Indies.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

33. A man in Portuguese West Africa wishes to rent or purchase films for exhibition in S. Thome and Angola.
34. A man in San Salvador, C. A., wishes to act as agent for film manufacturers in Central and South America.
35. A man in Venezuela is interested in securing a program of about ten pictures to be renewed every three months. Pictures should be at least four reels long.
36. A firm doing business in Panama wishes to obtain a weekly supply of film on a renting basis.
37. A man in Santiago, Cuba, is in the market for film boxes made of fibre.
38. A Central American exchange controlling some theaters is in the market for films. Their desire is to connect with a reliable American firm and are willing to give guarantees for any representation they may secure.
39. A firm in Cuba is in the market for second-hand film.

Rob Wagner Between Covers

Saturday Evening Post Stories of Filmland Now Issued in Book Form by the Century Company.

UNDER the title of "Film Folk," the Century Company has issued in book form eight of the earliest of the Rob Wagner stories of motion pictures and their making, with thirty-one full-page illustrations from photographs.

It is a singular thing that we should have had to wait so long for a faithful narrator of the doings in picture-land, but it was six years after the motion picture became a craze that there was given to the reading public descriptive matter that was at once authentic and interesting. It was through no lack of endeavor, for the early years of the pictures were marked by a mass of material that was written either by those who could write interestingly, but who had but a superficial knowledge of their subjects or by those who knew their subject but who failed to interest. Mr. Wagner is about the only writer who combines the two essentials, and it is welcome news that the best of his work has been assembled in a more permanent and available form than its original in the pages of the Saturday Evening Post.

Mr. Wagner knows film making and film makers from top to bottom, from the center to the circumference, and he has the most happy faculty of telling what he knows in a manner that is more than interesting. It is human, fascinating and, above all, absolutely correct. He is retailing no second-hand information, no knowledge picked up in a hurried trip through a single studio. He speaks of every phase of the business through intimate personal knowledge, and he gives a series of pictures of the studios and studio life that is worthy of classification as literature. In his foreword he speaks of a college professor who regreted that the birth of the Elizabethan drama was not as carefully chronicled for the benefit of future generations, and while he affects to think lightly of the compliment, his learned correspondent has expressed a great thought. The birth of the motion picture has been adequately recorded.

The chapters selected for this first volume (for it is to be hoped that others will follow), include the stories of the leading man, the leading woman, the cameraman, the director, the extra man, the studio "mother," the publicity man and the script editor. This broadly covers the ground, but there is room for at least another volume. The book contains 356 pages and is priced at $2.

MADGE KENNEDY SPEAKS AT STRAND.

The audience which packed the New York Strand theater to the doors on Sunday, April 21, was treated to an agreeable surprise in the appearance on the stage of Madge Kennedy, star of Goldwyn Pictures, who spoke briefly but stirringly in behalf of the Third Liberty Loan.

Miss Kennedy's appearance at the Strand followed her successful trip to Detroit, where she appeared at the Kunsky theaters, and to Philadelphia, where she spoke at the Stanley.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Pointers from Our Correspondence

Plenty of Suitable Educational Pictures Now on the Market to Start School Programs.

By Rev. W. H. Jackson.

IT IS very interesting to read the views of the editors of many of the school publications with regard to the place of the moving pictures in the schools.

All agree that the pictures possess certain educational powers, but the views as to their adaptability are strangely at variance; some are commendably broad and encouraging, others are somewhat hesitating and halting, while a few, very few, are still in the painful state of a limited acquaintance of either the pictures or their powers; one, only one we are glad to say, passes over the immediate possibilities of the good of the pictures by a vain and foolish reaching out for the improbable and unnecessary, when he refuses to endorse or aid moving pictures in the schools through the medium of his paper "until the pictures synchronize with an explanatory talking machine" truly a pitiable state of mind, and a lamentable lack of comprehension of the nature and powers of the picture. There is, however, one idea running through the minds of all school authorities with whom we have come in touch, and that is that there are either not sufficient truly educational pictures to warrant them entering into the matter with enthusiasm, or that the producers are not sufficiently catering to the needs of the schools and that there is too much commercialism to contend with. It is easy to answer these doubting Thomases. There are not only plenty of suitable pictures ready at hand now, but positively more than can be used in making the required beginning of the uses of pictures in the schools; there are also producers who are giving a justifiable amount of attention to school pictures, their further productions are dependent upon the reception of their present efforts by the schools now; the "too much commercialism" is only that necessary business surrounding new enterprises and business relationships which will decrease as the use of the picture increases.

Lacking Pedagogical Principals.

There is a justifiable reason advanced that the pictures now before the schools are "lacking pedagogical principals." If this is meant to suggest that the pictures cannot be used in harmony with the text books perhaps for the present we must confess failure at this point, this does not, however, prevent us from saying that the criticism is a most unnecessary one, and one not affecting the main point as to the powerful auxiliary aid of the pictures.

Will it surprise some of our interested readers to know that for years an endeavor has been made to arrange with publishers of school text books, to harmonize the relationship of the books and the pictures; that these publishers have given the matter their consideration and have refused to proceed with the same for "commercial reasons." The writer has come in touch personally with one of the largest school text books publishers in the United States, only to learn that the change would be so great (no matter how good) that it would affect their business; it will here be seen that "commercial reasons" are more considered by school book publishers than by picture producers. This, however, should not be advanced by any one as a sufficient reason for not using the pictures as an aid to teaching; for the time being, the place for the pictures is the school auditorium and not the school classroom, it is self evident that the refusal to use pictures in the auditorium because they cannot be used in the classroom is an exceedingly prejudiced and ill-judged one. It is not for educators above all others to expect that completion and perfection should outrun development; they are denying for the moving pictures those very principles they are supposed to teach their scholars, if they were so to invert their expectations of their scholars' requirements in the same way that they are inverting their demands of moving pictures, they would expect a high school graduation from the kindergarten and brand as incompetent any pupil not fulfilling that requirement.

Proofs From Experience.

There are many schools and colleges where the moving pictures are in use, in some of these places they have had a thorough trial of several years; all with great profit. We have yet to hear the strange—and we admit unexpected—experience that they have failed in any way to reach the highest expectation demanded of them. It is, therefore, the more surprising that with so many witnesses testifying to their advantages that there are still so many reluctant followers; surely they have confidence in their colleagues, that which not one but a number have done, all can do. If any of our readers are still in the doubtful class we shall only be too glad to put them in touch with schools and colleges which have used the moving pictures with great profit in their work, and with great advantage to their scholars; so much so that the more we know of these things the more we are sorry for those who do not know them, and are still groping in that darkness which accompanies a lack of progressiveness and always is accompanied with a certain amount of prejudice; the abolition of prejudice will put the moving pictures in thousands of schools.

Interesting Educationals

Three Travel Subjects, One Industrial, One Scientific, One Zoological and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Following the Course of the Cayuse" (Educational).

THE joys of the open road viewed from the back of a western horse otherwise known as a cayuse are urged upon the spectator by Robert C. Bruce in this picture which takes us on a delightful trip through Glacier Park in Montana. On the "upper deck" of the cayuse we followed the trail over hazardous passes into the snow-filled valleys of the upper mountains. There are as everyone knows scenes of great beauty in Glacier Park, many of which we meet in a general way without being bothered with names. The center of interest is the pack train, the man and his dog and a few others who move against mountain and sky, past wonderful waterfalls and other lovely sights.

"Trinidad" (Pathe).

This second largest island of the British West Indies is here shown in intimate detail. The natives are seen in their towns and villages, at the corner grocery, building bamboo houses with thatched roofs, driving ox carts, fishing, doing the family washing, bathing and burying their dead. Glimpses of a Mohammedan mosque in course of construction are also shown. This gives a very comprehensive idea of life on this interesting island.

"Tacoma, Puget Sound and the San Juan Islands" (Ford).

This reel of film contains considerable that is interesting, although its last named subject is incomplete. Scenes in and about Tacoma and Olympia give a good idea of that part of the country. Tacoma 300 feet above sea level on Commencement Bay is presented as a commercial town with a busy water front, and prosperous looking business center. Olympia's residential section is nicely illustrated and also Wright Park and Point Defiance Park. Here also is shown that peculiarly modeled building called the Temple of Justice, and also the home of the Governor of Washington. The San Juan Islands, famous for their scenic beauty, number 172, we are told; but we are shut off from viewing their beauties after one or two brief glimpses of their shores. A Liberty Loan cartoon closes the reel.

"The Elixir of Life" (Paramount-Bray).

The 117th issue of the Paramount-Bray Pictograph presents an interesting illustration of the orange industry in California. The scenes of the picture were photographed in San Bernardino County and show the picking of the fruit in

a large orchard. Attention is drawn to the fact that oranges are never torn from the branch by the hand, but are clipped at the stem. The fruit before being placed on the market is sorted to remove decayed specimens, after which it is placed in the grading machine. The final move is to wrap each orange by hand in the tissue paper in which it is handed out to us at the fruiterers, and pack them in boxes for the purpose, ready for the market.

"Simple Water Plants and Animals" (Paramount-Bray).

Some of the peculiar organisms of stagnant water magnified 200,000 times are shown in the 117th release of the Pictograph. This is a subject that has been filmed many times, and is therefore not new to the general public, but it is nevertheless intensely interesting. The studies shown, and which have been made under the lens of powerful microscope are a part of a series being offered by Dr. R. A. Spaeth, Professor of Biology at Yale University, and present quaint forms of life, each of which has been studied individually. Some of these forms resemble plants, but are found on close observation to possess the life and habits common to animal organisms.

"Wild Goats and Sheep" (Educational).

One of the most fascinating of the Ditmars animal series presents wild goats and sheep at the zoo, showing how they are given there as much of the atmosphere of their native haunts as possible. The rocky mountain goat, for instance, is given a runway to the roof of his special apartment as a recompense for the mountain heights which he has been forced to leave behind him. Then there are Barbary wild sheep, which are found on the African deserts, and the Himalayan tahr and other varieties of the sheep and goat family. Some scenes show these animals on snow-clad uplands; others show them being cornered and caught, and afterward placed in a crate for shipment. Wild dogs which are a menace to certain varieties in certain localities are also shown. An interesting number.

"Bread Making As They Did It a Thousand Years Ago" (Universal).

The 70th issue of the Screen Magazine illustrates primitive methods of making bread. In the picture we see the natives of the West Indies making bread in exactly the same way that their ancestors made it in centuries past, and baking it in an oven which has a fire built right inside of it. In St. Kitts, Leeward Islands, natives use flour made from the Cassava plant. The picture shows the making of the flour previous to its being converted into bread.

Cleveland Progresses

Sane Methods of Cinema Club Wins Goodwill of Exhibitors and Places Business on Firmer Basis.

AN interview with Miss Bertelle Lyttle, one of the directors of the Cleveland Cinema Club, disclosed a number of things in connection with the aspect of the moving picture game in that city which will be of interest to workers in the better film movement. This club, which is a member of the Affiliated Committees for Better Films is unique in the sense of its being composed of representatives from all of Cleveland's women's clubs, and has been working from the top down rather than pursuing the old-fashioned method of working from the bottom up. The moving picture situation in Cleveland was previously handled by the Women's Civic Club until it was recognized that it was an educational art rather than a civic matter.

In Cleveland there are in the neighborhood of 175 moving picture theaters, and it is interesting to note that of this number from 90 to 100 are now advertising daily in either one of the Cleveland papers. By pressure being brought to bear in the right direction, and suggestions accepted by exhibitors who recognized that the cooperation offered meant not interference but better business, these advertisements follow closely the pattern of the regular theater ads, stating not merely the name of the theater, but its whereabouts, the name of the feature which is to be presented, and when possible the names of other pictures, including educationals that are to be presented on the same program. With these advertisements appearing on a page devoted daily to moving picture news and reviews, it can be easily understood that the business in Cleveland with the women of the city backing it in a business like way rather than in the too frequent spirit of narrow-minded criticism, is in a flourishing condition.

Help has also been given the exhibitor by these women in various difficulties encountered in the exchanges. By keeping account of larger productions which have shown in their city they have even been able to intervene in cases of overcharge on second and third run pictures, thereby making it possible for neighborhood theaters to have the advantage of noted productions at nominal charges.

Another matter which the Cleveland Cinema Club intends to agitate for the benefit of the Cleveland exhibitors, exchanges, and the films themselves, is that of setting aside Monday as the exhibitor's poorest day, for the exhibition of films scheduled for release. The idea is to exhibit the films in one of the theaters, starting at nine o'clock on Monday morning, devoting the entire day to this purpose, thereby giving all an opportunity of viewing films which they intend to book at the same time, saving the wear and tear on films, which would be occasioned by frequent running for separate individuals.

The first year of the Cleveland Cinema Club's work has indeed born good fruit; and it would be well for other organizations with similar views to pursue with the same systematic earnestness the methods through which they have obtained such excellent results.

A Suggestion for the Producer

Cull Long Lived Subjects From Old News Reels for Use on Educational Programs in Schools and Colleges at Nominal Charges.

IT IS not infrequent for news reels to contain in their makeup what might be termed long lived subjects which are of unlimited educational interest; and a suggestion sent to the Motion Picture Educator with regard to the further use of these short bits of film may not come amiss to the producer. In educational institutions there is usually a limit to the funds supplied for purposes of animated illustration, and it is not always possible for them to take advantage of first-run material; therefore it has been suggested that for the benefit of such cases that interesting educational reels could be assembled from suitable material culled from old news reels, and rented out at a reasonable figure. In this way films considered past their usefulness could be made to net the producer a small income and at the same time satisfy a need which is much felt in educational circles.

Banking for Our Sea Fighters

Paramount-Bray Pictograph Gives Interesting Illustration of How Uncle Sam Manages Banking Business of Our Boys of the Navy.

IT WAS a happy thought that prompted the editor of the Paramount-Bray Pictograph to include among the subjects of the 117th issue "Banking for Our Sea Fighters." The task is a large one and the systematic manner in which it is accomplished is shown in detail. Here we see one of the boys signing an allotment paper which states the exact amount of his salary which he wishes to have sent at regular intervals to his family. To this allotment is attached a card with the name and address of the receiver, and of each a separate platinum plate is made. The checks as they are sent out are signed by the head of the department with ten fountain pens, one of which he handles personally while the other nine move in conjunction by means of a mechanical device. These checks are inspected a second time before being mailed to their owners. Secretary Daniels appears in the picture and also a message to the public in his own hand writing.

"Patrolling the Snow-Clad Alps"

Fifth of the Series of Official Italian War Pictures at the Rivoli.

ONE of the most interesting of the series of the Official Italian War Pictures, which is being exhibited at the Rivoli theater, illustrates the methods used by the Italians in patrolling the Alps. Here we see the brave Italian soldiers cutting tunnels through solid walls of ice, or laboriously digging their way through the heavy snows of the upper slopes of the mountains. In some places otherwise inaccessible, rope ladders have been slung, and frequently rope railings are to be seen by which the men steady themselves as they mount. These soldiers toughened from lengthy sojourns under like conditions, can actually run up the steep slopes, where the way is not too difficult. Some of the most fascinating scenes of all show us the army on skis, and also the scouts who are obliged to hover near the enemy's line skating about the snow-clad mountains in pure white uniforms to make them less easily discernible against the snowy background. One of the great searchlights reflecting in its lens the hills on which it is focused is a feature of this particular number which also shows the firing of big guns into the enemy's lines.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

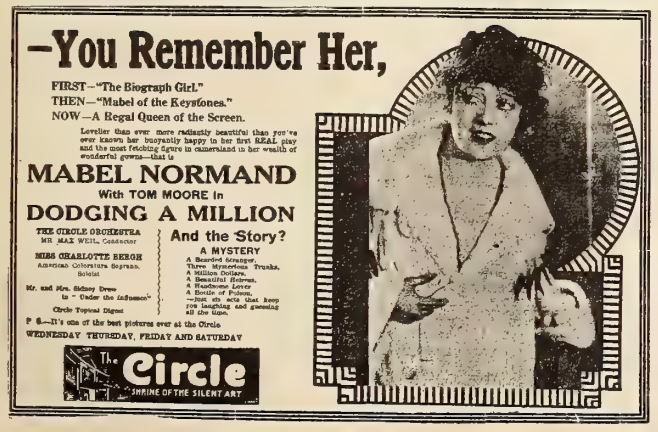
A Suggestion of Ethics.

JULIAN M. SOLOMON, of the Service Department of the Famous Players-Lasky Corporation, raises a nice point when he rises to object that the Hart advertisement of J. W. Allender, of the Lyric, Spokane, is cast from an Artcraft mat, the Artcraft trade-mark being cropped to let in the Triangle signature. This is the cut reproduced in this department in the issue of April 13. It raises a nice point of ethics. These mats are supplied free to exhibitors using the Paramount or Artcraft pictures. There is the implied, if not the express, understanding that they are to be employed only in the advertisement of the pictures of those brands. A remedy would seem to be to copyright each design and license the mats for use only for the play for which they are issued, but such a step should not be necessary. It is understood that these mats are issued for the use of the specified brands, and to cast and use them with other brands is not courteous business. With so many Fairbanks and Hart reissues there doubtless is a strong temptation to save the cost of art work through acquiring mats of these stars, but it is not a pretty practice. Some houses may even use both the Triangle and Artcraft Hart pictures, in which case the exhibitor may argue that he has a right to use what is given him in any way he elects; but even here the argument falls, since the mats are given him for a specific purpose and not for general use.

McCormick's.

Here are some interesting McCormick advertisements from the Circle theater, Indianapolis. The Mabel Normand advertisement carries rather more type than the average, but Miss Normand spent so many years making Mickey that on her reappearance she needs some sort of re-introduction. The cut mudded up badly in the forms, and it might be Miss Normand or anyone else; but the idea is better than the press work. The cut on the right gives a nice example of the use of black masses. Fairbanks' shadow and the doorway back of the girl are naturally brought in, yet perfectly serve their purpose of throwing

the figures into relief, yet they do not obscure them. This is one of the best-planned black and white we have seen in some time. The example on the left depends upon the humor of the situation for its



appeal, and this gets over well. We do not think that the Normand advertisement is quite up to Mr. McCormick's standard. We do not recall having seen before one of his advertisements carrying so much small type. A much better advertisement along the same lines is found in this five-sevens in which there is only 35 column inches against 39 for the three thirteens, and yet the story is more clearly told. It is strange, however, that none of those who are now engaged in recalling Miss Normand seem to remember the hit she made in the Vitagraph's Betty series before she went to the Biograph. One thing that marks the McCormick advertisements is the lack, as a rule, of much lettering in the blacks. It will be noted that he takes the white spaces for the announcement and leaves the black for the picture. This is excellent practise. The black on white is always easier read, it stands out better and leaves a deeper impression. This four-nines

Meet "Dandy Dave" and "Tin Cup" Casey and the "Red Rider," who was Bandit and Preacher—and "Flare-Up Sal"—the Most Colorful Characters that have stepped from the picturesque pages of the Golden West
DOROTHY DALTON
AS "FLARE-UP SAL"
There's the Breath of the Redwoods, the smell of burnt powder from notched guns and the glorious romance of pioneer days in this tale of '49, produced by Thomas H. Ince who has made the West of old live again
MR. AND MRS. SIDNEY DREW
IN "AFTER HENRY"
DITMAR'S COMEDY "PIGMY CIRCUS"
DONALD FISER (Hospital Unit No. 14)
Offering a New Program of Song
MR. MAX WEIL and Circle Orchestra
TODAY, FRIDAY and SATURDAY
(CONTINUOUS 11 TO 11)
The Circle
SHRINE OF THE SILENT ART

is reproduced from a proof, which gives a better result than the straight newspaper impression, but it comes out well on the newspaper page, for both were sent. To letter in too much announcement in the drawing is simply to throw space away. It is better to mortise the cut and set in the type in the white space thus created. This particularly applies to small letters. Anything smaller than a quarter-inch letter is almost certain to be lost, and even the quarter-inch is rather small for clear reading, and if the ink is not running well, or the paper soaks up too much of it, or if any one of a dozen other things happen, the cut goes off and the whole result is lost. It does not pay to trust too much to black grounds and white lettering. If you lost your cut, you at least have your type to work with, but if you put your lettering into the cut and then it goes bad, you lose your entire advertisement. If you employ an artist, require him to study the handling of blacks and whites, and keep after him until he can now and then get an effect such as is shown in the Fairbanks on the ladder in this paragraph. That is the sort of work that is most effective and that is least apt to be hurt by poor press work or bad stereotyping. The next

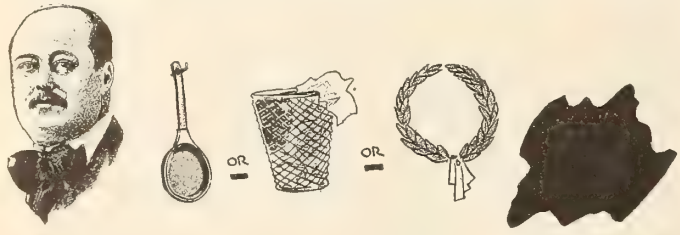
example shows how Mr. McCormick shifts his cuts. The smaller cut shows the upper right-hand portion of the cut to the right. It was

simply sawed along the angle to the edge. If you have an obliging printing office they will cast up the advertisement from the mat for you and saw off the discarded portions. The full drawing is made for the larger cut and then such portions of this are taken as may be required. The lower portion of the cut might have been put to similar use had it been desired. The last example shows the triple use of a design.

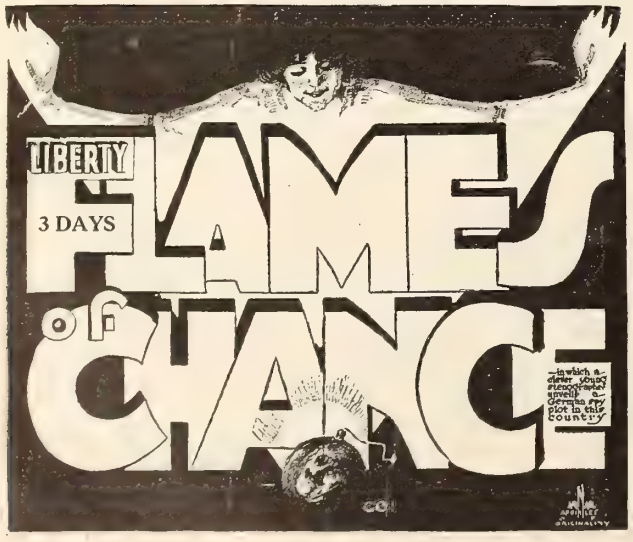
The two outside examples are pretty much alike and are interesting only as showing how two compositors may vary in setting almost precisely the same copy. That in the middle shows the use of only the top part of the cut. You can do about the same sort of stunts with the mats supplied by the manufacturers. If you do not like the entire cut, take such parts as you do want and have the rest sawed off. If you cut off ornamental lettering because it is too large or too small or not just what you want, have the cut notched so that the type with which you replace the lettering can set squarely against the surface and you will have no trouble at all. Even in a small-town printing office much can be done to a cut cast from a mat. It is not like taking chances with an original cut. If you make a mistake you can cast another and try all over again. A lot of those Paramount mats could be used to better advantage if trimmed up to be practical, and it is a simple thing to do it.

Ruff Stuff.

Ralph Ruffner, of the Liberty and Columbia, Portland, Oregon, has a new labor-saver. Instead of sending letters with his samples, he pins one of these cuts to the batch. We can gather that it is an inquiry



as to whether we are going to pan it, can it, or hang the laurel wreath upon it, but that blot is a very subtle pun. It has sand glued to it to make it rough and so serve as a signature for Ruff (laughter and applause). We regret to note a tendency on his part to indulge in white letters on a background. Now and then he gets an excellent effect, but almost as often he gets something not particularly good. This advertisement for The Flames of Chance turned out well, though it is



hard to read at first glance. Note the house signature in the top bar of the F and the description of the film in the middle bar of the E. The two letters just below the bomb are the Go, which is the Liberty slogan. Most of the Ruff ads are now signed by the Apostles of Originality, whoever they may be, but there is such a thing as getting too original, and even apostles of originality should not monkey too much with reverse cuts until they learn how they will work. This works well, as does an example previously shown, but there is too much of a tendency to run the letters together in some of the examples. Lately we spoke of Ruff's use of filler titles, but he caps the climax when he puts the one-reel at the top of the feature, as shown at the right in this next example. As we have explained, the Finley pictures are

a local production and stand more booming. The left-hand example shows the same advertisement pulled in from eight to five and a half inches. Note in this latter Ruff's

2 day
2 morrow
2 days in all
That's all.

It is those little touches that the people come to look for, just as they look for more or less freaky advertising now and then anyhow. That is one of the secrets of Ruff's success. He gets far enough from the beaten path to make the people look for his advertising instead of waiting until the advertising comes along and speaks to them. We think Ruff gets something really new when he works the star portrait as supporters to the house signature. The Dorothy Dalton advertisement carries twin pictures of her leaning against the flower box one-

sheet frames that Ruff first used in Spokane. He promises a photograph of these new and improved boxes soon, and will be held to his promise. The other example of this pair is pretty because of its simplicity. There is nothing in particular to be said for the story, so Ruff does not try to overboom it and get in bad with his audience; instead, he tries to get the atmosphere with the pine trees and lets it go at that.

Should Be Reversed.

Loew's Boulevard theater, New York, sends in a well laid postcard in red and black, but makes the mistake of using the red for the body type and the black for the display. This is a reversal of the proper scheme. The reader is used to reading black impression. He will have trouble getting through a lot of six point red, unleaded. On the other hand the black does not give the emphasis that the red offers. Another little thing is that the front of the card carries no red, evidenly being a second impression. Had the cards been cut double size they could have been printed in red and black on both sides with no greater number of impressions, being cut apart after the run. Red Galt, Ont., gave two children's matinees. The first was in the morning, and the admission was five cents. Ten cents was charged at the afternoon show, but in each instance the house paid the war tax and made it a flat rate.

Here's a Really New One.

Every little while P. E. Coe, of the Theater Louisiana, Baton Rouge, Ia., gets an Idea that should be spelled with a capital initial. His latest is a variation on the old idea of giving a free matinee admission on Friday to the person who presented the weekly program. The idea then was to train the public to keep the program for consultation. This is not necessary these days, since the public is now used to the program. Mr. Coe's idea is different. He wants the people to read and remember, so he prints this offer on his program:

A FREE ADMISSION.

Will be given to any person who presents at the box office a copy of the inside of this program. Copy must be original long hand or typewritten—no carbon copies will be accepted.

Writing out an item gives ten times the mental impression that the mere reading would. It fastens the items in the memory. Mr. Coe not only has the best example of the condensed program of any exhibitor in the country, but he has one of the most attractively phrased announcements as well. If a person starts to copy off that program he is certain to want to see more than one day's attraction. He can't help it. Mr. Coe *makes* him. He gets one free admission, but he pays for two or more nights, and he seldom goes alone, so there is money even on that first free admission. And just as a side line, Mr. Coe offered the courtesies of the house to all red headed girls during the first day's showing of "Empty Pockets," in which, it will be remembered, five carmine blondes largely figure.

How's This?

If you want to help the sale of War Savings Stamps, why not lay in a stock of the big four dollar stamps and give a free admission to every person who trades in a card for one of the four dollar stamps, and paying the bonus? That should work better than many of the other schemes mentioned.

Well Planned.

The Strand, Milwaukee, sends in two good examples of paneled advertisements in which the rule work does not destroy the value of the advertisement, but rather gives emphasis to the announcement. This is because the rules are used to hold the advertisement together and not to break into unrelated sections what should be read as a whole.

The Shrine of the Silent Drama
Strand Theater
Henry B. Walthall, the Screen's Foremost Delineator of Intense Dramatic Types, Has Secured His Former Connections and in the Future Will Appear at the Head of His Own Company, Producing for Paralta. The Initial Play Is "HIS ROBE OF HONOR," Opening at the STRAND Today for an Engagement of Four Days.
COMING MAR. 21 "THE WHIP" Return Engagement of Filmdom's Greatest Spectacle
STARTING THURSDAY, "FOR LIBERTY"
MILWAUKEE'S PICTURE PLAYHOUSE PAR EXCELLENCE
THE Strand
"Artistic Expression of the Silent Art"
TODAY—MONDAY—TUESDAY WEDNESDAY
WE OFFER, IN HER SECOND SUPER-PRODUCTION,
MABEL NORMAND
IN
"The Floor Below"
A "DIFFERENT" PLAY WITH A "DIFFERENT" STAR.
SHOWS START 11 A. M. 12 45-2 30-4 15-6-7-30-9 15
COMING THURSDAY—RETURN ENGAGEMENT
THAT STUPENDOUS AND THRILLING PRODUCTION
THE WHIP
WITH SPECTACULAR AUTO RACE & TRAIN WRECK
Directed by Thomas Heffron
STAGED WITH ALL-STAR CAST.

In the Walthall advertisement, the use of the player's portrait will attract more attention than the heavy featuring of his name, and the choice of a large type (an 18-point) makes the text readable. About the only objection to the phrasing is that "opening at the Strand today for an engagement of four days." Of course the newspaper carries the date, and if The Whip is coming the 21st then the run presumably stops on the 20th, but it would have been easy and much more clear to have said "opening today (March 17th) for an engagement of four days." Much better is the "Today-Monday-Tuesday-Wednesday" of the Normand advertisement. Both advertisements stand out from the page on which they appear and are the first to catch the eye in spite of special drawings and reverse cuts used by other amusement enterprises. White space and direct statement will always rise superior to a crowded space, whether that space be drawing or type. It is a lesson few seem to have learned as yet, but this is all the better for the few who do have the good sense to plan their advertisements to be read by everyone instead of merely by the confirmed fan who is willing to worm through a Chinese puzzle if it concerns the pictures.

All but the Cornet.

The Lafayette, Newport, R. I., uses a plain four-pager about 6x9, plain white paper, giving the two changes for the week. The heading announces that the house features its orchestra; not the Lafayette orchestra, but Jerome H. Stewartson's. This is not a very good policy. If the leader elects to quit or to go over to another house, it leaves the Lafayette in a rather poor position. And we don't think much of a leader, no matter how heavily he may be featured, who puts a cornet solo in front of the feature. No matter how good the cornetist may be, the instrument is too loud and harsh in tone to serve as prelude to a quiet feature. It is a good plan to feature the music, but select a musician who has some sense of showmanship to lay the program or else take the job from him.

A Matter of Judgment.

Arhur P. Kelly, who does the advertising for the Regent, Piccadilly and Gordon theaters, Rochester, N. Y., probably voices the thoughts of many others when he writes:

> We only run two ads a week, usually, on Saturday or Sunday, and again on Wednesday or Thursday so it is always necessary for us to carry a notice of the coming shows, although some film advertising experts are against it on the ground that it detracts from the current attraction—an argument with which I do not agree—unless the coming attraction is made too conspicuous.
>
> For the Fairbanks' ads I have coined the phrase, "The man who made the smile famous," which I always use. If there is anything in any of these worth passing on to some other exhibitor, do it; if not, throw them away.

Mr. Kelly advertises each change of bill—the program changing twice a week. The examples shown are from the Sunday paper and

PICCADILLY
To-Day, Monday and Wednesday
Rex Beach's
Greatest Novel
The
Auction Block
A throbbing, vital, dynamic story of to-day
Lorrie Knight, the heroine of "The Auction Block," prides herself on her aggressive motherhood of America and the story graphically pictures the temptations to which she is subjected.
Cast includes Baby Defferner, Tom Powers, Walter Hitchcock and Florence Deshon.
Thurs., Fri. and Sat.—Exceptional double bill including Mae Marsh in "The Cinderella Man," last season's big stage success, and Madame Petit in "Mimrock Jones."
TO-DAY, MONDAY, WEDNESDAY
REGENT
First Screen Appearance of
MARY GARDEN
Noted beauty and the operatic stage's most picturesque personality in
"THAIS"
BY ANATOLE FRANCE
The story of the saint who became a singer and the singer who became a saint.
Thurs., Fri. & Sat. Constance Talmadge in "The Honeymoon."

drop 4½ inches across two columns. One underline drops four lines of six-point and the other only one. It is not the use of the underline that is declared to be poor form. If the matter is more carefully studied, it will be found that the objection is not against underlining, but against the effort to make one Sunday space serve two or more changes of program, giving to each change an equal display, or, perhaps, putting a later and more prominent feature into the position of honor. There can be no objection to the use of a brief underline, and much may be said in defense of its use. In another example, Mr. Kelly gives Mrs. Castle almost as much publicity as the current attraction, and here he violates the rule. He neither advertises Mabel Normand well nor yet gives Mrs. Castle a proper display. In most localities it would pay to give Miss Normand practically all of a two-threes; yet he tries to pack his advertisement like a trunk and gets practically no result worth while. Either he judges his values badly or he is handicapped by a fluctuating appropriation. The Normand advertisement is distinctly bad. It scatters its fire too much. The Auction Block and Thais advertisements are good because they concentrate on the film next to be seen and to not seem to yield place to a more important film to come, and which, therefore, is presumably better worth waiting for. Mr. Kelly is wrong on Fairbanks, however. He is getting to be the man who made the smile nauseating.

Kind of Late.

Not along ago the Elmwood, Buffalo, in an insert to its program, ran a card from a patron, who suggested that the times of showing the feature be printed on the program. On the other side the house announced its willingness to do so. And yet they have read this department regularly, we know, and have seen all sorts of time tables discussed time and again. It takes more than a hint, apparently, to move some people.

A Three-in-One.

The Nixon News, Philadelphia, is a novelty in that it covers three houses, all on the same street and not very far apart. One is a vaudeville and the other two picture houses, and each gets a page a week with the front page given to the picture played at the vaudeville house. Philadelphia seems strong for doubling up on its programs, but this three-in-one works very nicely, about the only suggestion being that in the case of the picture houses a dash or full rule separate the two changes of program.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building Chicago, Ill.

Wright and Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Plots and Plays.

EVIDENTLY the synopsis only mania is confusing the writers of photoplays, for some one, writing in evident good faith, puts up a proposition that may interest others when he says:

> I notice in your Technique of the Photoplay that you say that the plot should concern itself with three points, the protagonist, the antagonist and the objective, and that every action should have a direct bearing upon the fortunes of the protagonist. And yet I would point out that Dickens, who, you must grant, was a great novelist, often uses two or more persons of equal interest to the reader. Don't you think that your rule is sometimes too rigid in the light of the precedent cited?

In the first place Dickens was not a great novelist. But two of his works are generally admitted to approach the novel form—The Tale of Two Cities and Bleak House. He was a great writer of caricature—perhaps the greatest who has ever lived—but he was not a novelist, and even were he such the early Victorian form would scarcely be upheld as the model for the writer of today.

But the writer misses the main point. Photoplay more nearly approaches the stage than the fiction field in its form, and it is play construction and not the novel that must be followed. Dickens, with a hundred thousand words and more, might, if he desired, introduce several sets of characters and make them equally interesting; but these are merely multiple stories rather than a compact narrative, and sometimes he overworks coincidence like a novice in bringing about an interrelation of characters. Many of his books have supplied material for more than one play, and even Bleak House, perhaps the work most clearly approaching the true novel form, has been made to yield plays, in which Joe, Lady Deadlock and Hortense have been made the protagonists.

But it is not so much a question as to whether Dickens is a proper model as to whether the fiction form as such is to be followed, and the reply is no. Fiction is too diffuse. It depends too often upon words rather than action for its value. Literature cannot be transferred to the screen in the form of words. There are a few directors who can get over in picture some of the psychology of an author, and when this still rare class shall be increased, replacing the old-timers, we shall more nearly approach the true photoplay. But psychology cannot replace action; it must supplement the action story.

The demand for the synopsis only—the running story of the plot—has to some extent misled the untrained writer into the belief that the fiction form being used for the relation of the plot the technique of fiction may be employed. Perhaps a more fruitful source of error is the very general use of adaptations from works of fiction. Fiction is not used because it is the best form, but because it is the most available form at the present time. Not enough authors are writing photoplay plots of the same grade to make it safe to trust to the authors for a supply, and it is deemed safer to use novels for inspiration, even though some novels lend themselves but poorly to translation to the screen.

Photoplay really occupies a place between fiction and drama. It has the flexibility of movement of the novel. It does not require to be played in a given number of scenes, but may offer as many locations within reason as the author may call for. On the other hand, it calls for the swift movement and concentrated action of the play rather than the more leisurely progress of the written story. It calls for fewer leading characters that interest may not be too widely distributed. We believe that in time the story tensely told in two or three reels will be more general than the five to eight reel plays; that the value of a plot will be judged by its quality to entertain or thrill rather than the number of feet into which it has been made. This by no means dismisses the five-reel story or longer lengths, but, like the average magazine of today, the balance will lie in favor of the short, crisp tale in film rather than in the heavy, padded production that goes to five or six reels partly because the average exhibitor is accustomed to having a five-reel feature to go with his shorts and partly because a five-reel story will bring in more money than one in three reels.

From its very form photoplay seems best adapted to the short plot rather than the extended play. It is seldom possible to present a story in twelve reels that will not require so much interpolated explanatory matter as to kill the real interest. Now and then a story will seem to run to more than the limits of an evening's entertainment, but this is merely because the cutters lack skill or because the story was badly done in the first place. It must be short, sharp and dramatic or highly amusing to be true entertainment, and to be this it must follow the drama form rather than the fiction—even the fiction of the shorter lengths. There must be a clearly defined objective, and constant effort to reach that objective in the face of obstacle. Many short stories have no objective, perhaps not even an antagonist; they are merely light character sketches, pleasing and entertaining only because they are so well told, and this telling will not get over to the screen.

Literature, like art, has many forms and mediums. Each medium has its disadvantages as well as its advantages. No artist would dream of painting a heroic battle scene in water colors. The medium would not suit. He might, however, with slightly different treatment, paint a quiet landscape in both water colors and oils. In the same way some plots may be suited to both the printed page and the stage and capable of being translated to the screen, while many fiction stories are suited neither to the stage nor screen, and others may do fairly well on both stage and screen. Still others might be screened and yet not be capable of being made into stage plays.

At the present stage of production we have few editors, fewer directors and a pitifully limited number of manufacturers who are competent to judge the limitations of fiction. If a book is sold through several editions then the story must be good, and it is purchased for photoplay with no greater recommendation. The story specially written for the screen and conforming to its every requirement may be passed over, unread, merely because so many previously read stories have been impossible for screen production because the fiction form has been followed.

Merely because stories are bought in what seems to be a form of fiction does not mean that the technique of fiction should be followed. It should be planned as a photoplay with all the technique of the photoplay and then, and not until then, should be turned into synopsis form for the benefit of the editor who knows no better and the director who wants no better. Because continuities are not required, it does not follow that you no longer need to knew the technique of the screen. To the contrary you should be even more proficient than ever in photoplay technique that you may avoid the traps and pitfalls of the synopsis only.

The motion picture is too valuable an addition to the entertainment field to be permitted to drop. It will never lapse into obscurity. It has brought good acting and good plays to the smallest hamlets and has sounded the knell of the cheap fly-by-night stage productions. There are no "number two" companies in pictures; no cheapened, shoddy parodies of an original. When pictures come into their own, producers will be more liberal with new copies, will no longer grind a film until it is in rags, but even the "sixty-day" man will be able to project a reasonably fresh print. In that day, too, we shall have more directors of mentality and fewer members of the I-knew-him-when club holding their positions by virtue of their past intimacy with the men at the head of things. We shall have real producers who will demand real photoplays written directly for the screen, and when that time comes it will be well to be prepared.

Sincerity.

Allan Dwan, in an article in the Picture Play Magazine for May, writes that a director cannot get inspiration from the choppy sentences of the continuity, adding "the author expects the director or reader to catch the thrill that he experienced when writing, but he fails to express on paper." It is the first time we ever knew that the director looked to the continuity for inspiration. We always supposed that he got that from the synopsis and then looked to the plotted action to see how the story was told. If he did that he could get the inspiration; not from the matters of little moment, as in the example cited by Mr. Dwan, but from his own ability to reconstruct situations when fully told. Mr. Dwan makes out a singularly weak case for himself—which is more than is to be expected, but he does emphasize the necessity for presenting to the director and the editorial reader ALL of the idea in the synopsis, and present it in such a manner than even the director—who too often is too stupid to see fine points—cannot overlook its merits. You must write so good a story that you can fire the limited imagination of a self-satisfied, self-centred, somewhat ignorant third-rate actor who got into the directing end in the old days when they were careless. If you can do that, then you can sell your script, if there is a market, to the few competent men as well.

No Polisher.

We are obliged to several who have sent in suggestions for a new brain polisher, but there will be no more polishers for a time. Handling one of these polishers involves between 40 and 50 hours of extra work, and we have not the time to spare for this extra work at present now that illness has put a time limit on the number of hours we are permitted to work each day.

Avoid Your Friends.

Your worst enemy is the friend who tells you how good your synopses are. He or she knows nothing whatever about it, and merely confuses your own judgment. The picture theater manager is least of all apt to know about picture making, and actors are as bad if not worse. Rely on your own judgment, and upon that alone. It will be better even that your friends do not see the stories unless they appear upon the screen.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Mr. Rothapfel.

Samuel L. Rothapfel, managing director Rialto and Rivoli theaters, New York City, writes the following letter concerning my account of the trip to Pennsylvania, published in a recent issue of the paper:

> Dear Mr. Richardson: I have read your account of the Pennsylvania trip with interest and with pride. Such a tribute coming from you is, to say the least, a tribute indeed, and I am surely grateful and appreciative of your broadness and manliness in the matter. With regard to your misunderstanding of me and my work in the past, I believe your error was partly due to statements attributed to me, which really emanated elsewhere.
>
> My work is my life. I try hard to do the right thing, as I see it. It is my earnest desire to be a friend to the exhibitor, but some of them do not understand or interpret my attitude correctly. It may be that if they would pause and for a moment consider things as they are they would form a more correct judgment. What has any exhibitor ever given me? What have I to gain from the exhibitor? And if the exhibitor can do nothing for me, what other possible motive can or could I have in seeking to aid him, other than pure good will and the desire to benefit, as best I may, the industry to which we all owe so very much? I have but one hope and one ambition, and that is to make the motion picture an object of respect and admiration—to make the motion picture a form of entertainment which will reach the highest pinnacle of possible attainment and finally take its place among the other arts. My constant endeavor is to get a maximum of efficiency in high class entertainment from the material supplied by our producers.
>
> So strenuous is my work that if the pace I have set is maintained I will never live to enjoy an old age. Should I be spared, however, to see the exhibitor, the producer and the exchange men linked together as a unit, presenting a solid front of endeavor for the betterment and idealization of the industry; if I live to see the motion picture in that unassailable position in which I would *like* to see it, then I will be perfectly content to withdraw and will feel that my effort has not been in vain.
>
> Believe me, Mr. Richardson, your words of commendation were an inspiration. I trust the future will bring an even beter understanding of the work I am trying to do, and that that work will continue to merit your approval.
>
> With every best wish I am, very sincerely yours,
>
> S. L. ROTHAPFEL, Managing Director.

I believe there is nothing to add, except to say that Mr. Rothapfel is not exaggerating when he says he works hard. It is an absolute fact that he personally supervises the staging of his programmes, often working all night in the endeavor to get everything exactly right. He selects much of the music himself, plans the effects and most of the conceptions which have made the Rialto and Rivoli famous, packing them to capacity several times a day, and attends to many other details. He is gifted with a fine sense of the spectacular and things spectacular (that term may be applied in many ways, mind you) always "make a hit" in the show business. His theater lighting is beautifully spectacular, the music is spectacular (and beautiful), and his staging of the silent drama is charming.

Sensible Exchange Manager.

Recently I received several complaints from projectionists with regard to condition of films sent out from a certain branch exchange of one of the big producing corporations. One projectionist finally sent in what seemed to be an example of inspection carelessness beyond all forbearance. I at once referred the matter to the home office of the corporation and shortly thereafter received a letter from the branch exchange reading, in part, as follows:

> * * * "The Welsh Singer," featuring Florence Turner, was shipped to the ———— theater without inspection, due to the fact that the film scheduled for the exhibitor at this theater was not returned by the theater using it previously, and we were forced to go down to the express office and get "The Welsh Singer," it being the only one available. * * * The patches absolutely were not made by any inspector in this exchange; also they could not have been made by any one who knows anything at all about film. They were made by an operator, and we might say that if we took time to criticise the manhandling of films by operators in many theaters we would very soon have an endless line of complaints to register against them. * * * We appreciate the spirit in which your letter is written and assure you we have a most excellent inspection department. * * * We feel just as you do about matters of this kind, and assure you of our co-operation along these lines, for the interest of our customers and of the business in general.

This exchange manager may have been, and I still think he was, a little careless in some of the instances brought to my attention; also he should have put a slip in the shipment of reels stating that the films have not been inspected and why they had not been inspected. The projectionist who received them, and who was certainly not to blame for the manhandling they had had from a previous projectionist, would have understood and would have felt very much better about it. But anyhow, instead of biting holes in the corner of his desk because of my criticism, this exchange manager wrote a sensible, calmly worded letter, frankly admitting the wrong and explaining it. Whatever his occasional errors may be, this man talks like a real manager and I do not expect to have any more complaints concerning his office. I thoroughly agree with him as to the butchery of films by projectionists, but what do you expect? You, Mr. Exchange Manager, turn over to a theater a programme of films worth from $200 to $800 every day, without knowing one single thing about the conditions under which they will be used, nor do you check up damage in any even half-way efficient manner. You expect a cheap inspector to "inspect" and report upon an $800 programme of films which were as likely as not run by a cheap projectionist, on a projector in utterly wretched shape as to repair and in a more or less out-of-adjustment condition, and as likely as not run at race horse speed. You expect this cheap inspector to "inspect" this $800 programme at race horse speed, with net result that the report you get as to damage done is not worth one single little tinker's dam, except as to damage so very bad that more or less film is utterly ruined. But ten feet of cracked sprocket holes, due to speeding and excessive tension or to excessive take-up tension, will only be found by the sheerest accident. When you take on a theater as customer do you take any steps to ascertain the competency of the projectionist in that theater? Do you take any steps to ascertain the condition of the projectors in that theater? Do you find out whether or not the projectionist really attends to his projection, or projects a picture while doing other chores? Do you seek to ascertain whether or no the operator projects at normal speed, having his tension set FOR normal speed, or whether your films are shot through like a comet gone mad, with three times the gate tension there should be, all of which must, does and will raise the mischief with your films. Dear me, no! Of course you don't. You just ask "how much will you pay," settle that point and * * * kick about the butchery which inevitably follows.

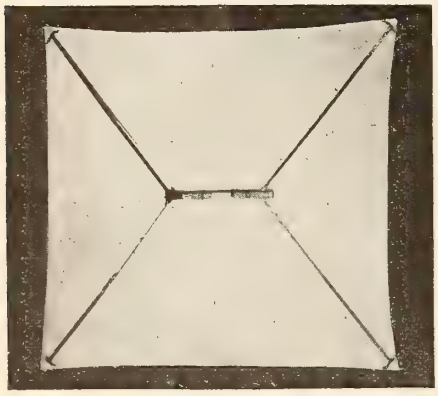
This complaint came from a large film center. If the exchanges of that center exercised ordinary common sense, plus good business judgment, and combined to put out enough competent inspectors (competency to be considered before cheapness—heresy, I know, but essential) to cover every theater served by that city once every fifteen days, the exchanges of that city to each one deposit a substantial cash forfeit obligating them to refuse service to any theater in which conditions are condemned by an inspector prevailed until such time as conditions were remedied, allowing the theater ten days to comply, with right of appeal to a committee of exchange managers representing the whole, manhandling of films would STOP. Of course the foregoing is a rough plan, but in some form it is *practical*. A lot of expense and bother? Sure it is! But look at the monetary value of the goods involved. If properly carried out it would PAY. Suppose there are six exchanges in the city, each serving only ten theaters, the average

programme being six reels. That makes 60 reels per exchange, or 360 reels all told. Total value, when new, say $40,000. That amount of highly fragile property is worth some attention, is it not? I would imagine that two inspectors ought to get around once every fifteen days, and really good men should be had at $50 per week, paying their own expenses, except carfare. That would make $150 per week and carfare? Say $150 per week all told, or $25 per exchange. Don't you think it would save you more than that sum in damage? Of course there would be a fight. The inspectors should be a bit diplomatic. Exhibitors would swell up and sputter about "interfering with MY business," and some of the more unreasonable ones would try to get service from some other point for awhile. But if done carefully and backed up by an iron-clad agrement, made to be KEPT, not broken, it would win, and to the huge benefit of all concerned. Maybe two inspectors, or even one, could do it all. I do not know.

Texas Made.

Perry J. Sherman, Corpus Christi, Texas, writes as follows:

> Attached picture will give an idea of the screen we are putting out down here in the land of the long-horn and cactus. These screens are giving excellent service. If you have any certain person or corporation whom you would like to have test the screen you have but to supply name and address. Am not looking for free advertising, but want you to know just what we have. The screen requires no screws, nails, rope or strings for mounting. It is stretched sufficiently tight to pull out all wrinkles and present a perfectly flat surface. Seems to me the army and the Y. M. C. A. would find it a very practical device for mounting of screens for field work. When folded the screen and stretcher form a neat and very compact bundle, but little longer and not so deep as an ordinary suitcase. Could I secure a copy of the address delivered before the Illuminating Engineers' Society, and, if so, how? Am a bug for absorbing dope of this sort.



Friend Sherman also sent sketch of an invention of his own, designed to give warning of ending of film in time to prepare for change-over. I cannot approve of it, however, since it might cause a spark, and as it is attached to the upper magazine a spark would be objectionable. Might never do any harm, but— You can secure copy of address by addressing Secretary Illuminating Engineering Society, 25 West 39th street, New York City. Don't know what its price will be, but probably about 25 cents. It is not yet ready for distribution. As to the screen and stretcher—why, your information is too meager for me to make intelligent comment.

So Do We.

Henry P. Vogt, Olympia theater, Sioux Falls, South Dakota, orders question booklets, and says:

> Just a word with regard to the Projection Department you are conducting in the Moving Picture World. In my judgment it is very much the best of them all, and I always am looking for the next World to arrive. The credit is all yours for the good work, and I am with you, Brother Richardson, until the place where the Pastor says Bob Ingersoll went freezes over. Have been operating for five years, but still have much to learn, and am willing to learn it.

Isn't it queer how truly great minds run in the same channel. I, too, have the idea that this particular department occupies the front pew; also, so long as your Uncle Dudley is on the job he intends renewing its lease on that pew each year; also, again, there is no room between our pew and the pulpit for any other pew and—there you are! Righto, Brother Vogt! It is the solid ivory top who either honestly thinks he has accomplished the impossible and learned all there is to learn, or who knows he still has much he ought to learn, but is too lazy, ornery, or stupid, to make the necessary effort necessary to advance his knowledge, who never gets ahead. Also, he is, nine times in ten, a non-progressive as applied to others. He ridicules, sneers at and even curses (under his breath, usually) those who do study, work hard and forge ahead. My compliments to you, friend Vogt, and may your tribe increase. The booklets have gone forward.

Film Waxer.

Again let me recommend to exchanges and producers the film waxer manufactured by the Projection Supply Company of Cleveland. It is a corking good machine and well worth its price to either producer or exchange. It will last for years and its use will decrease damage to film from emulsion deposit on tension springs.

Separate Local.

L. A. Young, Hartford, Connecticut, says:

> Just a few lines from the Nutmeg State to let you know we are still on deck. Since you visited us we have decided an all-projectionist local is better for us than a "mixed" local. So we are now Local Union 486, at your service. What do you think of it? Note in your—pardon, "our" department (That's better, brother. Your apology is accepted.—Ed.) recent issue that Joseph E. Bliven, New London, inquires for the Wm. Rhodes Film Cleaning Fluid. Mr. Rhodes was located in Hartford the last I knew of him. If I see him will sic him onto friend Bliven. I have a can of his cleaner now. Suspect it is carbon tetrachlorid. It works very well, but rapidly, evaporating more quickly than either. Local 486 has every member working, and most of us are pretty well satisfied. I am, as you may remember, at the Strand. Projection is, on the whole, very good. Most of the faults therein may be traced to friend manager, a few of whom are still innoculated with the "speed-'em-up" virus. This type of manager usually is pretty shy on the purchase of repair parts. This does not, praise be, apply to the Strand. Here we are allowed to get anything we want, within reason. Know you are busy, so will cease from troubling, with the remark that if you ever drive that one-lung Harley (Slander, pure and simple. It's a twice-lunger.—Ed.) in this direction don't forget to include Hartford. Local 486 will do the rest.

Letters from live wires are never a trouble. On the contrary, they are always welcome. And most of my correspondents are live wires. If they are not they don't correspond very long. Life is too short to bother with dead ones. I'm liable to drop in on you next summer most any time. I am a believer in all-projectionist locals. Mixed bodies seldom work well. Glad to know you have concluded to gang your own gait. Success to 486. May she live long and prosper.

Wants to Shake Hands.

Herman Taven, Manganese, Minn., says:

> Would like to shake hands with you, but am much too far away. If ever we meet I'll "buy." For I like people who can tell straight out what they think. And this you certainly can and do. Am in a country town. Bought an old projector, which was almost the first one I had ever seen. Have a big stone (weight 100 lbs.) hanging from the machine to steady it, and about 1,000 feet of hay wire to keep it from wiggling. Have no one to show me anything. Have never seen a first-class operating room, but thought I knew a whole lot about my own outfit until I started reading the Projection Department, and discovered I didn't know one cussed thing. Enclosed find four dollars for last edition of the Handbook. Maybe I might learn something, too!

Wel, Brother Taven, you sure gave me one good laugh anyhow. If you need more hay wire, or some more stones just—but probably you have enough. Golly! that's some considerable combination all right. Anyhow you're supplying that little community with amusement which it would not otherwise have, and your work therefore is of value. Remember, however, that the work of real artists depend upon that non-wiggling, weighted-down outfit, and the skill of the man who handles it, hence it is up to you to do the best you can. Anything less would be an injustice in many directions. Will be very glad to aid you at any time and in any possible way.

Information Wanted.

Mayo Foster, Nashville, Tenn., writes:

> Intend projecting 8-foot picture at 40 feet, nearly. What is least a. c. amperage with which I may expect a good picture on muslin screen in dark room? Will 25 be sufficient? Using Power's 5 head, with inside two-wing shutter. Both wings have same area, made that way by having a wide blade soldered to the narrow. Why was this done? Can I get more light at screen if I cut down shutter blade to its original dimensions.

Certainly you will get more light. Please don't ask me why some ingrowing bonehead pulled a stunt like that. Reduce narrow (flicker) blade to its original dimensions. I never tried projecting a picture with 25 amperes a. c. Maybe it could be done, using three-eighth or half-inch carbons—cored, of course. Here is a case where the Mazda lamp would be just the trick. I doubt your getting a very good result with less than 30 or 35 amperes a. c. I would not myself try less than 35. 25 would supply light enough to illuminate the 8-foot picture in a dark room all right, but the crater would be so very small that I don't believe you could maintain a clear field. Did any of our readers ever actually try 25 amperes a. c. on M. P. projection?

Up to Date Operating Room.

Guy Hill, Yakima, Washington, is going to try a Mazda outfit soon. He describes his projection plant as follows:

> Last time I wrote was working at the Empire, but am now at the Majestic, both houses being under same management. Have a most up-to-date operating room (One man who hasn't a "booth" anyhow.—Ed.), two Power's 6A's, a 50 ampere Wagner Converter, with duplex control, two American Auto Arc Controllers, Volt and Ammeter, dissolving stereopticon and spot lamp. Frederick Mercy owns all the theaters in this city. The Liberty, a new house, is almost ready to open. Expect to be working there by the time you get this letter. Will tell you about it later. Expect to try a Mazda outfit in this house

(Majestic) soon. Will let you know how it pans out. Will try a 13 foot picture at 85 feet. Have 30 ampere outfit coming. Do you think it will equal my 35 ampere d. c. arc? Have all the books on projection I have been able to procure, and am enclosing 40 cents for the question booklets. Best wishes to yourself and department.

Booklets have been sent. Would rather let you decide for yourself as between the Mazda and your present 35 ampere arc. Glad to have the report; also the photo you mentioned. You certainly have a very complete outfit. Evidently Mr. Mercy is not one of those who build a picture palace, get it all complete and then remember that, after all, an operating room *is* necessary. That too-numerous type of "exhibitor" usually builds a $50,000 theater and skirmshes around looking for two cheap, second-hand projectors.

He Horns In.

Fred H. Wood, chief operator and electrican Theatrette theater, Fort Scott, Kansas, whom I had the pleasure of meeting while in that city last spring, writes:

> That it is some time since I last horned into the department is no evidence of somnambulence. Since your visit there have been a number of changes, and all for the better. First: Both the Pictureland and Theatrette have been remodeled and redecorated. Second: Equipment in the two named theaters has been improved. Am now running two late model Motiographs (Theatrette), which are doing the work wonderfully well. And now for my real purpose of this letter: Will you supply me with address of some of the users of the Mazda lamp for projection; also please let me have your view as to their practicability and advisability. We have many letters from firms handling them, but their testimony cannot be regarded as unbiased. We have reports that life of lamps is so short that any saving in current is offset by excessive lamp renewal. We are getting a brilliant picture, using 110 volt a. c., but the local plant is so uncertain and the current so unsteady that we seek some method of improving conditions. I wish the best of luck to the department.

The editor has already set forth his views as to what the Mazda will and wont do at its present stage of development; also there are other articles to follow dealing with the same subject. Your incandescent projection lamps will cost you $7 each, and they will last their estimated life of 100 hours, provided they be not worked above capacity. But unless you have an absolutely rock-steady line voltage it will be imperative that you purchase, together with the outfit, an AUTOMATIC voltage regulator, which must be guaranteed to regulate within .5 of an ampere either way from normal and do it automatically. Unless this be done you may look out for trouble, with lamp renewals galore. The filament of the 750 watt lamp is calculated to reach a temperature which will burn out the filament in 100 hours when 20 amperes of current flows. Anything less dims your light, and even one ampere more will lessen the life of the lamp even though it be allowed to flow but for one minute; two amperes in excess for one or two minutes is a very serious matter indeed. There are now, however, automatic voltage regulators which work perfectly. With them the lamp should last its full life of 100 hours. I don't quite see, however, what you expect to gain by changing to incandescent if your current supply is too poor for even an arc. The Mazda is a very much more delicate proposition from any and every point of view than is the carbon arc. Have you tried the new Speer Alterno or the National White a. c. special? They are both a large improvement over the ordinary for a. c. To sum up: You are a competent operator, and if you can use 60 amperes a. c. I would advise you to proceed with caution in making a change to Mazda. I very much doubt that the Mazda will give satisfaction in your particular case. Will users of the Mazda correspond with Friend Wood and give their experience?

Has Repaid Its Cost.

B. A. Aughinbaugh, Mingo, Ohio, recently purchased a handbook, concerning which he says:

> I have just finished reading your very valuable handbook. I certainly have learned enough merely in its reading to repay its cost many, many times over. I am now proceeding to study it carefully and exhaustively. I wish a few others of our many text book writers would imitate your wonderful thoroughness, clearness and practicability. You certainly are an operator in the truest sense of that term; also a most unusual author.

This tribute to my poor efforts is particularly valuable because Friend Aughinbaugh is principal of the Mingo High Schools, hence quite capable of passing judgment upon the merit of such a book as the one in question, which is essentially a text book of projection. I, therefore, feel highly gratified by his commendation of my work.

Keeps Up to Date.

W. M. Wells, Scottsburg, Indiana, says:

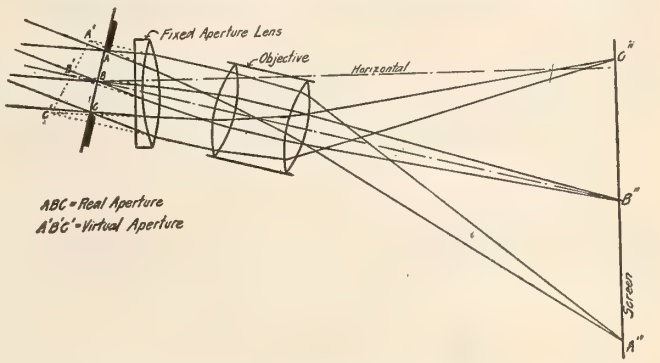
> Enclosed find $7.00 to cover subscription to the World for a year and for one of the famous Richardson Handbooks, preferably autographed by its author. Have been in the business for several years, but have sold out and am now running two shows each night for the new owner, as he is not an operator. Have the old Handbook, but want to keep up to date, hence I read the projection department and am ordering the new book. I use a motor driven Motiograph and 14-inch reels; current 40 amperes d. c. from motor-generator set. Good light for small town, as picture is only 12 feet wide.

Even though you have sold out, Neighbor Wells, you'll be back in the good old motion picture swimming hole with the rest of us again soon. You are wise to keep up to date. To autograph your Handbook was a pleasure.

Scheme for Correcting Definition in Steep Projection.

Ralph Martin, Los Angeles, California, suggests the following interesting plan for sharpening definition all over the screen when projection pitch is steep:

> In issue of February 16 is an article: "High Grade Lenses Not Available," which has set my typewriter working as follows:



> It may be possible to entirely eliminate the out-of-focus trouble due to pitch in projection by the use of the fixed aperture lens. The drawing shows the idea clearly. The aperture lens is arranged so as to be tilted at any desired angle. the direct effect of which is to cause the virtual image (A′ B′ C′) of the aperture to also become tilted. In fine, the operation permits the plane of the aperture to be *optically* moved about to any desired position in angle, thus enabling the true focal plane of the screen image (A″ B″ C″) to fully coincide with the screen surface, thus insuring sharp focus at all points. I do not believe that the tilting of the aperture lens (provided it to be placed as close as ½ inch from the aperture) would introduce any other defects in definition besides the usual distortion and keystone effect which always accompanies pitch in projection. In view of the impossibility of obtaining anastigmat objectives I take the opportunity to refer to my article of Dec. 23, 1916, where I suggested a method for obtaining a flat field with the petzval type. I still believe that idea is good. What in the Sam Hill has become of the aperture lens anyhow?

Say, man! don't talk to me about additional lenses now. Why we're lucky to have any lenses at all. Speak to a lens maker about extra ones and he'd froth at the mouth. Your plan is unique. Maybe it could be made to work, but I'm skeptical about its being a commercially practical thing. It certainly would have to be adjusted to each individual case, and there would, I should imagine, be the rub. But anyhow it is interesting.

How Long?

A Michigan operator who wishes his blushes hidden wants to know how long before I will reprint the questions. Says he has tried to get into the I. A., but Menominee, Mich., refuses to accept his application. Wants to know what a man so situated is to do. Wants to know if a manager has to sign some sort of a paper when he employs a union operator. Says he has used National A. C. Special on a. c. and they are a long way ahead of ordinary cored stock. Says they do not work well with the d. c. set, but that a modified jack knife set works fine. Says they are noiseless, and that he recommends them for a. c. users. He also recommends the Silver Tip negative for d. c., though they pit the condensers.

As to reprinting the questions, why I am swamped with matter for the space I have now. What would I do with nearly a page used up on the questions and answers? It's a matter of space, Michigan. As to the Menominee local, why, if you are within its jurisdiction that local is doing you a very great injustice in refusing you membership, provided you can prove your fitness for membership in the I. A. A local assumes a moral obligation to accept into membership every competent operator within its jurisdiction, provided he be otherwise a decent man whom there is no good reason to believe will bring discredit upon the organization. You are within the jurisdiction of the local situated the least number of miles from your city. In cities where the union has contracts with theaters the exhibitor ordinarily must sign a contract with the union covering wages and working conditions before he can get a union operator. This most likely would not hold good in your case.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Calculating Exposure.

With a little calculation almost any reliable exposure tables may be used for the motion picture camera. As the shutter revolves sixteen times per second it requires one-sixteenth second for the shutter to turn once; if it has an opening which is one-half of the circumference the exposure given is one-half of one-sixteenth, or one-thirty-second; a one-third opening one-forty-eighth, etc. Now the diaphragm numbers on a lens, whether they be U. S. or F system, are arranged so that each number gives just half the exposure of the one below it. Also, U. S. 16 and F .16 are equal. Now let us figure; suppose our table of exposure says that under the conditions that obtain where we wish to work the normal exposure is one-fourth second at U. S. thirty-two. The next lower stop is U. S. 16, which is twice as fast, therefore at U. S. 16 we can expose in one-eighth second. Now our cinematograph lens is perhaps marked in the F system. F 11 is next below F 16 with an exposure of one-sixteenth second. The most we can give is one-thirty-two second with our shutter as far open as we can use it, we must open our diaphragm still further in order to get enough light through our lens to make the picture in one-thirty-two second. F 8 is the next diaphragm number giving an exposure in half the time as F 11; one-half of one-sixteenth is one-thirty-two, therefore if we set the diaphragm at F 8 and turn at normal speed we will have a correctly exposed negative.

Exposure meters are simpler yet as when they are set to satisfy the conditions under which you are working, the correct diaphragm number will always be found opposite a mark which you can make in the exposure column at the spot corresponding to your estimated shutter time.

The Watkins Kinematograph Exposure Meter, invented by Alfred Watkins, is a scientifically accurate exposure meter, which shows in a few seconds the correct lens aperture to use under any condition of light, at any time and in any place, or if the lens aperture is constant, it determines the correct shutter opening. Every operator should have one of these perfect little meters. No larger than a lady's watch. Carried in the vest pocket.

Besides being an accurate meter, this instrument is supplied with a chain and ball, which can be used as a half-second pendulum, thus making a watch unnecessary for timing. It is also of value in timing the crank revolutions, one revolution per half second being considered standard. Weight with chain and pendulum, 2½ ounces. Nickel plated and polished. Each, complete with instructions, $3.00. These exposure meters are for sale by Burke & James, Chicago.

Title Making Direct on Positive Stock.

W. W. B., Cleveland, Ohio, writes:

> I am a new hand in the camera department of a new producing concern in this city, and I am having difficulty in making captions by the following method: We have a typewriter which prints as per sample through carbon paper (no ribbon used), and my idea is to take these and photograph them direct in the camera after reversing the film (emulsion away from lens) and have them ready to run at once without and further printing, etc., but the trouble is I cannot seem to get black enough blacks and white enough whites, although I am using positive film in the camera and straight hydroquinon for development. At first, halation seemed to be the trouble, but after reducing my white surface to this size, the result seems to be but little better. No doubt you know of a much better system than this, but I do not, and any information you can give me will be greatly appreciated.

He sends a sample of a neat little cut out border about two by three inches in which he inserts his typewritten caption together with a sample piece of title film made by this method. A number of the large film concerns use this method for making titles, except that the captions are printed with printers' ink on a press instead of on a typewriter. A dark red carbon tissue would probably give better results than the black, but the real trouble is probably with the developer used. Try the following formula:

Hydroquinon.	½ oz.
Sodium sulphite	10 "
Formaldehyde.	½ "
Water.	1 quart

Temperature of this developer not to be less than 70°.

Slight under exposure and long development, but not too long to clog the letters, will give the best results.

If you could have your captions set up on a linotype machine and have a good black proof pulled, using a paper with a very slight glaze, to insert in your cut out frame, you would have still better results.

Companies which use this method for making titles do not insert these direct titles in their films except when they have only a copy or two in which they have to insert foreign captions. A dupe or print is made and developed in the same contrast developer which gives added density, and this dupe or negative is then inserted in the negative and printed continuous with the scenes. Other companies first make a lantern slide negative from which the title negatives is made either in the camera or in a projecting printer, and at least one company uses a printer in which the title is projected from a lantern slide positive between the scenes where it belongs; the scene negative being automatically disengaged while the title is being printed.

The favorite size for the caption copy in the factories, however, is about six by eight inches, or slightly smaller.

There is, of course, a certain loss of definition in photographing through the film, and if you have sufficient work of this character to warrant the expenditure it might be wise to purchase a reversing prism for your lens such as photoengravers use—this will permit of the captions being photographed direct on the emulsion side with the characters in the proper order to be read correctly on the screen.

I notice that your caption does not seem to be in absolute contact with the cut out borders, for it seems to throw a wavy shadow upon the caption paper.

This may be avoided by placing them in a printing frame beneath a clear glass. The glass will make no difference in the definition if care is taken that the illuminating lights, two high power nitrogen globes with reflectors being very good, do not reflect from the glass into the lens.

Wants to Become a Cameraman.

S. O. S., Columbus, Ohio, writes:

> I am very anxious to enter the film manufacturing business and wish to learn the photographic end of it, for I think that is the best place in which to start. I have not had a great deal of experience but flatter myself by saying that I have sufficient of the gray matter that by close study and concentration could "get by." If you could give me the names of any of the large studios who would be willing to take on an apprentice I would appreciate it immensely.

I do not know of any studios who take apprentices in the accepted sense of the word. There are many ambitious young men in different studios who have obtained positions in the film factories in order to work their way up to some good position in the industry, and where they have shown intelligence and aptitude have succeeded in attaining the position they coveted by hard work and steady application. I can recall a number of young men who have worked their way up from dark room boys at seven or eight dollars a week to cameramen and factory foremen at various salaries up to a hundred dollars a week. The last named salary being, of course, exceptional, and requiring five years of very hard work to attain.

You have not stated what your qualifications are nor where you are willing to start. Decide what you think you are capable of doing and then write letters of application to all of the large firms whose advertisements appear in the World, stating your qualifications, past experiences and references as briefly as possible. If you are personally acquainted with any of the exchange men in your city, get letters from them regarding your ability to some of the firms whom they represent. Use plain paper and do not write upon someone's else stationery when making such application.

If you have perseverance and the right stuff in you, you will land a job where you can work up to the position you wish.

Help Win The War!
Do Your Share!
Buy Liberty Bonds!

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Music of the Future.

IT IS hardly necessary to go back to the piano and drums period of picture presentation for comparison. Just as the picture industry has advanced step by step, so music has kept pace, providing a higher form of entertainment with each upward move. Its mission has been identical with that of better pictures: to draw a better class of patrons. In the infant days of photoplays the class that patronized the "movies" cared little for music, but appreciated the noise. The banging improvisations of a piano player, augmented by the cymbal-crashing drummer, delighted their ears and provided opportunity for loud chatter or louder guffaws.

The exhibitor noted the excellence of the "movie" novelty, saw its wonderful possibilities and wondered why the better class of his neighborhood stayed away. By special publicity he got them to come—once, but they would not return. He thought that the poor ventilation or rough interior of his storeroom were to blame and moved into better quarters. The desired clientele came again, but his new theater knew them no more. He cudgelled his brain for the reason. He felt that his pictures were good. His projection was exceptionally fine. The new home of the silent drama was the last word in "movie" theaters. His interior lighting and lobby lights were strictly up to date, yet there was something lacking somewhere.

He was not in the remotest sense a musician nor even a devotee of the art. He could not whistle a tune to save his bank roll for his vocation was business, not art. His music sounded all right to him and many of his regular patrons expressed themselves delightedly upon the subject. Therefore, although he had changed everything else of the old regime, his piano and drums still kept up the clattering accompaniment to his pictures.

One day he attended an exhibitors' convention in a large city and was surprised to learn that some theaters were spending as high as three hundred dollars a week for musicians. From his practical standpoint it looked like bad business, for he could not see where he could add anything to his overhead expenses and make a living. He admitted subconsciously that a larger body of men looked better, and the music seemed softer and sweeter, but the additional cost could not be compensated for by sweeter sound.

A few days later he was told by a film salesman that in a neighboring town a fellow exhibitor had installed a pipe organ at an expense of $15,000. With gaping mouth and bulging eyes he declared that exhibitors in general had gone crazy over music. He was also informed that the day of the five-cent picture house was gone and that the ruling charge for admission to those houses where the music had been improved was ten and fifteen cents.

Though slow to act he was a good gambler, and forthwith dispensed with his marathon pianist and frolicsome drummer. A five-piece orchestra took their place and his audience missed the noise, but liked the music. At first many of them fell asleep. The rumor went abroad that a "symphony" orchestra was the feature of his theater. The better class of people came again—and stayed. To-day he has another house, bigger, more up to date, changing pictures only twice a week and featuring an orchestra of eighteen pieces and a huge pipe organ played by a capable artist. His box office receipts prove the sound investment made in good music.

To-day we have probably a dozen theaters in America with orchestras of thirty men or more devoted to pictures. Hundreds of houses have large organs, and thousands small orchestral combinations. All this, in spite of the expense incidental to gathering together a good orchestra, the difficulty in procuring proper musical service from producers and the loss of seating capacity by staging the orchestra or placing the organ.

What does the future hold?

Judging from the rapid strides already made we fear to even guess lest our prediction fall far short of the ultimate mark. A review of a few pertinent facts may give some inkling.

To-day every producer realizes the worth of a proper musical setting to his picture and to the best of his ability strives to meet the needs of the exhibitor. Many are providing cue-sheets, while some go to great expense in arranging orchestra scores. No longer is there any apathy shown in the executive offices of the big film magnates when the subject of music is broached. Their house organs are giving music wide publicity. Music service departments are becoming a large factor in the selling of pictures and what the other fellow is doing in this line is closely watched lest he forge ahead of them.

In the theaters the audience is more conversant with the dual art of pictures and music and continually demands a better musical performance. The exhibitor keeps in close touch with his orchestral leader. What was good enough a year ago is distinctly poor to-day. The work of fitting pictures has become more exacting in its detail than ever before. Frequent repetitions of a number are frowned on and woe betide the leader that in a moment of carelessness uses inappropriate music. It is nothing unusual to have people request the musician to give them the name of a particular selection played during a specified scene. This demonstrates the musical educational value of picture music.

In the field of composers, arrangers of scores, and compilers of cue-sheets, we find a well-marked advance of ideas. Those who stuck to the old lines are "falling out" and the gap is filled by more competent artists. Never before has there been such efforts along the line of research work for the arranger. Composers of recognized ability have entered the picture field and find therein wide opportunity for displaying their talent. New music is the continual cry of musicians playing to pictures and that demand must be satisfied only by selections of merit. Any "old thing" is no longer good enough. Music for the pictures must have atmosphere, and be of a form, practical for picture purposes. Shoddy stuff is rejected, but thematic treatment receives instant approbation.

Musical scores are receiving more and more consideration from the producers. The advantages derived from this form of musical accompaniment are manifold. The use of themes for the different characters arranged in varied forms has proved to be the highest form of setting, but has suffered somewhat at the hands of poor arrangers. This form is in its infancy stages and no doubt will be developed to Wagnerian proportions as time goes on. The fitting of features by the process of suiting the dominant emotional scenes is also good and has reached artistic heights. Flash-backs are no longer regarded musically unless their bearing on the plot is consequential.

We feel that the music of the future will be a score that combines both forms of treatment. Each scene will be fitted for its atmosphere, dominant feeling, and tempo, synchronized and properly key-blended, while interwoven will be found the themes significant of the characters in the foreground. Close attention will be paid to orchestral coloring, light and shade, depth and shallowness. Above all, variety will be the keynote of the entire composition. Orchestras everywhere will be enlarged, better organs and more capable organists will be used. The fifth largest industry will become the fourth and hold in its fold the greatest composers, musical directors and virtuoso players of the day.

Though great has been the progress of the silent drama, greater yet has been the advance in its music, and the future holds a promise so stupendous in its magnitude that picture music will rank favorably with grand opera and symphony.

American Society of Composers, Authors and Publishers Gain Decision.

In a test case instituted by The St. Nicholas Avenue Amusement Co., asking that the American Society of Composers, Authors and Publishers be restrained from demanding from them or others similarly situated any license fee as a condition precedent to the playing of any of the musical compositions of the defendants, and from performing any act or acts whatsoever in concert which would prevent the playing by the plaintiff of any of the desired musical compositions of the defendant, Justice Goff denied the motion and gave the following opinion.

"After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for lawful purpose, and I find no exercise of any coercion. The institution of legal actions by indvidual members of the association for violation of copyright is justified for the protection of income from their music. Plaintiff wishes to use the product of the author's labor, ignoring copyright, free of any charge whatever, except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association. Plaintiff may use any music not the property of the members of the association without objection by the association. The only restraint on plaintiff is the possible right of the authors or owners of such music to prevent its use. The moving picture exhibitors have spent thousands of dollars advertising music which may be used by orchestras irrespective of the wishes of the defendant association or its individual members. The fact that the music of the authors who are members of the association is popular in demand presents just so much more reason why it should be protected and its unauthorized use at public entertainment given for profit, prevented. Practically the exhibitors of moving pictures seek to obtain by injunction the right to publicly perform copyrighted musical compositions for profit without a consent of the holder of copyright and without compensation to him."

Nobody wishes to deprive the author and composer of their royalties. The gift of giving music to the world cannot be estimated in dollars and cents, and no monetary consideration is adequate compensation for

musical genius and inspiration. Heretofore, in America, the composers have been at the mercy of the publishers who by the very conditions instant to commercializing an art have been unable to adequately pay him. It is only fair that those who profit by the beautiful melodies, catchy airs, deeply thought and wisely wrought musical epics, should pay for them.

The objection comes in the manner of collecting the playing fee. There seems to be no well defined or set license fee for the playing of any particular number, but each theater must pay a lump sum, which permits the playing of any number from the catalogue controlled by the Society of Authors and Composers. The musician is not charged any additional sum, but the owner of the theater must pay to allow his musicians to play selections by which they obtain their positions and through which they hold them. In other words, the theater manager must pay for music that belongs to the orchestral leader or organist and which goes with the latter when he leaves for pastures new. It would seem that the musician is really the one who profits by the use of the copyrighted numbers, so why charge the theater. There should be found some more equitable method of collecting the playing fee which rightly belongs to the composer.

Music for "The Unchastened Woman."

At the Morosco theater, Sunday, April 21, there was presented the Rialto de Luxe picture, "The Unchastened Woman," adapted and directed by Wm. Humphreys. It was an invitation affair and all the film magnates were present. The play from which the picture was evolved was a New York sensation, and like all the Morosco productions enjoyed a long run on Broadway. As evinced by the enthusiasm the picture evoked "The Unchastened Woman" will continue in popularity and grow in the hearts of the picture fans everywhere.

Preceded by the Overture "Il Guarany," by Gomez, the picture was ushered in by the strains of that well known melody, "Serenade," by Schubert. This number was used as the theme of the drama and fitted Miss Valentine's good acting. During the scene showing a drawing room where a few select friends were gathered to listen to a big singer the strains of "Pagliacci" were heard most appropriately. When we were carried to Switzerland the changed atmostphere was carried out in the music and we heard the reminiscences of Alpine yodeling.

The little touches of Auld Lang Syne and Home, Sweet Home, touched the heart with their kindliness and brought out the true simplicity of the home life shown. Besides they provided a distinct contrast to such numbers used, like "Unfinished Symphony," by Schubert, the "Prelude" to King Manfred, and the "Pilgrim's Song," by Tschaikowsky.

Synchrony is not possible in a musical setting, yet the breaks were hardly noticeable because of the careful conducting of Mr. Beynon. One thing stood out most noticeably during the presentation of the picture. At no time did the music predominate. The entire accompaniment was played almost pianissimo. As there are no big fight scenes or battle situations this was possible and its soothing effect was only excelled by its good taste.

Producers Deeply Interested in Music.

A recent issue of the Progress-Advance, the house organ of Paramount, tore down all precedent and prejudice and gleefully announced itself as a music number. Musical articles appeared from various capable musicians treating the different phases of picture playing. Nothing has pleased us so well since our last raise in salary.

Truly, music is coming to its own. And why not? What would pictures be without music? Why spend thousands of dollars to entertain people in silence when good music so enhances the presentation of the picture? This recognition of music as a big factor in picture selling is but a forerunner, and as its importance permeates the industry greater stress will be laid on proper musical service to the exhibitor. Music is a limitless art and affords an opportunity for sound selling arguments that cannot be estimated till tried.

Musical Suggestion Synopsis.

BLINDNESS OF DIVORCE (Fox—Six Reels)—Theme not necessary.

Note the wedding march in the first reel, followed by slow music of the heavier type. We need the wedding march again in the third reel, along with a fox-trot, Oriental dance and agitato. The last three reels are very dramatic and call for big stuff. There are two court room scenes which could be fitted with the same music to associate the ideas. Cue-sheets can be obtained from the Fox exchange.

BRIDE OF FEAR, THE (Fox—Five Reels)—Theme not necessary.

This is a melodrama requiring agitatos, hurrys and misteriosos. The first and second reels are intensely dramatic, the third can be fitted with light allegretto stuff, the fourth needs slower music with the exception of the chase, when an agitato will fit. The last wants agitatos, misteriosos and dramatic tensions. Cue-sheets can be obtained from the Fox exchange.

DANGER GAME, THE (Goldwyn—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Sweet Jasmine"—Bendix, "Moonlight Dance"—Finck, or "Prelude"—Aletter.

Serenades, caprices and light intermezzos fit this humorous melodrama. A few agitatos and light hurrys are needed while a couple of semi-misteriosos will fit nicely into the burglary scenes. Catch the fight in the third reel. Cue-sheet can be obtained from the Goldwyn exchange.

FACE IN THE DARK, The (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Clair de Lune"—Thome, "Dialogue"—Helmund-Meyer, or "Pleading"—Wood.

The picture opens brightly and a bit grotesquely. Note the sleigh ride and use "Petersburg Sleighride"—Eilenberg, if possible. Catch the piano solo in the fourth reel and the need of a misterioso a little further along. Close with the theme. Cue-sheets can be obtained from the Goldwyn exchange.

FLOOR BELOW, THE (Goldwyn—Six Reels)—Theme for the Heroine—Andantino. Suggest "Heloise"—Langey, "Astarte"—Meldenberg, or "Melodie"—Lederer.

With but few moments, this picture can be treated lightly. Intermezzos, mazurkas, waltzes and gavottes will meet most of your requirements. There is a harmonica solo which can be imitated on the organ, if you are fortunate in having one; otherwise disregard it. Cue-sheets can be obtained from the Goldwyn exchange.

GIRL FROM BEYOND, THE (Vitagraph—Five Reels)—Theme for the Heroine—Andante. Suggest "Romance"—Grunfeld, "Souvenir"—Geehl, or "Romance"—Rubenstein.

There is a change from eastern to western atmosphere that should be sharply brought out in contrast, to be effective. Dramatic music is required with a touch of the pastorals. Cue-sheets can be obtained from the Vitagraph exchange.

HEART OF THE SUNSET (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Lee, or "Extase"—Ganne.

This is a romantic melodrama filled with adventure and deeds of daring. You will require big stuff for this feature. The atmosphere is somewhat Mexican and the free use of Spanish numbers will add to the picture presentation. Catch shots in first and fourth reel. Cue-sheets can be obtained from the Goldwyn exchange.

LEAP TO FAME (World—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Adele Waltzes"—Finn, "Dodola"—Frey, or "Golden Hearted Daisies"—Williams.

A comedy drama, American atmosphere, and requiring light treatment orchestrally. Note Egyptian dance needed in the first reel. A few agitatos and hurrys will also come in handy as the picture draws to its close. Cue-sheets can be obtained from the World exchange.

PURPLE LILY, THE (World—Five Reels)—Theme for the Heroine—Andante Sostenuto. Suggests "Arabian Nights"—Mildenberg, "On Wings of Love"—Bendix, or "Inspiration"—Edwards.

Bright stuff till the last reel, in which comes a direct cue for "Home, Sweet Home," to be played by violin only. Note shots and sleigh bells. Cue-sheets can be obtained from the World exchange.

RICH MAN, POOR MAN (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Rainbow Girl"—Hirsch, "Love in Arcady"—Wood, or "Serenade"—Pierne.

Nothing but bright stuff is needed for this vivacious picture. Cue-sheets can be obtained from the Paramount exchange.

RIDERS OF THE NIGHT (Metro—Five Reels)—Theme—Adagio. Suggest "The Broken Melody"—Van Biene, "The Stars are Calling"—Robert, or "Where Blooms the Rose"—Johns.

The entire picture is very dramatic and would ordinarily require many agitatos, hurrys and furiosos. It would be better to use standard overtures that have length to them so that choppiness be avoided. Cue-sheets can be obtained from the Metro exchange.

WESTERN BLOOD (Fox—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp, "Dawn of Hope"—Cassella, or "Elysium"—Speaks.

Another of those woolly western stories. Bright stuff with a Mexican flavor is what you need. Many fox-trots and agitatos are required. Note the Virginia reel needed in the fourth part when they begin to dance. Cue-sheets can be obtained from the Fox exchange.

WITH NEATNESS AND DESPATCH (Metro—Five Reels)—Theme for the Heroine—Moderato. Suggest "Delicia"—Frantzen, "Serenade"—Widor, or "Romance"—Merricanto.

This is a comedy drama and should receive light treatment in the main. Note the piano solo to action and the agitatos and misteriosos needed in the last reel. Cue-sheets can be obtained from the Metro exchange.

UNCHASTENED WOMAN, THE (Rialto de Luxe—Eight Reels)—See review in another column of this department.

Leaders Service Bureau.

Questions Answered. Suggestions Offered.

Q. "Why should my leader persist in alternating his playing with the piano? First he plays a number, then the pianist plays a number and they keep this up throughout the show. Why?"

A. "There seems to be no reason that we can see unless it is his desire to assure himself that he only works half as hard as the pianist. Music of that kind will kill your business. Better make a change in your orchestra pit."

* * *

Q. "While attending a picture house in New York City where they were playing "The Girl Beyond" I was surprised to hear the orchestra start the "Selections from the Mikado" by Sullivan. My disappointment was keen when I found no trace of Japanese atmosphere in the picture. Your articles continually harp on atmospherical fittings. Why don't you do it in New York?"

A. "One 'black eye' for New York. It is too bad you attended a theater which is so far behind the times, to get your impression of New York movies. No doubt this house caters to a portion of the submerged tenth who have no likes or dislikes in the matter of music. The next time you are in New York attend some other theater and tell us what your impressions are."

Help Win The War!

Do Your Share!

Buy Liberty Bonds!

Rambles 'Round Filmtown

With WALTER K. HILL.

ADAM started it—this business of press agenting. The late Charley Stowe, greatest of all word-conjurers, kept it up, and the late Theodore ("Tody") Hamilton, coming later, got the credit for it. In the foregoing sentences there is a commingling of fact and fiction, the rightful ingredients of accepted press agenting. Fiction goes farthest and fares worst, so it were better to dispose of Adam's share in the oldest of all professions—other authorities to the contrary notwithstanding.

* * *

With the juice of a poke berry Adam mimeographed upon a choice specimen of palm leaf and held the earliest work of art before THE woman. She read:

"Eve is the most beautiful woman in the world."

Reading she believed and blushed in coy appreciation from the tips of her toes to the line where her face was separated from the top of her head by the vanguard of her breeze-tossed tresses.

Press agenting, thus founded upon fact, has since developed into fact diluted, more or less, with fiction.

* * *

Adam, first press agent for pictures, wrote of his star the truth. Press agents for moving pictures in these later and, believably, better times use the same adroit method of holding their jobs that Adam employed as press agent for living pictures. Very possibly the determination of censors to keep moving pictures from taking on the visible signs of living pictures has largely influenced press agents to cleave less closely to fact than did Adam. Truth about living pictures needs no telling; fiction may be necessary in writing about the movies.

* * *

It is easily believable that Adam made a great hit with his star. In fact (knowing as much about the affair as anyone else) The Rambler begs to submit that so earnestly was Eve in accord with Adam's opinion of her that she "fairly ate it up"—and then took the taste out of her mouth with an apple.

* * *

If Adam were now press agenting moving pictures, judging from his early and past performances, we might expect him to stick strictly to the truth. Indeed we have heard some complaint that more truth might well be applied to the modernized art. So many persons have come to doubt the veracity of publicists that press work for the Third Liberty Loan and War Savings Stamps is the one and only real big "campaign" that has "gone over" in its entirety, accepted as gospel truth, in the memory of John R. Rogers, the "Yours Merrily" of Oldest Inhabitants.

* * *

That truth may be applied to moving picture publicity is patent. Still, there is no patent on the truth. To prove it, and to work out a theory tenaciously adhered to by some people, we submit a few paragraphs along accepted lines—a press sheet telling the truth. We credit Terry Ramsaye with originating the firm name of the distributors—E Pluribus Fillum Co. Here's copy for the press sheet:

* * *

Front Page: E Pluribus Fillum Co., a corporation trying to pick up a few dollars profit, has rented to the manager of the Blank Theater, five reels of film originally purchased from Eastman Kodak Co., Rochester, N. Y. On this film is printed thousands of separate scenes that represent a company of actors going through the performance of playing "Kerry Gow," an Irish drama in which the late Joseph Murphy starred upon the American stage for many years. The play helped toward Joe Murphy's great riches. E. Pluribus Fillum Co. has hopes. William Henry Higginthorp plays the principal character. If W. H. H. was a regular actor he would change his name—but he isn't.

* * *

Advance Notice No. 1.—Wick Tilton, who runs the movie show on Main Street, has rented a shipment of film representing "Kerry Gow." Wick says he remembers seeing Joe Murphy play the piece in the Opera House, before movies drove all the talking actors out of town. He thinks the folks that like Irish plays will like William Henry Higginthorp. Mr. Tilton says Higginthorp's pictures don't remind him very much of Joe Murphy, except that he wears the same kind of Irish uniform Murphy did. Anyhow, Tilton is going to risk it.

* * *

Advance Notice No. 2.—Manager Wick Tilton says he has received the fancy pictures to hang up in windows (if store keepers will let him) that show what "Kerry Gow" will be like when the E Pluribus Fillum Co. ships him the film. Wick says he's not so sure this piece will be like the one Joe Murphy had at the Opera House years ago. He says Murphy didn't have motor boats on the Lakes of Killarney—but William Henry Higginthorp has.

* * *

Advance Notice No. 3.—William Henry Higginthorp and the films of "Kerry Gow" will arrive by Wells-Fargo Express tomorrow in time to be run through Wick Tilton's picture grinding machine from noon till midnight. The show will leave town by Adams Express on the midnight train tomorrow so the manager of the movie in Shackletown can have it to use. It's today grinding in Skilletstown. Other films of the same show are grinding in Astoria, Ore.; Shelbyville, Ind.; Dover, Del., and Napanee, Can. Wick Tilton says the E Pluribus Fillum Co. is trying hard to get movie managers to rent the film in any town that will have it.

* * *

Editor's Notice of the Show.—Not very many people saw "Kerry Gow" at Wick Tilton's theater yesterday. After he ground it out once Wick told everybody who asked him if William Henry Higginthorp was as good as Joe Murphy. Being a truthful man, Wick told 'em "not on your life." Unfortunately Wick don't know about the motor boats on the Lakes of Killarney, because the tin that held part of the film was missing when the express company brought it in from Skilletstown. Anyhow he said the picture he saw on the sheet in his theater was not so good looking as the window pictures the E Pluribus Fillum Co. shipped him in advance.

* * *

Back Page: (Show Union Label and printer's address at bottom). In Preparation: E Pluribus Fillum Co. actors are making a moving picture of "Shaun Rhue." William Henry Higginthorp will play another Irish part that helped Joe Murphy die a millionaire.

* * *

Doesn't truth read rotten? . . . We thought so too. That chorus makes it unanimous.

New Inventions of the Enemy.

Some enthusiastic press agent, to give "screech" to their effusions, have formed the habit of UPPER CASE in their copy when mentioning stars and plays, switching to the red ribbon for added emphasis. It makes beautiful copy.

—W S S—

High Visibility in Early Action.

Louise Huff wants to have it thoroughly understood that although she wears very short skirts in "Sandy" it was not that she desired to do so.

"Thank goodness," she says, "I am supposed to grow up as the film is unwound, and am permitted to wear regular clothes before the finish."

—W S S—

Exhibitor Joins Jester Forces.

"It looks very much," says Johnnie Semler, "as if Ben Title, the well known exhibitor and exchange man, has a longing to become a movie actor. He has already appeared in a few odd bits in Jester comedies, and has proven that he is much better as an exhibitor."

—W S S—

Ebony Releases "The Porters."—Moving Picture World headline.

More of McAdoo's activities.

Let the Waiting World Know That—

Mary Garden's real name is—Mary Garden.

As a child she aspired to be a violinist. Her family looked upon grand opera as advanced iniquity.

She hated acting in pictures at first; now she loves it.

Rather than appear on the dramatic stage she would retire forever.

Mary Garden is not tall. The long lines of her gowns make her seem so.

She is beautiful.

Her hair is red.

By intelligent dieting she has reduced her weight fifty pounds.

Her eyes are bright blue.

At one time a franc—20 cents—meant much to her.

Once a newspaper woman asked her the time. Mary unclasped her bracelet watch. "Keep this," she said. It was platinum, diamond sprinkled.

Roulette is a constant temptation. She is very lucky.

She never wears a pair of gloves more than once.

Her luncheon, when she lunches at all, consists of an apple and some dried figs.

On seeing the "Thais" film a critic said that opera might well spare her voice to give to the cinema her eloquent body.

It pleased her more than anything she has ever been told about her art.

(Evidently she does not read.)

Diamond and platinum cuff links were her parting gifts to electricians and carpenters at the film studio.

She gave the property man a wrist watch.

She calls her mother "momma."

She always speaks the truth.

Women interviewers annoy her, but she receives them when she can't help it. One cost her a watch.

The enmity of a woman prevents Mary Garden from singing at the Metropolitan.

Chicago is the prima donna's favorite city in America.

Philadelphia amuses her.

New York appalls her.

She talks "baby talk" to her dog.

She laughs at the "Teutonic hips" of an American singer in opera.

A new race of charming people, she says, she has discovered. "The cinemese," she calls them.

* * *

The foregoing and many other thrilling episodes concerning this rara avis come to us under the captain: "Flashes from the Facets of a Jeweled Personality as Recorded by the Shadow of Mary Garden."

Then occurs the thought that if she keeps on reducing fifty pounds at a clip she'll eventually soon lose her shadow. His address, up to yet, is Care of Goldwyn.

Davenport, Ia.—During the performance here last night of "The Beast of Berlin" at the American theater, which was crowded to the fire exits, a man who gave his name as E. J. Kelly, and his occupation a traveling salesman, fired two shots from a revolver at the screen when the title, "There was another man who lived in the Palace in Berlin," was followed by the appearance of the Kaiser on the screen.

"Take that, you beast," he shouted as an usher seizes him before he could empty the other chambers at the impersonation of the German emperor.

Like Kelly Did!

—w s s—

George Kann, of Universal, is packing his bags for a trip to California, ticketed to Universal City.

—w s s—

Now Marie Doro's done gone and done it. She has formed her own company, and will soon begin the well known production of pictures. Miss Doro plans to star in a series of well known features to be directed by a well known producer, with stories to be supplied by well known authors.

For the Well-Known Public.

—w s s—

"Perfection Not Yet Attained."—Motion Picture News Headline.

We also admit it.

—w s s—

"The trouble with these movements toward co-operation," says a well known exhibitor, "lies in the fact that there is too much 'co' and not enough 'operation'."

—w s s—

Economy Slogan: "Jitney's First!"

"Add a new form of tightwad to the many kinds which are listed in the 'T. W.' class," remarks C. N. Koch, manager of the Rex theater, Louisville, to our correspondent. "A few days ago a film took fire in the operating room. The theater filled with smoke, and a panic was narrowly averted.

"Some idiot in a stentorian voice exclaimed, 'Let's get out of here,' and there was an immediate rush to the doors, with one case of fainting and the usual familiar details. Then old 'T. W.' appeared in the form of a chap who managed to block up things in an effort to get his money back. A number of others followed suit, and a crowd formed in the lobby, this effort to get its money back causing more delay.

"Considering that the theater operates on a five-cent basis it is conceded that the nickel nursers have found fresh recruits." Many nickles make a "muckle."

Rambles 'Round Filmtown

Polly Moran, the Mack Sennett comedienne, who is well known for her "Sheriff Nell" impersonations, is a woman who can double in tights and six-shooters.—Paramount Publicity.

Two Fine Arguments for Pacifism.

—w s s—

Roy Somerville declares that there IS a Santa Claus. He left a scenario with Charles Sarver, of World Pictures, Monday morning. Tuesday he was sent for, and was handed a check in payment for his offering. All accomplished within a lapse of twenty-eight hours.

—w s s—

Putting Over a Ramble.

Sometimes it is hard to convince even the printer that this department is a sad and serious affair. When we want things wrong the printer makes 'em right, and when we want 'em right the printer makes 'em righter. Having, last issue, tried to put across a "wheeze" about Margarita Fisher taking the "c" out of her name, thereby reversing the usual order by taking the sea out of the fish, we have found it necessary to illustrate the operation.—Courtesy American Film Co., Publicity Department.

Very interestingly Elizabeth Sears writes of the matter thus, sending at the same time the stills from which the accompanying illustrations were made. Incidentally fans will be interested in geting a line on Miss Fisher's age, with Miss Sears accepted as an authority. Listen to Miss Sears:

"Margarita Fischer kicked the "c" bodily out of her name last week by means of a little ceremony that indicated how much in earnest she was. She picked the offending, Germanish letter from the center of her last name and tossed it lightly onto the clay map of Germany that had been fashioned on a table for her ceremony.

"'From Germany thou came seventy-five years ago,' she said, watching the letter fall ker-splunk into Germany, 'back to Germany thou may go—and welcome. I was born in the good old United States, and every fibre of my body is boosting for America—the best country in the world'."

"This little ceremony took place just before Miss Fisher went out to view the ball game between the Navy Baseball Team and the Grizzlies. The Navy's just adopted Miss Fisher as their official godmother, and they proceeded to whale in and lick the Grizzlies by an eight to seven score." P. S.—It was a small whale.

W. R. Andrews, late of the Motion Picture News Directory, has undertaken the noble work of stealing space from newspapers on behalf of Precision Machine Co. The Rambler is glad to hear from "Bill" as follows:

"The Dwyer Brothers and Company, Columbus, O., distributors for the Precision Machine Company, in southern Ohio and Kentucky, sold six Simplex Projectors in one morning last week.

"A communication from the Company ends by saying that it trusts that this information is not imposing on the good nature of the manufacturers.

"The Precision Machine Company has promised, if at any time a distributor sells Six Simplex machines in a morning that it will, under no circumstances, show any sight of annoyance or impatience."

An Ideal Business Disposition.

—w s s—

Morris Ryskind kicks in with the following mathematical problem:

". . . Three out of four Pathe features have been winners for him (the exhibitor). He has made money on three and **broken even on the four. . . .**"—Pathe ad in Motion Picture World, May 4.

Which leads to the inevitable conclusion that he must have lost a helova lot on the fourth, eh, what?

Meaning Money He Mite Have Made?

—w s s—

Ben Grimm ran down from Rochester last week to call upon his legion of friends in the Well Known Industry. It took him until Friday to go half way round and then he returned to Kodak Park where he is an instructor in Uncle Sam's flying school.

—w s s—

Good Work Gets Good Job.

Justin Fair, photoplay editor of one of the Newark, N. J., dailies, lately contributed to the Moving Picture World two special articles on the subject of publicity for picture plays. Incidentally the publicist who missed reading them should turn to issues of April 13 and April 20 and absorb the excellent material therein contained.

Mr. Fair, as a result of these articles, is no longer photoplay editor of a Newark, N. J., daily. Three prominent distributing firms offered him employment on their publicity staffs, and, making his own choice, Mr. Fair is now a member of Pathe's educational department.

Being paid for his articles and getting a good job to boot may well be considered just and fair—if we may be permitted to stoop to such methods of "wheezing."

Only the Other Day Margarita Fischer Heard That We Declared War Against Germany More Than a Year Ago.

Instanter She Decided Her Name Had a Most Pronounced Spell of Germanism. She Took the Sea Out of Fish.

Having Flung the "C" Back to Germany, She Had Her Picture Taken for The Rambler, Registering Sweet Content.

Optimism in Bald Head Row.

During the trip from which he has just returned Joe Brandt was amazed at the optimism displayed by exhibitors especially in the territories served by the Chicago, Minneapolis, Omaha and Des Moines, over the prospects of summer business.

"This optimism," said Mr. Brandt, "was especially noticeable regarding the short reel subjects including the news weeklies and the better class of comedies. One exhibitor informed me that the comedies similar to the L-Ko's in which pretty and shapely women are picturized are having a tendency of establishing a bald-headed row in two of his houses. One of the members of the bald headed fraternity, according to this exhibitor, recently became acquainted with his operator for the purpose of requesting that the 'Beauty Sextette Comedies' be run at slower speed."

—w s s—

John Collins has locked himself in. When he emerges there will be a Metro scenario for Viola Dana, who is coming East to give the old Burgh the once over.

—w s s—

Make Way for the Ladies!

Joe Reddy, who has for many months been in charge of the editorial end of the Morning Telegraph's movie department, has resigned his position to join the tank service under his Uncle Sam. Dickson Watts, chief assistant to genial Joseph, is expecting to join the intelligence service forthwith. Katherine Hillaker, a brainy girl from Select Pictures' pubilicity department, takes charge of the department, and will have an entirely feminine staff. The reviewers of films will continue to be Helen Pollock, Frances Agnew, and Aileen St. John-Brennon. Tracy H. Lewis started this going-off-to-war-voluntarily, and he is now a lieutenant in the flying service.

—w s s—

Kenneth MacDougal, the press agent who made Jewel productions famous, has abandoned the mimeograph to "keep time" on Government work at Hammondton, N. J. Rambles could use a few of Ken's poems.

—w s s—

At the Mercy of Her Publicist.

"I never had such difficult acting on the stage," remarked Alice Brady as she dropped somewhat wearily into a seat at the Paragon Studio in Fort Lee at the conclusion of a remarkably difficult bit. "In all the roles I have ever attempted, nothing has quite come up to this one for downright hard work. I believe I have packed more acting into the five reels of 'At the Mercy of Men' than I have put into fifteen or twenty reels of some three or four of my other pictures."—Select Pictures Publicity.

What, then, is to prevent an exhibitor from passing up the three or four pictures that are admittedly minus Miss Brady's acting and book this one containing all of it in one production?

—w s s—

Publicity with Reverse English.

An interesting example of the universal appeal of the moving picture star is offered by the William Fox press department in the form of a reproduction of a drawing that recently appeared in The Night, a Rio de Janeiro newspaper.

The caption over the cut reads: "The Perils of the Cinema." The girl is gazing at the poster in front of the theater, fascinated by George Walsh who is announced as the attraction for Hoje (today).

Her sweetheart, watching her jealously, and angry at the apparent "hit" the American is making with her, says:

"No dear, the show at this theater is not good today."

—w s s—

First Liberty Loan
Second Liberty Loan
Third Liberty Loan
If U Buy U Beat U Boats.
There. That fills it.

Rambles 'Round Filmtown

Jim Beecroft, Eastern representative of the Exhibitors' Herald, has not alone shook the pro-German dust of Bayonne from the tires of his baby carriage, but is spending his evenings and odd moments during the day selling War Savings Stamps and Thrift, ditto.

—w s s—

Sharks Invade W-K Industry.

Jumping into a shark-infested sea for the purpose of making a motion picture realistic is the latest experience of Juanita Hansen, who, with Jack Mulhall and a company of actors, made a voyage to Catalina Island and Balboa Beach to film water scenes for "The Brass Bullet." The plucky litle actress was told by Director Wilson that during the voyage of the vessel the story demanded she jump overboard.

When miles from land, and in a choppy sea, it was discovered that several large sharks were following the yacht. Wilson immediately countermanded the order for Miss Hansen's jump, but when the latter was told that the day would be wasted, and that another trip to sea was necessary owing to the presence of the sharks the intrepid little actress insisted that the scene be taken immediately.

With the vessel traveling at high speed, Miss Hansen leaped from the side of the yacht, and was in the water several minutes until rescued by her frightened director and comrades, who saw the fins of several immense sharks hovering about the swimming girl.

—w s s—

Listening In on Salesmanship.

In the office of an exhibitor:

"Good morning, Mr. Usthafallen."

"Good morning, Mr. Ixtlahaven."

"I wanna sell you 'Under the Bottom' for Squeedink, Poplar Center and Bigtown."

"How much?"

"Two thousand for the first; fifteen hundred for the second and two thousand for the third."

"Gittahell out of here!"

And then they each became human beings.

"Say, wait a minute," said the salesman, "don't be so hard hearted. Lissen—I've been practicing that sales 'approach' on the desks and the chairs and the deaf and dumb stenographer for a week, and you go an' order me out of the office right off the bat—gimme a chance to work it on out.

And he did. To The Listener it was good as a show.

—w s s—

"Better the Day, Better the Deed."

The Ministerial Alliance of Owensboro, Ky., hopes that the next time "Doug" Fairbanks, or any shadow specialty artist hits their burgh that he will come in the middle of some week day, and not interfere with church services. Owensboro is a closed town on Sunday, and no pictures are shown, but there is no way in which to keep the public from looking at a screen actor in the flesh, when he drops from a train and delivers a public address. While the ministers were glad to see Fairbanks aiding in the Liberty Loan campaign, it played hobb with church services. At about fifteen minutes to twelve on Sunday, April 14, throngs started leaving the churches in order to meet the noon train. Advance notice had been received, and bulletin boards at the theaters, newspaper offices, etc., carried the news. When the train pulled in thousands were on hand to cheer the actor, who appeared on the observation platform. However, he was so hoarse after his talks in Louisville the previous evening that "Liberty Loan" was about all that he could manage to get out; but everyone understood the hard effort he was making to aid a good cause.—Kentucky Correspondence.

Killing Time on a Long Journey.

Fay Tincher lately traveled to the Pacific Coast with a contract to become a star in productions from her own scenarios. Miss Tincher's publicist declares that his star wrote an entire five-act photoplay while the journey was being accomplished. As each episode was completed Miss Tincher wired it ahead from various stations along the line to her director, Al Santell. Meanwhile, Mr. Santell engaged his company to fit the several roles as they came in by wire, arranged for the production, and had everything ready for Miss Tincher to start work immediately upon her arrival in Hollywood.

—w s s—

Minneapolis tobacconists are advised to lay in an extra supply of Old English Curve Cut (not an advertisement). Sam Spedon leaves for the Twin City, May 5, to represent the Moving Picture World at the Exhibitors' League convention. Slip him a few Rambles!

—w s s—

Discouragements of Press Agenting.

Henry MacMahon has joined E. W. Hammons and his Educational Films Corporation to conduct publicity. Mr. MacMahon is an expert in educational undertakings, having lately been employed in explaining problems in arithmetic to motion picture exhibitors. He persevered for a time, but, ultimately, became discouraged when showmen maintained that they could not figure how any given amount, less ten per cent., left anything but a "hole" when MacMahon insisted the word was spelled otherwise.

—w s s—

What's a Few Thousand Among Friends?

The greatest parade New Yorkers ever saw was the boost for "Preparedness" shortly before war was declared. Men marched to the number of 25,000, officially counted, from 10 a. m. until 9 o'clock the same evening.

"Five hundred thousand," says Pete Schmid, "saw Mary Pickford and Douglas Fairbanks when they made their Liberty Bond demonstration on the steps of the New York Sub-Treasury."

—w s s—

Garrett Champions Duped Films.—Trade Paper Headline.

Col. J. C. Miller might promote a match. Philadelphia would be the place to pull it.

—w s s—

A photoplay is NEW until it is played in your own town. Nobody ever heard of a person declining to read a book because it had been published some time since. Don't forget that the Bible is still the "best seller" of all of 'em—even in your own town. Thus is an old picture NEW until shown in your community.

—w s s—

Gillingham Gets Rights to "Over the Top."—Trade Paper Headline.

Michigan, not European.

—w s s—

Daughter Pays for the Family.

An inquisitive man entered the offices of the Piedmont Pictures Corporation one day recently and asked the meaning of the title, "His Daughter Pays." He was led down to the projection room where the picture was being screened, and after seeing the film had to admit that not only would a good many daughters pay to see it, but as soon as the daddies heard about it they would begin a run to the box office. All this because the gentleman in question caught a flash of Gertrude McCoy as a Salome dancer.

—w s s—

Men of Letters in Film Publicity.

J. E. D. Meador, Metro.
A. D. V. Story, Universal.

—w s s—

Press agents and other brainy representatives of the Well Known Industry will find this department a refuge for vagrant verse, nifty nonsense and pertinent piffle. "With hilarity for all and mallets toward none"—slip the dope to

THE RAMBLER.

Richardson Off on Another Trip

Projection Man Visits Utica, Syracuse, Toronto, Hamilton and Buffalo—Looks Over Theaters and Talks to Picture Men

MIDNIGHT, Friday, April 5, saw the writer safely tucked away in one of Mr. Pullman's sleepers, bound upon a trip which is to include Utica, Syracuse, Toronto, Hamilton, Buffalo, Cleveland, Toledo, Battle Creek, Kalamazoo, Chicago, St. Louis, Fort Wayne and other points in the Middle West. We were accompanied on the first part of the trip by Will C. Smith, general manager of

Utica Exhibitors and Operators at Banquet Tendered to F. H. Richardson.

the Nicholas Power Company, and hope later to pick up E. S. Porter of the Precision Machine Company and A. C. Roebuck of the Enterprise Optical Company.

The trip was undertaken primarily through necessity for examining into the merit of certain devices being manufactured in Cleveland and Toledo, the inspection of the new Motiograph de Luxe and other Chicago productions and an inspection into the merits of the latest Wagner motor generator equipment.

At Utica we crawled out of the hay to find the station platform as bare as Mother Hubbard's cupboard, in so far as a prominently displayed welcome may be concerned. It later developed that the president of Local Union No. 337, Brother C. A. Skinner, really was on the job, though we failed to connect. Also Secretary G. H. Humphrey had missed connections on the arrangement committee meeting the night before, thus pieing all the type and badly mussing up the forms.

However, we made connections a little later and all was lovely. While in Utica I inspected the De Luxe theater, a semi-suburban house seating 1,200, managed by H. G. Lux, Jr. Mr. Lux himself was, unfortunately, ill, but I had the pleasure of meeting Henry G. Lux, his father, who is one of the owners of the De Luxe and Alhambra theaters; also Frederick Hathaway, advertising manager for these two houses, both courteous men who, aside from being good business men, are in the "good fellow" class.

The De Luxe charges 5, 10, 15 and 25 cents plus war tax, the 5 cents being for children. Its black walled 10 by 15 foot operating room contains three Simplex projectors, supplied by a Wotton double-arc single 60-ampere motor generator which, incidentally, the operator says he likes very well. There are two speed controllers and wide glass-covered observation parts. A 17-foot picture is projected at 100 feet, using 50 amperes D. C.

Advertising Manager Hathaway has ideas of his own, as has also Manager Lux, who is one of the real live wires. Here is one of the stunts they pull off: As I said before, the De Luxe is a semi-suburban house. Patrons are invited to register the names of their children, together with the date and year of their birth, at the theater office. Each week invitations are sent to each child under the age of 14 whose birthday occurs during that week, the invitation containing five tickets to a matinee, so that the child is enabled to give a little box party comprising himself and four other children. The De Luxe has a number of loges in the balcony and each one of these little parties occupies one of the loges. It struck me as a mighty clever stunt and one which would create a world of good feeling for the theater among its patrons. C. H. Skinner, president local Union 337, is chief operator at the De Luxe.

The Hippodrome, a downtown house, seats 750. I had the pleasure of meeting W. H. Linton, its owner, who also is a live wire and the owner of several theaters in surrounding towns, as well as his local house manager, Joseph Ball, who by the way is the oldest showman in northern New York. J. H. Wallace is chief operator. Mr. Wallace is treasurer of Local 337 and an inventor of considerable note. I found Brother Lennon counting his "ill-gotten" gains, the broad roll-top desk all cluttered up with 5s, 10s, 20s, etc. He stepped out for a few moments, leaving me alone with that mess. I hope he doesn't miss anything.

Friend Smith and myself took dinner with Mr. Lennon and had a very pleasant chat concerning local conditions. The Hippodrome projecting equipment consists of two Power's 6-As, projecting a 16-foot picture at 70 feet. A Wotton Rexolux supplies current. A foot candle reading of his screen showed a little less than 1 C. P. with the machine running and 3 C. P. with it standing still

There was one thing remarkable about the Hippodrome. Standing on the stage within 10 feet of the screen and at a sharp angle thereto the picture was well illuminated and the definition good. Seated in the front row of seats within 15 feet of the screen the picture was distinctly sharp. It was the most remarkable picture in this respect I ever remember having viewed. Projection at the Hippodrome is excellent, but on the front walls of the auditorium is an atrocity in the shape of two illuminated signs about 4 feet wide, extending from floor to ceiling, one on each side of the screen and about halfway between the proscenium opening and the side wall of the theater. The illumination is dark green, but it is nevertheless very bad. I won't say any more because Owner Linton agrees with me and says it will be cut out as soon as the contract has expired. The Hippodrome uses two Power's 6-A machines. Admission is 10 cents to all parts of the house.

At the Alhambra theater, managed by Harry and Ford Lux, projection is supplied by two Simplex machines taking current through a Wotton Rexolux. The house seats 800. Charles Miller is chief operator. The picture is excellent, considering the very steep slope of projection. The lighting of the auditorium was in some respects not the best. I pointed out to the managers how this bad lighting condition could be remedied. They agreed it was bad and promised the remedy would be applied. Admission is 15, 20 and 35 cents.

At the Avon it was my privilege to meet William Fait, Jr., manager. The operating room is in charge of C. Christensen, chief operator; Herman Gergold, assistant. There are two Baird projectors, to which a third will soon be added. There are arc controllers and a Fort Wayne motor generator. The distance of projection is 94 feet and the picture 18 feet. The operating room is unique in that it is 83 feet wide by 10 feet front to back with a 15-foot ceiling. The rewinder was geared down, though not enough.

After the shows closed at night there was a banquet attended by all the operators and most of the Utica exhibitors and theater managers. After demolishing the good things the writer repaid the hospitality of the Utica men by promenading around on their corns for something like an hour and a half. But the Utica men are good sports and accepted such criticism as applied to them in good part.

SYRACUSE, N. Y.

THERE was a queer mix-up which came very near putting the everlasting blink on our visit to Syracuse. Through an error I thought I was "billed" in Syracuse Sunday night, whereas the Syracuse men had me down for

Saturday night. I immediately got busy, located the home of Secretary Boyd, only to find that worthy brother out. We were somewhat "surprised" to be informed a banquet had been held in our honor the night before. Notwithstanding the misunderstanding, when Secretary Boyd finally was located, he promptly offered to get the men together again that evening, which he did. Not only did he do that, but to show the Syracuse men are the real goods, they gave another banquet, and a good one, too. After which we preached the gospel of better projection to them until 3 a. m.

Syracuse has some most excellent examples of the photoplay theater. The Savoy seats 800, has a 6-cent and a 11-cent admission and a four-piece orchestra, to which other pieces are added Saturday and Sunday. There are one Simplex and one Power 6-A and an excellent operating room, except that the walls are too light in color, particularly in view of the fact that the front wall is flooded with daylight during matinees, which comes through a skylight opening upon the roof. I was given the pleasure of meeting Manager J. M. Griswold. Floyd Lewis is chief operator and Louis Boyd assistant.

There is a Fort Wayne motor generator set. The observation ports are excellent. The auditorium lighting is bad. There are ten white sidelights and a clock and two exit lights near the screen. I called Mr. Griswold's attention to the injury done by the errors in his lighting system and by the clock and exit lights. He agreed the system was bad. I showed him how it could be remedied and it is up to him to apply the remedy.

The Strand is a large and very pretty house seating 2,000. It is under the same management as the Strand of New York City and has one of the stage sets formerly used in the Strand theater.

Thomas Shannahan, stage manager of the Strand, is a progressive man who has most excellent ideas with regard to auditorium lighting in moving picture theaters. The Strand lighting is all very satisfactory from the projection point of view, except as to the music lights for the piano. Edgar Woild is manager. The distance of projection is 112 feet and there is a heavy drop in the projection. The picture is 16 feet wide. Harry Burgess is chief operator and Robert Woodford assistant. There are two Baird machines, a Fort Wayne 100 ampere motor generator set, two arc controllers and a dissolver. The walls of the operating room are dark and the ports are of goodly dimension, though they contain no glass. There is an excellent vent flue.

At the Eckles theater, B. E. Cornell general manager, the picture had excellent illumination and light tone. The orchestra lights are well shielded, but the white clock dial is illuminated with white light and that is bad, inasmuch as the clock is near the screen. To the right and left of the screen is an illuminated scenic effect which is kept on while the picture runs. This is very bad in that it is in direct competition with the picture. Otherwise the auditorium lighting is excellent. W. L. Dows, vce-president Local 376, is chief operator. W. J. Caron, president Local 376, is assistant. There are three Power 6-A machines, taking current through a transverter The picture is 18 feet and the throw 120 feet. The operating room is small, but has good ports, though with no glass in them.

At the Hippodrome, F. J. Sardino manager, I found absolutely the worst example of clock illumination I have ever seen. Right up against the bottom of the picture was a clock with a large white dial, upon which glared the blaze of what apparently was a 60 watt nitrogen lamp. General Manager Smith was with me. We paid our way in in order to get the real condition before any one knew of our presence. Smith at once remarked: "Well, did we pay to see a show or to see what time it is?" I called Mr. Sardino's attention to the damage of a thing of this kind, both on his own patrons' eyes and upon the moving picture industry and showed him how to fix it.

J. L. Cecil, chief operator, with that utterly impossible clock out of the way would be delivering an excellent screen result.

At midnight a considerable number of Syracuse operators and a few of the exhibitors foregathered to hear our message. It was then the boys proved they were good sports, for they duplicated, as well as they could on such short notice, the banquet of the night before, but with the chief exhibit present. Syracuse impressed me as a charming city, having some excellent theaters and some live-wire exhibitors and operators; but there is I think, great need for a good shaking up.

TORONTO, CANADA.

SOME considerable village, that Toronto thing, my boy, some considerable village. A mere half million people are congregated within its boundaries and call it home. If the rest of the population matches the moving picture element in liveliness, then is Toronto indeed a high voltage live wire. My recollection of Toronto is just one automobile after another, a blur of moving scenery consisting of lofty buildings, beautiful residences and charming parks. Incidentally they showed me the house in which my friend the immortal Mary Pickford first saw the light of day. Also incidentally they showed me one arsenal of huge size, something like eleven hospitals and a graveyard, presumably as a hint that unless I was careful what I said that night something might happen to Richardson.

I was met and entertained by the Executive Board of Local Union 173, consisting of Charles A. Dentlebeck, president; S. I. Wells, vice president; William P. Covert, business agent; Charles Duhig and two other brothers whose names I don't seem able at the moment to dig up. And right here let me remark that by and large the afore-named executive board is as fine a bunch of fellows as one would meet in a year's travel. President Dentlebeck is a wideawake, brainy, progressive man, and an operator of large ability. He is about taking a new position as chief operator at the Strand theater (I think it was the Strand) which will pay him an advance of $10 a week over the union scale, proof positive that careful work, brains and ability in the operating room do pay.

Toronto has between 80 and 100 theaters. I wouldn't swear that I saw them all, but I did view temples of the photoplay until I lost all track and ceased to even make a note of the name. What I saw was, in the main, good; also some of it was excellent indeed. Certainly all the projection I viewed while in the city was a credit to the operators of Toronto. In at least one or two instances I looked at a very fair screen result, produced under extremely difficult conditions. But of that I will speak more in detail later.

General Manager Smith had accompanied us thus far on the journey, but the pace had become too hot. On arrival in Toronto he sized up the strenuous looking committee of reception, threw both hands in the air and said, "I'm done, I am not a steam engine, or even one of the gasoline variety. I've got to have some rest," and Smith faded away in the distance. I didn't see him again until the banquet at midnight. He has had a taste of what I endured for five long months last year, and it don't look good to him. I had tried to induce A. C. Roebuck, president of the Enterprise Optical Company, Chicago, to accompany us to Toronto, but he was too busy, as I suppose also was E. S. Porter, general manager of the Precision Machine Company, New York City.

The notice I had given Toronto had been a short one, hence I did not expect anything very large in the way of a turnout, though experience has taught me that when our Canadian brothers start out to do something they usually do the job up brown. It was an agreeable surprise, however, to be conducted into a banquet hall at midnight and to find there congregated fully one hundred operators and fifty exhibitors, theater managers and exchange men. I was assured that had the notice of my coming been more ample the turnout would have been larger. The programme arranged for the banquet was most excellent.

And now for a few words concerning the theaters of Toronto. His Majesty has a clock beside the screen, illuminated with white light thrown upon it by a small projector located on the side wall of the theater. Not only is the clock face itself objectionable, but the projector throws white light back into the eyes of the audience which can see the unprotected lower end of its incandescent lamp. This is very crude, very foolish and altogether inexcusable. If the exhibitor does not want to take the trouble to kill the light on the clock face by means of a black paper dial with white figures and white hands, at least he could at a minimum expenditure of energy put up a shield to cover the white light from the projector itself. The exit signs in this theater were good.

The Rialto is getting a fairly good fifteen-foot picture, which is to the credit of the operator, because the distance of projection is only thirty-five feet. The operating room was of goodly dimensions, painted a dark color and clean as a new pin. On the wall was an oddity in the shape of a large oval mirror, in which friend operator may admire the classic lines of his own individual beauty when weary with rubbering at the screen. It was my privilege to meet the owner

and manager of the Rialto, Mr. Cohen, with whom I enjoyed a pleasant chat.

The Allen theater seats 1,700, has a beautiful foyer and excellent auditorium interior. It sports an eleven-piece orchestra. The auditorium is lighted by means of a cone system. Incandescent lamps are dropped down from a high ceiling on cord and inclosed in individual cones having translucent bottoms. It is a modification of the lighting system proposed by the writer some years ago, and described and illustrated in the first edition of the Hand Book. A mistake has been made, however, in that around the bottom edge of the cone is a row of small green bull's-eyes. This green light escaping is distracting to the eye, and more or less annoying to those seated in the balcony. Aside from that the system works out excellently.

The front of the Allen is altogether too light when the orchestra is playing. I would recommend to Ben Cronk, manager, that the orchestra light be reduced, or so arranged that the front of the theater will not be lighted up to such an extent. President C. A. Dintlebeck, of Local 173, and A. Cohn are operators. The operating room is large, has slate-black walls, good ports, hot and cold running water, telephone, pyrene gun, two Power 6B projectors and a dissolver. There is an excellent kit of tools, all neatly arranged, a framing light and a Fulco inclosed rewinder geared down. The lens ports are stopped down to confine vagrant light and the reel bands extra tailpieces, leaders, etc., are hung up neatly and in order on the wall. There is no speeding of the films in this theater.

At the Regent I met Mr. Nathason, managing director for the Regent Theaters, Ltd. The Regent has an excellent 16½-foot picture at 166 feet using two Simplex projectors. There is a lighting effect used in the arch of the front wall over the screen. This looks very well from the lower floor, but from the large balcony, in my opinion, it distinctly detracts from the screen results. The color of the illumination is light blue. Charles Brick is chief operator and T. Marsden assistant. The theater seats 1,650. The film "Lest We Forget" was on, and at 8 P. M. the theater lobby and foyer was jammed full, with a line three and four abreast extending along the sidewalk for one solid block. To the everlasting credit of the management of the Regent even under this condition there was no speeding of the films.

Loew's theater presents an excellent picture and a very odd arrangement, in that there are two distinct, complete theaters, one above the other, having a combined seating capacity of 3,500. The upper theater is called the Winter Garden and is prettily decorated. The programme is combined motion pictures and vaudeville. I had the privilege of meeting Mr. Burnstein, who showed me around the two theaters with evident and pardonable pride.

At the Crown I found an excellent operating room and an excellent picture, but the operating room walls were white, which is setting up a wrong optical condition from the viewpoint of projection. S. I. Wells, vice president of Local 173, is operator.

The Model theater I found to be anything under heaven but a model insofar as the auditorium lighting be concerned. It is literally flooded with light which is allowed to strike the screen without let or hindrance, killing the high lights of the picture and rendering it a sort of sickly gray, entirely devoid of any true photographic values. The operating rom is a goodly size, and is black-walled. A. S. Smith, a returned soldier, is operator.

At the York I saw a remarkably steady and in every way excellent picture. Its depth or perspective was quite remarkable. The auditorium is well lighted. Simplex machines are used.

I visited a great many more theaters, but the movement was so rapid that I lost track. I can, however, truly say that in all the theaters visited I did not see anything but good work on the part of the operators. If what I saw is a fair sample of Toronto's screen results, as produced from day to day, then the work of the Toronto men is good.

During my wanderings I called at the office of the Perkins Electric Company and met George F. Perkins, president and manager, a most affable, pleasant man.

Local 173 is a progressive body which is working in harmony with the exhibitors under very able and efficient leadership. My compliments to President Dintlebeck and his corps of assistants. They are the real goods.

HAMILTON, ONTARIO.

FROM Toronto south to Hamilton I found (April 12) the ground covered with approximately three inches of snow. The reception committee of Local Union 303, consisting of George Adams, president; Howard Beddle, treasurer; Fred Baldassari, secretary, and Hugh Usher, met me at the depot with a big gasoline buggy, and soon we were in a hotel.

The motion picture theater business in Hamilton can hardly be called progressive. There is need for a good, strong shaking up. Such theaters as I saw, with the exception of Loew's new house, which is a combination vaudeville and motion picture, leave considerable to be desired. The Hamilton men treated me splendidly and I don't like to say this, but the truth is the truth. Operating rooms can only be called such through courtesy. With the exception of Loew's all of them I saw were even smaller than small, had very low ceilings and come pretty near justifying the name "booth" or "coop."

Loew's theater is a new house, seating 2,400. F. H. Turner is manager. The operating room is of fairly good dimensions, and is in every way excellent, except for the color of its walls, which are rather light. George Adams, president Local 303, is chief operator. Two Power 6Bs take current through two Martin converters. Two converters are installed by reason of the fact that there are two sources of power, both from Niagara Falls, one 25 cycle and one 66 cycle. One of the converters has 142 amperes capacity and the other 76. Friend Adams is projecting a 17½-foot picture 140 feet. He gets a beautiful picture, although the pitch in projection is rather steep. I must criticize Brother Adams in one respect. He has an excellent method for suspending the port fire shutters, but the fuse links in the master cord are located so far away from any possible source of fire that they would be, to all intents and purposes, useless.

And now comes a serious matter.

There was plenty of room to place the converters in an accessible location, but they have been jammed into a little triangular room in such position that it will be utterly impossible to give at least one of the motors any adequate attention. When I was there the brushes were sparking considerably. In order to adjust them and clean the commutator Neighbor Adams would have to lay down on his back and work his way in under a panel board like an angle worm, or else sling himself from the ceiling by the heels and swing head downward. In view of the fact that there was ample room to install these converters properly their location is nothing short of an outrage.

Adams has arranged an apparatus to dissolve his motion picture in such a way that the shutting off of the picture on one machine and starting of projection with the other machine automatically swings framing light into position and lights it.

At the Imperial, F. S. Morrison, manager, I found two Simplex machines in a small room opposite the screen. The room had good ports and black wall. The house is of the "storeroom" type and it may be said in excuse that a larger room would be impracticable without remodeling the theater, and this, in its turn, is impracticable, because Mr. Morrison cannot secure a proper lease. The house is a small one and Mr. Morrison lights it after the plan I proposed and described in the department some time ago. It works splendidly. No light reaches the side walls or the screen, but the entire audience can be flooded with light.

The Temple, H. H. Morgan, manager, seats 1,700 and uses a program consisting of two feature pictures and one act of vaudeville. The theater is located off the main street behind another building. It has an operating room something more than 6 feet square, situated immediately under whatever acts as a substitute for shingles. If Brother Morgan had gone any higher his operator would have been exposed to the rays of the stars. There are two Simplex projectors. The "room" has black walls and good ports. In it, too, was a novelty in the shape of an automatic sprinkler. Victor Lambrecht is chief operator. The auditorium lighting was not at all bad, except that there were lights smeared all over about everything in the orchestra pit.

Granting that the pianist needed to read her notes, I am unable to understand why she should also need to read the front wall of the stage and the feet of the piano. The same was true of all the other musicians. Mr. Morgan agreed that this was wrong and promised it would be righted.

At the Red Mill theater I found a picture with excellent color values. The blacks were very black and the whites very pure in tone. The theater is up one flight of stairs and seats 540. The operating room is little more than a cubby-hole. It contains one Power 6A and one Power 6B. L. Usher is chief operator. There is a T. & H. motor generator set, the walls of the room are black. D. Stewart is manager.

I did not visit the Princess theater, but here is a pretty classy joke concerning that temple of amusement. "They

have built up a screen between the orchestra pit and the audience," said my informant, "so that the light from the music is all hidden and you would have no fault to find in that respect with regard to the Princess." "Yes," cut in another good brother, "but that screen was not built to confine the lights, but to keep the musicians from flirting with the girls in the audience." It is to laugh!

At midnight all the Hamilton operators, both union and non-union, congregated in the banquet room of the Connaught, where they listened to the gospel of better projection for something like two hours. The managers had, for the most part, promised to be present, and it is not at all to their credit that only three of them showed up. After the address the union operators gave a necessarily small but very classy banquet. The union has only twelve members, and two or three of these were out of the city. The criticism I have made of Hamilton's theaters is unfortunately justified by the facts. It is unfair and rather absurd to expect an operator to do justice to a photoplay when working in an oversized crackerbox, particularly when the crackerbox is at the top of a hot balcony and the operator breathing second-hand atmosphere being pulled in through the ports from the very hottest part of the auditorium instead of being taken in through air ducts leading from outside the building.

BUFFALO, N. Y.

I ONLY stopped in Buffalo a matter of three hours, but during that time visited the Strand and Palace theaters. The Strand, 11, 17 and 28 cents admission, has a pretty lobby, uniformed attendants and girl ushers who seem to be more interested in leaning up against the wall than in seating patrons. The auditorium lighting is excellent, except for six green sidelights, which serve no purpose that could not be served in better ways, and the orchestra light, which it smears over not only one but several sheets of music at each stand, and several stands which were set sidewise to the audience had no guard on the audience side, which is, to say the least, highly inefficient and rather foolish.

It is an easy matter to surround the top of the music stand at each of its two sides and its top with a guard from 6 to 8 inches high, so that if the stand is placed sidewise to the audience no light can reach either the eye of the audience or the screen. The inside of this guard should be painted dead black. The exit signs in the Buffalo theaters I visited are excellent, having red letters blocked out in black, so that nothing but the red letters show. At the left of the orchestra in the Strand the light from the music on the rack of the bass violinist is reflected on the proscenium arch, covering a considerable portion of its area. The picture light was good and the speed of projection was approximately correct. In the balcony two posts with green lamps set up a bad condition for those seated behind them. The operating room lens ports are not stopped down, hence the vagrant light surrounding the light beam escapes into the auditorium, injuring the definition of the picture and otherwise doing damage.

The Palace charges 6 and 11 cents admission. The picture is set in a black border about 10 feet wide, and is not brilliantly illuminated. The auditorium lighting is good, except for one of the most foolish tricks I have seen in a long time, viz: At the time of my visit there was no orchestra. An automatic organ was grinding away all by its lonesome, yet above the music on the front of the organ or piano a light burned bravely, its reflected rays glaring back from the sheet music into the eyes of the audience. I had never before known that an automatic organ had to have illuminated sheet music to play by. I watched the projection here for quite some time and, except for the rather weak illumination, there was no fault to find. The operating room is small, located at the top of the balcony, has light-green walls and good ports. Its two Power 6A machines looked to be pretty old. The interior of the room was flooded with light. I am told there is considerable poor projection in Buffalo, but that is only hearsay. The two houses I saw are downtown theaters and presumably among Buffalo's best.

RICHARDSON.

Keystone Owner of "Dough and Dynamite"

So Declares Judge Hough in District Court, Who Issues Perpetual Injunction Against New Apollo.

THE Keystone Film Company, with the co-operation of W. H. Productions Company, through their attorney, Walter N. Seligsburg, has won a court victory that should be of benefit in eliminating duping and infringement upon copyrights.

Judge Hough, in the District Court of the United States, Southern District of New York, has ordered adjudged and decreed as follows:

That the Keystone Film Company is and has been at all times the owner of a good and valid copyright to Charlie Chaplin in "Dough and Dynamite" and other Keystone subjects.

That the New Apollo Feature Film Company, Inc., and Hugo Mayenthau have infringed upon the said copyright and upon the exclusive right of the Keystone Film Company by purchasing, distributing and vending, exhibiting or causing to be exhibited, copied or causing to be copied, printing or causing to be printed the said copyrighted motion picture photoplay entitled "Dough and Dynamite" and other Keystone subjects.

That the defendants and each and every one of them have settled with the complainant by agreement for all damages and profits done by the said motion picture photoplay and in infringement of the said copyrighted photoplay, entitled "Dough and Dynamite."

That a perpetual injunction has been granted directed to the said defendants, the New Apollo Feature Film Company, Inc., and others from directly or indirectly handling any work containing any and all portions of complainants' said copyrighted motion picture photoplay entitled, "Dough and Dynamite," and other Keystone subjects that have been copyrighted, each before referred to.

In lieu of the fact that Hugo Frank Mayenthau has given valuable information to the Keystone Film Company and W. H. Productions Company concerning the duping and infringing upon copyrighted Keystone subjects which are now legally being distributed by W. H. Productions Company, this action has been discontinued against the defendant.

San Franciscans Give Dinner to Allen

Film Men Say Good-Bye to Exchangeman Who Comes East as Special Representative.

A TESTIMONIAL dinner was tendered J. W. Allen, of the Famous-Lasky Corporation, in the Italian room of the St. Francis Hotel, San Francisco, on the evening of April 16, by his "reel" friends. The gathering was in the nature of a farewell affair, as three days later Mr. Allen left for New York, by way of the Northwest, to become special representative for the concern with which he has been associated for the past three years as manager of the local branch of the Progressive Motion Picture Company, which distributes Paramount and Artcraft productions in the Pacific coast territory. Several country exhibitors came to the city to attend the event, and local theaters and film exchanges were well represented in the list of those present.

Louis Reichert, president of the United Motion Picture Industries of Northern California, acted as toastmaster, and during the course of the evening called upon many of the film men for remarks, among those responding being Joe C. Cohen, president of the Consolidated Amusement Company, Honolulu; Louis R. Greenfield, of the Kahn & Greenfield Circuit; James Beatty, of the Liberty Theaters of San Jose and Fresno; E. B. Johnson, of the Turner & Dahnken Circuit; E. O. Child, of the Pathe Exchange, Inc.; Sol L. Lesser, of the All Star Features Distributors, Inc..; Ralph Quive, of the Greater Vitagraph; Howard J. Sheehan, of the Rialto theater; William J. Citron, of the Fox Film Corporation, and A. H. Moore, of Berkeley, Cal. On behalf of members of the film trade M. J. Cohen, of the George Kleine System, presented Mr. Allen with a handsome walrus traveling case and a brief case to match. Previous to this Mr. Allen's business associates had presented him with a traveling set.

Those who spoke at the gathering recounted Mr. Allen's rise in the film world and expressed confidence that he would meet with similar success in his new and enlarged field. They commented upon the selection of a western man for the position and declared that this was a fitting recognition of the initiative and aggressiveness of the Pacific coast in the film distributing business. Mr. Allen, to whom the gathering was in the nature of a surprise, spoke feelingly of the severing of local ties.

Others who attended the dinner were C. J. Goddard, Louis Reichert, Marion H. Kohn, C. W. Midgley, Newton E. Levi, Louis Hyman, R. Abraham, Ben F. Simpson, Louis Lurie, M. L. Markowitz, H F. Moore, Reuben F. Cohen, H. W. Schmidt, J. C. Cohen, A. B. Attkisson, A. Karski, S. H. Levin, Edgar T. Lowman, D. K. Shanks, Vernon R. Moore, H. H. Hicks, M. H. Lewis, Herman Wobber, Joseph A. Huff, J. A. Partington, Lester Fountain, E. C. Gainsborg, G. B. Sargent, Thomas Nunan, W. Harold Wilson, C. D. Swint and T. A. Church.

Franklin Brings Good Reports of Provinces

Halifax and St. John Exhibitor Says Men in Industry Are Prosperous—Convention in September.

J. M. FRANKLIN of the Strand Theater, of Halifax, N. S., and the Opera House, St. John, N. B., visiting New York last week, reported everything in the Maritime Provinces is booming. Notwithstanding the high rate of war taxes imposed on the theaters and films, the industry is exceedingly prosperous and everybody is in excellent spirits, he declares.

In reply to a question whether Halifax was still feeling the effects of the terrible explosion which occurred there on December 6 last, he said: "With the exception of a few windows still boarded up and of persons who were blinded by the explosion you would never know that the city had ever passed through such a catastrophe. It is wonderful how cheerful the people are all through the provinces. The war has made great demands for men, but all who remain at home try to preserve a calm exterior and make life as pleasant as possible by patronizing the pictures. They are their chief means of entertainment and pleasure."

Asked if the Maritime provinces expected to have a convention this year, Mr. Franklin replied emphatically in the affirmative. "We are going to hold it in Halifax, sometime in September," he said. "Do you know that our association, the Maritime Exhibitors' Association, has been of great benefit to us. It is so well organized and the personnel is of such standing that there isn't a member in it who is asked to make an advance deposit. His word is his bond and his credit is unquestioned. Never before as during the war has the power of organization and co-operation been so fully realized. Not only in our direct business matters, but in securing redress and consideration in legislative affairs. Don't forget to tell those who may come to Halifax in September that they will meet a bunch of real exhibitors, who will make their visit there a red letter one."

PUT FUNKHOUSER UP TO PRESIDENT.

Morris Gest Writes to Mr. Wilson Complaining of Eliminations in "Hearts of the World."

MORRIS GEST, writing on behalf of Elliott, Comstock & Gest, distributors of the Griffith film "Hearts of the World," has complained to President Wilson of the action of Major Funkhouser, Chicago censor, in eliminating two important scenes from that subject.

"One shows a German soldier stabbing a wounded Frenchman with a bayonet on the battlefield," writes Mr. Gest, "an actual incident described to Mr. Griffith by a colonel of the British army. The other scene shows German officers in a dugout forcing their unwelcome attentions upon French girls, who are condemned to virtual slavery, based upon actual facts in possession of the British government."

Mr. Gest appeals to the President to authorize the United States District Attorney in Chicago to investigate the matter.

CAPITAL PLANNING TO BEGIN WORK MAY 15.

The Capital Film Company, a $2,500,000 concern incorporated under the laws of Indiana, financed by Indiana bankers and business men, with its executive offices in Indianapolis, will begin active production by the middle of May. Announcement to this effect has been made by Ike Schlank, president and general manager of the new company. Mr. Schlank is now concluding negotiations for the company's new studio site, which is to be on the outskirts of Indianapolis, on a tract of thirty acres, through a portion of which runs Indiana's picturesque waterway, White River.

Construction material for the studio and laboratories and other buildings to be erected is ready to be sent to the company's new location as soon as the deeds to the property have been signed. At the same time, Mr. Schlank is concluding negotiations with various players, directors, cameramen, etc., all of whom are instructed to report for actual work by May 15.

HOWARD HICKMAN TO BECOME DIRECTOR.

Howard Hickman, who has been prominent for a number of years as an actor on both the stage and the screen, is about to enter a new career, that of a director of motion pictures. Mr. Hickman has been appearing for some time past as a player in Paralta productions. His first picture will be "The Rainbow," in which Miss Bessie Barriscale, who in private life is Mr. Hickman's wife, will be the star.

Mr. Hickman will continue as a delineator of screen characters, although it is improbable that he will be included in the cast of "The Rainbow," as it is his desire to concentrate upon the staging of the production.

FRANK MAYO SIGNS CONTRACT WITH WORLD.

Frank Mayo, who has appeared with success in many World Pictures as leading man for Ethel Clayton, Kitty Gordon and others, has just signed a long-time contract with the World Film Corporation. He will be featured in several important forthcoming World productions.

Mr. Mayo has every reason to be the accomplished actor that he is. His grandfather was one of the leading players of the American stage.

BERST PRESIDENT OF U. P. T.

J. A. Berst makes the announcement that he has accepted the presidency of the United Picture Theatres of America. This is the job that was originally held by Mr. Ochs.

Banquet Tendered by Toronto Operators to F. H. Richardson.

Chicago News Letter

by Jas. S. McQuade

Essanay Busy on "Young America"

President George K. Spoor Outlines His Present Policy—Interesting Items Concerning the New Production.

FOR some time past, now and then, idle rumors have cropped up that Essanay had retired temporarily from the producing field. Nothing, however, has been farther from President George K. Spoor's purpose, as Essanay is now busily engaged in the preparation of its next big feature production, "Young America," the rights for which were purchased from Cohan and Harris. The scenario has been put in shape and Director Berthelet has completed his plans for interior settings and picked his exterior locations.

Sets have been erected at the Essanay studios and everything is in readiness to start work on the floor. The cast is being picked from New York and Chicago and has practically been completed. This is in line with President Spoor's present policy of picking a cast specifically to fit the picture, instead of relying on stock company players.

"I believe that in picking the cast in this way we will be able to get players more exactly suitable for the various roles than by picking them from a stock company," says Mr. Spoor. "One has a much wider field to choose from.

"With a stock company you pick the play to fit the cast while, by the other method, you pick the cast to suit the picture. We are now practically working on the same basis as in the theatrical profession.

"We have several other plays on hand and will produce them as soon as 'Young America' has been completed. 'Hawthorne of the U. S. A.' probably will follow 'Young America,' although this has not yet been definitely decided."

"Young America" was taken from the Broadway success written by Fred Ballard. One of the interesting features of the production will be the juvenile court scenes. The court itself is a replica of the famous court of Judge Ben Lindsay, of Denver. Director Berthelet personally visited the court and has already constructed the sets. Judge Lindsay also advised him as to his own conduct of the court, and this system will be strictly followed, in detail, in the production.

Arrangements have been made with several of the wealthy families of Highland Park for outdoor sets on their lawns and for interiors in their homes.

"The Unbeliever" at the Auditorium.

"The Unbeliever," Thomas A. Edison's compelling war photodrama, which has been scoring triumphs all over the country, was given its Chicago premiere at the Auditorium Sunday evening, April 21, under the management of George Kleine, owner of the George Kleine System, through which it is being released.

The immense gathering which assembled to view the presentation included many Chicago notables, the boxes being thronged and the vast auditorium and balcony packed. It was estimated that 1,500 people were turned away, an unusual happening for the Auditorium.

Great pains had been taken to give the presentation realistic and appropriate settings. As the production was made by Thomas A. Edison, Inc., in co-operation with the United States marine corps, two scenes were shown by way of prelude to the picture—one a camp of marines, somewhere in America, and the other an eastern port, from which United States troops are seen leaving for France. Both these scenes, which were artistic, appropriate and impressive, were staged under the supervision of Lieut. F. Kensel, retired, of the United States marine corps.

The music was a big feature of the entertainment, fifty pieces of the Chicago Opera Company's organization, under the able leadership of Arthur Dunham, being engaged for the run of seventeen days. The woman organist's accompaniment to the action of the picture was also very enjoyable.

Monday night was society night, and the attendance far exceeded the capacity, many hundreds being disappointed. On this occasion Elsie Ferguson, who was passing through the city with her company, on the way to Cody, Wyo., was impressed into service by officials of the Third Liberty Loan Committee. The charming and popular Lasky star found that it required only a little coaxing to secure $119,000 for the Loan during the intermission. Arthur Reynolds, of the Continental-Commercial National Bank, started with $25,000, and this was followed closely by $5,000 each from Thomas A. Edison, George Kleine and ex-Governor Edward Dunne, with a like amount, and still larger sums, from many others.

A notable feature of the first two presentations was the constant applause given the scenes of the picture. A review of the production appears in the issue of March 2, of this paper.

Elsie Ferguson and Company Off to Cody, Wyo.

One of the companies of the Famous Players-Lasky Corporation, headed by Elsie Ferguson, Tom Meighan, her leading man; Matt Moore and Escimaldo Fernandez, stopped over in the city Monday, April 22, on their way from New York to Cody, Wyo., where the outdoor scenes of "Jean of the Triple Chevron" will be made. This photoplay is founded on Sir Gilbert Parker's story of the same title, which has also been dramatized under the title "Pierre of the Plains," by Edgar Selwyn. The company was in charge of Marshall Neilan, director, who was accompanied by his assistants, Lucito Squires and Al Green, and his cameramen, Walter Stradling and R. Wagner. Sixteen others in the cast were also in the party.

This is the first picture in which Miss Ferguson has ever appeared outside of New York City. While in the city the officials of the Third Liberty Loan drive utilized her services in selling bonds. She visited the Auditorium on Society night, during the presentation of "The Unbeliever," and sold bonds to the amount of $119,000 during an intermission. The reception given Miss Ferguson on this occasion showed that she has a warm place in the hearts of moving picture lovers.

The feature will be in five reels and will be released on the Artcraft program.

The company left Chicago Monday evening at 11 o'clock, Max Goldstine, district manager for the Famous Players-Lasky Corporation in this section, being present to see them off.

"Little Mary" Captures Chicago and $2,000,000.

Mary Pickford, accompanied by her mother, Dennis O'Brien, her lawyer, and Alfred A. Cohn, representative, came into the city Saturday morning, April 20, from Pittsburgh. Notwithstanding the heavy downpour of rain that greeted her, she left the Blackstone Hotel and joined the Union Labor Liberty Loan parade. She was received with loud acclaim along the route by all who recognized her in her muffled-up appearance. Her Saturday labors netted over a million dollars for the Third Liberty Loan before she left on the night train for St. Louis, where she was engaged all day Sunday in Liberty Loan work.

Miss Pickford returned to Chicago Monday morning and after breakfast was escorted to the Board of Trade by a section of the marine corps. There she raised $500,000 in twenty minutes, and before the day's work was over she had increased that sum to nearly a million, making about two million in all during her visits to Chicago. Mary's own personal contribution to the Third Liberty Loan is $360,000.

She and her party left for California Monday night, April 22.

Theodore W. Wharton Visits Chicago.

Theodore W. Wharton, of Wharton, Inc., Ithaca, N. Y., came into the city Monday, April 22, to visit the Rothacker Film Manufacturing Company, which prints all positives for his company. He brought with him Episodes 11 and 12 of "The Eagle's Eye" in order to insure quick delivery, and to discuss other business at the Rothacker plant. Owing to

the uncertainty of train arrivals at the present time these episodes must be delivered by special messenger.

Mr. Wharton, during a brief conversation, informed me that "The Eagle's Eye" has caught the public fancy strongly, and that the revelations made in it have created widespread surprise and comment. Letters from all over the country have come into the Ithaca plant and to the New York office, complimenting the production and the manner in which the subject is treated. Even from far-off Japan letters have been received, complimenting the producers on their manner of handling the subject and on its graphic realism. The general tone of these complimentary letters applies to the actuality of the happenings of the story and their compelling interest.

Mr. Wharton was accompanied by his wife on his visit and they returned to the east Tuesday night.

"With Luman C. Mann at Camp Logan."

Luman C. Mann writes from Houston, Texas, where he is engaged in taking certain moving pictures of Illinois troops at Camp Logan, that the boys are working from sunrise to sunset, being on the drill field eight hours a day, in addition to attending school four nights a week. Among these husky soldiers are the members of his old company (H, 131st), whom he helped to recruit in June and July last year. He writes that he had taken a most impressive and beautiful scene, one day recently, of three Illinois regiments doing setting-up exercises, and that as far as the eye could reach one could see nothing but olive drab-clad figures. There will be eighty feet of this scene.

Mr. Mann expects to get three scenes a week of the boys of Illinois until he finishes, if the weather keeps fair. It is his intention to release these films in down-state theaters so that the relatives of the boys may have an opportunity to see them at drill and in other movements. The improved change in the appearance of these boys is marvelous, Mr. Mann writes, and they will be a big surprise for the home folks.

Mr. Mann will run the films under the title "With Luman C. Mann at Camp Logan."

An Octogenarian Photoplaywright.

M. Rayon, a subscriber of the Moving Picture World since about its first issue, made a call at this office last week. Mr. Rayon is a scenario writer, at present writing exclusively for George K. Spoor. Among his plays are "The Masked Wrestler" and "God's End by the Sea." Although eighty years old, Mr. Rayon is hale and hearty, and expects to make a tour of the country in the near future, lecturing on psychology, which he has made a pet study for thirty years.

Manager of Automatic to Visit New York.

A. N. Braun, manager of the middle western offices of the Automatic Ticket Selling and Cash Register Company, will leave for New York Monday, April 29, where he expects to remain about ten days, combining business with pleasure. Mr. Braun has been working very hard lately, satisfying his customers in his usual way, and is in need of a change and rest.

DAN LEDERMAN TRAVELING FOR UNIVERSAL.

Dan Lederman, of Des Moines, has been appointed traveling representative of the exchange department of the Universal Film Company and has started on his first tour over the entire country. The appointment was made by Joe Brandt, assistant treasurer of the company, on his recent trip through the central west. Lederman, who has worked for President Laemmle for several years, was appointed at the combined suggestion of Messrs. Laemmle and Brandt, who have followed his work and noted his success in the sales end with which he will be directly associated.

ANITA STEWART AGAIN AT WORK.

Anita Stewart has started work at the Vitagraph studio in Brooklyn on the first of a special series of features. Her first production will be under the direction of Wilfrid North. It will be "The 'Mind-the-Paint' Girl," Sir Arthur W. Pinero's drama.

President Smith announces that several other famous plays have been purchased for Miss Stewart.

DUFFY RECOVERING FROM ACCIDENT.

E. H. Duffy, manager of the Chicago exchange of the Mutual Film Corporation, has sufficiently recovered from the accident in which he was recently injured to be able to be at his office again. Mr. Duffy was for five weeks in a hospital with a fractured thigh and broken collarbone. He will be compelled to walk with crutch and cane for some time.

To Advertise Chaplin with Cartoons

First National Engages Brinkerhoff to Accentuate Humor of Comedian's Interpretations.

A PLEASING variation upon the ordinary commercial advertising layout has been put into effect by the First National Exhibitors' Circuit in exploiting the merits of Charlie Chaplin's new comedy series. R. M. Brinkerhoff, one of the best known of American cartoonists, has been engaged to cover every angle of Chaplin's work with characteristic drawings designed to accentuate the humor of the films. Brinkerhoff's cartoons are not only utilized for trade paper advertising, but are being published in the form of heralds and as colored lobby displays.

R. M. Brinkerhoff Doing Special Series of Charlie Chaplin Cartoons for First National Exhibitors' Circuit.

There seems to be a sound psychological basis for the use of cartoons in advertising the Chaplin comedies, although the First National is the only distributing organization to apply the principle up to date. The comments that have already been received upon the Brinkerhoff drawings prove conclusively that it is good business to hand exhibitors a laugh as well as a booking contract when seeking to sign them up for "A Dog's Life" and its successors.

R. M. Brinkerhoff's daily comic series in the New York Evening World, entitled "Little Mary Mix-Up," has been widely syndicated and has made him a general favorite among the younger generation of newspaper artists. A native of the middle west, "Brink" did his first cartoon work for the Toledo Blade. He also served on the staffs of the Cleveland Leader and the Cincinnati Post before coming to New York to take a course in advanced draughtsmanship at the Art Students' League. Determined to see something of art in its foreign aspects, he went to Paris after completing his studies in New York, and making the French capital his headquarters, took extended sketching trips through England, France, Switzerland and Italy. In the old medieval library at Venice the cartoonist says he came across a series of pictures of a famous harlequin of the days of Goldoni, who was said to have been the greatest clown of his race and age. Brinkerhoff copied some of the pictures of this old-time buffoon, and it is remarkable to note that his costume is strikingly similar to that affected by the greatest comic artist of the present century, the billowy trousers, tightly buttoned jacket, elongated sabots and jaunty sport-stick differing only in minor essentials from those associated with Charlie Chaplin's rise to fame. Goldoni's contemporary even wore a small mustache, and in lieu of a derby hat, crowned himself with a kind of cross between a modern alpine and an Oriental fez.

EBONY BUYS WISCONSIN LAKEFRONT PROPERTY.

The Ebony Film company has purchased fifteen acres of Lakefront property at Fond du Lac, Wis., for the erection of a studio and twenty cottages to be used by a company of 150 persons for making moving pictures. The company has been working at Oshkosh. Plans are made for the ultimate construction of a tourist hotel and to give dances and evening entertainments at the park. Work for the summer will begin about June 1.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Goldstein Is Found Guilty

Producer of "The Spirit of '76" Is Convicted by Jury on Two Counts—May Ask New Trial.

ROBERT GOLDSTEIN, producer and exhibitor of "The Spirit of '76," was found guilty April 15 on the first and second counts of the grand jury indictment charging him with violation of the Espionage act. The verdict was returned by a jury in the United States District Court and was received by District Judge Robert S. Bean.

Goldstein will not be sentenced until the return of Judge Bledsoe from San Francisco. Under the law Goldstein may receive a minimum sentence of a year and a day in the Federal penitentiary on each count or a maximum of twenty-two years and a fine of $11,000 on both counts. He will probably ask a new trial and, failing this, will appeal.

The first count on which Goldstein was convicted charges that he attempted to cause insubordination, disloyalty, mutiny and refusal to do duty in the military and naval forces of the United States while the country was engaged in war, and the second count that he had in his possession property tending to cause such disloyalty, mutiny and insubordination.

Almost the entire day was taken up with the arguments of counsel and the charge of Judge Bledsoe. On the part of the Government it was charged that the prohibited scenes in "The Spirit of '76" were clearly under the Espionage act and calculated to give encouragement to the enemies of the Allies; that the bad faith of Goldstein had been shown by his act of returning the scenes to the film after the picture had been shown without them; that the whole course of the preparation was pro-German.

On the part of the defense historical truths were appealed to to establish the correctness of the scenes, and stress was laid on the fact that the judgment of Judge Kavanaugh of Chicago was against the immoral effect of the picture, not its unpatriotic tenor.

Robert Goldstein was born and raised in San Francisco, is thirty-five years of age, and has been a resident of Los Angeles since 1913. For some years he was head of a firm of theatrical costumers.

Something over a year ago he enlisted the services of George L. Hutchin, a promoter of the Portland Rose Festival, and the two wrote the scenario of "The Spirit of '76." A company was organized, known as the Continental Producing Company, and large blocks of the stock were sold. The record shows that while the alleged cost of "The Spirit of '76" was about $200,000, that only about $120,000 was collected from the stock subscriptions. The majority of the stockholders were Germans, it was charged.

The picture was completed at the local studio of the Continental Producing Company early last summer, and the film was taken to Chicago for its premier. It ran afoul of Major Funkhouser, the film censor there, as soon as it had been shown a few times at Orchestra Hall, and was denied a permit. The matter was taken into the Chicago courts, and Judge Kavanaugh renderd an opinion placing the ban on the picture on account of certain scenes in the film.

The production went on the financial rocks in Chicago, but after the elimination of the prohibited scenes, another attempt was made to present it by the stockholders, who had in the meantime taken possession of the picture, but the engagement in Chicago was limited and the picture was brought back to Los Angeles, where it was turned over to Goldstein, who later on got it from the creditors of the corporation.

A contract was signed to have the picture presented at Clune's Auditorium, and it was presented there to a small business, for an engagement beginning Tuesday, November 27, 1917. It ran that afternoon and night, Wednesday afternoon and night, and Thursday matiness, but it was seized Thursday night, under a complaint alleging that it was a violation of the Espionage act. Goldstein was taken in custody and placed in the County Jail, where he remained, being unable to raise the bond of $10,000 required by Judge Bledsoe.

The scenes to which exception was taken, not only by the courts, but by Federal officials, purport to represent the famous massacre of the settlers in Cherry Valley, Pa., before the Revolutionary War, by English and Hessian soldiers.

These scenes represented an English soldier stabbing a baby with a bayonet; the stabbing of an inoffensive old Quaker in the pioneer settlement by a Hessian; the dragging of women by the hair by English soldiers, and what is known as the "bedroom" scene, representing an English officer carrying a young woman into his chamber.

On the stand Goldstein admitted that he had restored these scenes to the picture, but offered as an excuse that they were necessary to put "pep" in the show. There is an involuntary proceeding in bankruptcy against the film now pending in the local Federal court, with debts of more than $50,000.

William S. Hart on Liberty Loan Tour.

William S. Hart, whose subscription of $105,000 for the third Liberty Loan is said to be the largest thus far received from any representative of the motion picture industry, started at the request of Secretary McAdoo on a tour of the principal cities of the Pacific coast on behalf of the third Liberty Loan, his first appearance being at San Diego, California, April 12. He also has spoken in Los Angeles, Salt Lake, Ogden, Butte, Spokane, Seattle, Tacoma, Portland, Oakland and San Francisco.

Film Promoter Faces Charge of Swindling.

Clarence C. Barr, director general of the Wonderlamp Pictures Corporation, a local film producing enterprise, was ordered held for trial in the superior court on a charge of defrauding Mrs. L. Verne Major, 418 North Chicago street, Los Angeles, of $160.

Evidence was offered in the case indicating some of the organizers of the corporation had induced several women, who aspired to become motion picture stars, to invest funds in the company with the promise that they would be given special training, and made "headliners" in big productons.

From Barr's statements on the witness stand, the company had a turbulent existence. He said that it incorporated under the laws of Arizona, but decided it would be much better to reincorporate under the laws of Montana.

To tide over the period of financial distress, Barr said he had accepted contributions from actresses and that he had given five weeks of his services without compensation. Barr named C. A. Bentley as the manager of the company, to whom the funds had been intrusted.

Mrs. Catherine Aucott, a brunette living at 427 South Figueroa street, was alleged to have invested in the concern and was promised a leading part in the productions of the company.

Barr asserted he was successful as a director and could prove it to the court. He said they had arranged to conduct a studio at Glendale and held five rehearsals there. He also said he had offered the investors $500 worth of the company stock when it appeared that the company might not be able to meet the demands.

The court upheld the motion of George A. Glover, deputy district attorney, to bind Barr over for trial and fixed bail at $2,000. Barr was released on bonds.

Mr. Lytell was caught in the act of looking over the Moving Picture World for the review of his recent picture.

Miller's Theater to Open September 15.

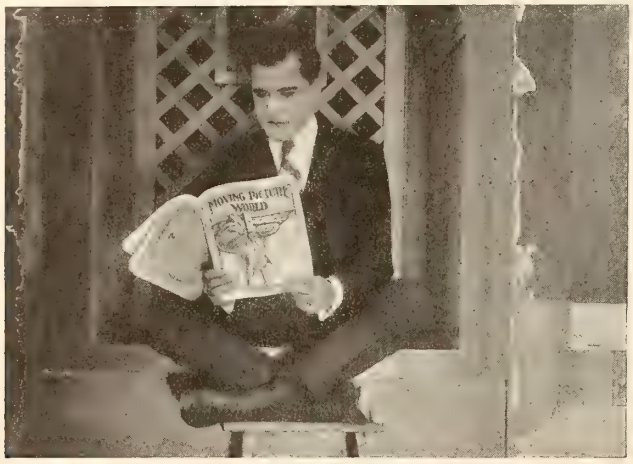
The new Miller theater, now being erected at Eighth and Main streets for Fred Miller and associates, is being rushed to completion in record time. Work was started on the theater on February 11. All the walls are in up to the mezzanine floor and the great concrete slab covering the entire mezzanine floor has been poured; also the two grand stairways on either side of the main entrance, which lead up to

a gentle incline known as a "ramp" and the main ramp leading to the balcony are a mass of solid concrete reinforced by steel bars.

To get ready for this operation and to bring the work up to its present condition, it has taken over 250,000 feet of lumber, 70 tons of steel bars, 800 tons of rock, 450 yards of sand, 4,000 sacks of cement, 100 kegs of nails, three and a half tons of wire and about fifty tons of miscellaneous materials. The new theater will be ready September 15.

A Visit to the Metro Studios.

A reporter for the Moving Picture World, under the guidance of Ralph Robinson, inspected the busy studio of the Metro in Hollywood this week, in which are produced the features starring Edith Storey, Bert Lytell, Viola Dana and



Bert Lytell.

Harold Lockwood. On this particular day Mr. Lytell was just ready to start on a picture under the direction of Will S. Davis, while on another stage Harold Lockwood was before the camera under the direction of Fred Balshofer. Miss Storey was out on location, as was also Miss Dana.

Alfred Le Vino, who has been sent out from the Eastern Metro studios to head the scenario department, was engaged in framing a story with manager of productions George D. Baker. Clark Thomas has been installed as studio manager and Horace Williams, formerly of the Lasky Company, is in charge of all the casting for the various feature productions.

Cameramen Hold a Smoker.

The Cinema Camera Club of California, which represents the cameramen of the Pacific coast, held an entertainment and a smoker in their new quarters on Thursday night, April 18. A Dutch lunch was served. A number of the players also were present, including "Smiling" Billy Mason, of the Christie Company, who entertained with some songs.

D. W. Griffith Returns from New York.

D. W. Griffith returned to Los Angeles on Thursday, April 18, after three weeks in New York and Boston completing business arrangements attendant upon the opening of "Hearts of the World" in these two cities. Mr. Griffith will start work immediately on his second war picture, which he is going to produce for Artcraft.

George W. Chase Seriously Ill.

George W. Chase, for several years a member of the Triangle playing forces, is seriously ill at Dr. Barlow's Sanitarium in Hollywood, California. He contracted a heavy cold several months ago. He continued at his work until two weeks ago when serious symptoms developed and his immediate removal to the sanitarium was ordered.

Taylor to Direct Miss Pickford.

William D. Taylor will direct Mary Pickford's Artcraft feature, "Captain Kidd, Jr.," taken from the stage success of that name. Taylor is now working on the scenario, and will start in to film the picture as soon as Miss Pickford returns from her Liberty Loan tour.

Overholt to Write Titles for Triangle.

Miles Overholt, well known in local newspaper circles and who conducted the motion picture department of the Los Angeles Examiner, has been added to the title department of the Culver City studios of the Triangle Film Corporation and will try his hand on both comedies and dramas.

After leaving his position as dramatic editor with the Los Angeles Examiner Mr. Overholt accepted a position as managing editor of the Salt Lake Telegram, from which he has now resigned to join the Triangle.

Christie Acquires More Land.

An addition of a six and a half acre tract of land diagonally across from the Christie Film studio has been added to the possessions of that company. Right now this land is covered with lemon trees and Mr. Christie is selling the fruit at a small cost to the various Hoover grocerterias in Hollywood.

The new tract will be used as the site for special sets. The companies at the Christie plant have increased so rapidly that, with the building of one more stage there will be no more room for out-of-door sets. It was particularly for this variety of set that the new tract was procured. The Christie studio already occupies the block on Sunset Boulevard from Gower to El Centro streets. Its new land possession gives it two blocks of studio frontage.

Yorke-Metro Returns to Gordon Street.

The Yorke-Metro company, of which Fred J. Balshofer is the president and Harold Lockwood the star, will reoccupy its former studio at 1329 Gordon street in Hollywood after May 1. Since their return here they have been occupying space at Metro's plant. At this writing their efforts are being directed in the production of Mr. Lockwood's next Metro release, "Lend Me Your Name."

Arbuckle Subscribing Heavily to Loan.

Roscoe "Fatty" Arbuckle, the motion picture comedian, this week subscribed $50,000 to the third Liberty Loan. This amount is credited to the First National Bank of Long Beach, California, of which team Mr. Arbuckle is a member. This subscription is the comedian's third one, his total in bonds representing a splendid amount. Mr. Arbuckle and his team associates are planning a series of events in Long Beach, boosting the sale of the bonds.

Cleo Madison Back on the Screen.

Cleo Madison is to return to the screen after a year of intermittent vaudeville. She has a principal role in the feature picture now being made in the National Film Company's plant at Santa Monica Boulevard and Gower street, which will be a sequel to the feature "Tarzan of the Apes." Other principals in the cast of this company are Enid Markey, Elmo Lincoln, Colin Kenny, Thomas Jefferson, Clyde Benson, Phil Dunham, John Cook and Nigel De Brullier. Wilfred Lucas and Bess Meredith are co-directors.

Marin Sais to Be Hayakawa's Leading Woman.

Sessue Hayakawa has decided upon Marin Sais as his leading woman. To become a member of the Hayakawa company Miss Sais has given up a contract covering a period of eight months, during which she was to play the principal role in a serial production. Miss Sais made her bow in filmdom with the Vitagraph company in New York seven years ago. She played in the New York studio for two years and then came to California with the Bison company, leaving that concern for the Kalem institution.

Marin Sais.

While with the Kalem company Miss Sais was featured in numerous productions, among the notable ones being "The Girl from Frisco," "The American Girl" and "The Potter and the Clay."

Miss Sais is an exceptional horsewoman and she has a large following among the motion picture fans, due chiefly to her splendid work in western dramas. In these her feats of horsemanship and her remarkable swimming have played

an important part. She is a perfect type of the outdoor Americal girl and in the Hayakawa Productions she will be afforded ample opportunities to display her accomplishments along athletic lines.

Exhibitors Drop Into Town.

Mrs. Pemprase, of the Star theater in Elsinore, was one of the visitors in town this week, as well as Mr. Cooper, who was formerly manager of the Columbia theater in Phoenix, but who is opening up on Riverside Park, in Phoenix, on May 15. Mr. Cooper is buying equipment for this theater and arranging for service.

Miss Grogg of Bakersfield Looks In.

Miss Sylvia Grogg, the sister of Charles Grogg, of Grogg's theater, the Hippodrome theater and the Opera House in Bakersfield, is in town on a short visit, and has visited several of the moving picture studios. Miss Grogg is secretary of the Charles Grogg Amusement Co. She reports business conditions in Bakersfield very good.

MacPherson Joins Photographic Division.

Assistant Director Harry F. MacPherson, of the Diando studios, has enlisted in the photographic division of the Aviation Corps, and Robert Grey, until lately connected with the William H. Clifford Photoplay Company, will take his place.

Reichenbach Gets Away from Los Angeles.

Harry Reichenbach has returned to New York after a visit to the studio of the National Film Corporation in Hollywood, where he was taken into the firm and appointed manager of this company's interests in the east and abroad. Mr. Reichenbach will sail for Europe in September.

Ethel Clayton Signs Paramount Contract

ETHEL CLAYTON has signed a contract to make a series of productions to be distributed as Paramount Pictures. Miss Clayton, commencing early in June, will begin work at one of the West Coast studios of the Famous Players-Lasky Corporation, and although the title of her first picture has not been announced at this time it is stated she will appear under the direction of William C. De Mille. Miss Clayton can readily be termed a pioneer film player. When Henry B. Harris was in the height of his dramatic triumph Ethel Clayton was creating her first impression as a dramatic actress in "The Lion and the Mouse."

Ethel Clayton.

Miss Clayton appeared in the first three-reel production, "When the Earth Trembled." It was made by the Lubin company and is still being widely shown in South America and Japan.

Miss Clayton appeared in sixteen features during the three years with Lubin, the more important ones of which include "The Lion and the Mouse," "The Gamblers," "The House Next Door," "The Fortune Hunter" and "The Wolf." However, the two plays which served to bring out Miss Clayton were "The Great Divide" and "Dollars and the Woman," the latter having been directed by her late husband, Joseph Kaufman.

William A. Brady engaged Miss Clayton for the leading role in his stage play of "The Brute," but Miss Clayton preferred the silent to the spoken drama and returned to motion pictures. Her work under the Paramount banner will be along the lines of emotional domestic stories.

VITAGRAPH TO PRODUCE "LOVE WATCHES."

The Vitagraph Company has negotiated with Charles Frohman the screen rights to "Love Watches," the stage play in which Billie Burke played the stellar role, and will shortly convert it into a vehicle for Corinne Griffith. The play will be produced under the direction of William P. S. Earle.

Sherry Resigns Paramount Position

Retires as Purchasing Agent, but Retains Financial Interest in Company—Continues in Film Business.

WILLIAM L. SHERRY, one of the original Famous Players franchise owners and the first man in the United States to purchase the rights to the Jesse L. Lasky productions and who recently assumed charge of the Paramount purchasing department, has resigned from that position and his executive positions with the Paramount Corporation and will now, temporarily, at least, devote his time and enterprise to his other interests. Mr. Sherry will retain his financial interest in Paramount, which is said to be a large one.

William L. Sherry.

William L. Sherry began film operations shortly after the formation of the Famous Players and was the first purchaser of that concern's output. He opened an exchange at 126 West Forty-sixth street and immediately began exploitation of his products. During the first few months of Famous Players Mr. Sherry showed his grasp on the rental end of the business by establishing a rental price and dignity of distribution which soon earned for him the respect of various producers. When the Lasky company was formed, although other buyers bid higher than Mr. Sherry, he secured the output by reason of his remarkable handling of other big features. Mr. Sherry was one of the original organizers and vice president of Paramount, and when the Famous Players-Lasky Corporation absorbed the exchanges he became one of the largest stockholders and a director in the Famous Players-Lasky Corporation, which office he still retains.

Mr. Sherry will continue to handle "Joan the Woman" from his new offices. He made a record in the outright purchase of this feature, and it is understood that he is in the market for other film plays of important character.

Mr. Sherry's leavetaking from the Paramount was one of mutual arrangement and his going does not mar his great respect and friendly feeling for his associates in that organization. Mr. Sherry intends to remain in the film business, but in what capacity and in what channel he does not wish to state. He has a number of high-class propositions at his refusal and will issue a statement of his intentions within a few weeks. Temporarily he will be located at Room 501, Godfrey Building.

"STOLEN ORDERS" GOES TO BROADWAY HOUSE.

William A. Brady will present at the Casino theater for two weeks, beginning Thursday, May 2, his new motion picture drama, "Stolen Orders." The subject is a picturization of the famous Drury Lane melodrama, "Sealed Orders," which was originally produced in London at the Drury Lane theater shortly before the outbreak of the present war. It has been running there off and on ever since, having been revived oftener than any other play of its type either at the Drury Lane theater or any of the other London playhouses. It was afterwards produced in this country at the Manhattan Opera House by Messrs. Brady, Comstock, Gest and Shubert, by arrangement with Arthur Collins. It deals with German spy propaganda for which we were not prepared at that time, but have since learned, to our cost, to regard this situation seriously. "Stolen Orders" is prophetic in its story.

"THE TWO SOUL WOMAN" GOES TO BROADWAY.

"The Two Soul Woman," with Priscilla Dean playing in the dual role, opened at the Broadway Theater, New York, on Sunday, April 28,

Manufacturers' Advance Notes

Real Message in Mabel Normand's "Joan of Plattsburg"

THINK of a motion picture star so fortunate at this moment as to be able to answer through the medium of a great screen production the very questions that virtually everyone in America is asking. Mable Normand is the personality who will convey this message. The medium for this message is "Joan of Plattsburg," a Goldwyn Picture that successfully has caught on the screen a story of ideals and inspiration that will heighten the faith and courage and loyalty of millions.

A great exhibitor who saw "Joan of Plattsburg" a few days ago said: "I would rather be Mabel Normand—right now—than any other star of the screen, because in 'Joan of Plattsburg' she is going to build for herself the increased affection of everyone who sees that production and carry a memorable message to the people of her country."

By creating that thought in an exhibitor's mind, "Joan of Plattsburg" is accomplishing exactly what Goldwyn expected it to do. Goldwyn knew months ago that there would be a flood of war pictures—good ones, bad ones, and indifferent ones. Goldwyn knew that the time would come in the great European conflict when millions of Americans suddenly would have the great war brought home to them in such a way as to challenge every latent spark of loyalty. Goldwyn knew that the time would come in America when every man, woman, and child suddenly would ask, "What can I do for my country?"

"Joan of Plattsburg" provides the answer. Mabel Normand as Joan, the little girl living near a great military encampment, sees for the first time in her life the pictured story of France's Joan, the greatest feminine heroine in all history. She hears the story of Joan, and asks, "Can any little girl of today be a Joan of Arc and influence the future of her country?"

And to this the answer is, "Yes, you can build up love of country. You can build faith and courage in your men. You and all other girls and boys and men and women can by your faith intensify and strengthen your country."

As the star, Mabel Normand reveals a new and brilliant phase of her splendid talents. Accustomed as she is to make world-wide audiences laugh at her wonderful absurdities and humors she is going to amaze everyone by tugging at their heart-strings and bringing a mist before the eyes of all onlookers.

Goldwyn itself believes that Mabel Normand in "Joan of Plattsburg" will do more to "keep the home fires burning" than any picture of the year.

Supporting Miss Normand is a splendidly capable cast, including Robert Elliott, Joseph Smiley, Edward Elkas, John W. Dillion, and Edith McAlpin.

Gravina Plays Comedy Role.

Cesare Gravina, the distinguished Italian comedian, whose roles in many films have always been dramatic, will appear in America for the first time in a comedy part in Pathe's feature, "The Mysterious Client," starring Irene Castle, set for release May 19.

Mr. Gravina has played at the head of his own company in the leading cities of Europe, Australia, South and Central America. When the members of his famous Italian company were called to the colors he decided to enter the motion picture field. He has appeared in serious parts in "Poor Little Peppina," "Diplomacy," "The Siren," and "Less Than Dust," in which he won great popularity.

Marie Pagano in "The Judge."

Marie Pagano, known because of her stunts before the camera as being the female rival of Rodman Law, is a member of the cast of "The Judge," a World picture featuring June Elvidge and John Bowers. Miss Pagano was selected because the role requires the actress to do some remarkable athletic feats, besides creating a characterization of unusual difficulty.

"Inside the Lines" to Go On Regular World Program

AT A large price World Pictures has just secured for distribution to World contract holders a great picture originally produced for distribution on a state rights basis. This picture is "Inside the Lines," filmed from the famous novel and stage success written by Earl Derr Biggers. Exhibitors will be immensely interested in this announcement and will await with even greater interest the announcement of the release date set for this supreme production.

When "Inside the Lines" was produced in New York City some time ago and achieved such a hit there was a rush for the screen rights. These were finally sold to the producers of the picture for $10,000 advance royalties, and the work of filming the production was started at once. Featured in the cast is Lewis Stone, who starred in the original production.

"Inside the Lines" is timely, vital, interesting, superbly staged and finely played. Playing opposite Mr. Stone is Marguerite Clayton, well known on the screen.

It is interesting to note that at the present time "Inside the Lines" has been played for over 400 times on the stage in London.

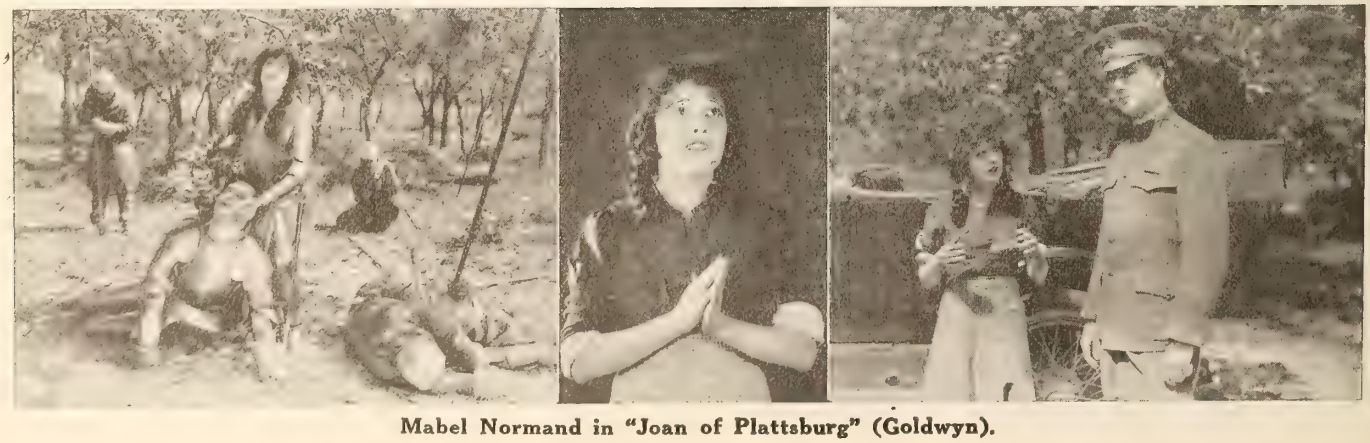
Artistic Hunting Lodge Built at Metro Coast Studio

A FORCE of twenty-two scenic artists, carpenters, decorators, cambinet-makers and "grips" worked for five days on a stage setting just built on the mammoth stage at Metro's west coast studios in Hollywood, which Clifford Butler, studio manager, believes sets a high-water mark for accuracy and perfection of detail.

The "set," used in a Metro production which is under way at the plant, is of a hunting lodge in the Adirondacks. The interior, 25x45 feet, was designed from old prints of English inns of the Elizabethan period, but was given a modern touch by its furnishings in hardwood. For this Technical Director Godfrey used hundreds of feet of California redwood. The massive panels, scores of them, were cut in the Metro carpenter shops and beveled at planing mills nearby.

A great fireplace of natural stone was erected on the stage. Danny Hogan, chief of props, ransacked the antique shops of Los Angeles for trophies of the chase, including hunting horns, flagons and old glassware, and from a number of wealthy sportsmen in the vicinity obtained a dozen mounted heads of wild game.

The set was expensive, but Mr. Butler would not be content with anything slipshod or carelessly done. As it stands, the setting not only provides absolutely faithful atmosphere, but is so painstakingly built that the woodwork will bear closeup "shots" without marring the illusion.



Mabel Normand in "Joan of Plattsburg" (Goldwyn).

BUD DUNCAN,
Appearing in Clover Comedies.

Universal's Program for May 13 Has No Long Subjects

UNIVERSAL branch exchanges throughout the country are making a drive to reestablish the popularity of one and two-reel subjects as drawing box office attractions. As an experiment as to the propriety of such a move the company in its releases for the week of May 13 has failed to list a single long feature. The entire program consists of serial episodes, comedies, and the usual split reel releases.

Several months ago President Laemmle sent out letters to numerous exhibitors throughout the country to obtain opinion as to the value of short subjects as against the costly features. The answers showed a wide diversity of opinion. While all exhibitors acknowledged that no theater program would be complete without at least one short subject few of them were willing to admit that any program would be complete without a five-reel feature.

Scattered throughout the replies were a few letters from exhibitors who felt that their audiences would be just as well pleased with a program consisting of a one-reel subject, a two-reel subject, a three-reel picture, and a split news reel.

President Laemmle feels that the Universal bookings for presentation during the week of May 13 will give some sort of an answer to the short reel question. No matter what the answer may be, however, Universal will continue to release its special attractions every two weeks.

The releases for the week of May 13 consist of episodes of three serials now running. The fifth episode entitled "Treachery at Sea" of "Boy Scouts to the Rescue" has been shipped to all Universal exchanges. The Boston territory is using ten prints of each episode, and are asking for more as a result of the manner in which the national organization of the Boy Scouts has got behind the movement.

"The Bull's Eye," with Eddie Polo, is in its fifteenth episode entitled "The Stained Face." This serial has but three more weeks to run.

Marie Walcamp is appearing in the seventh episode of "The Lion's Claw."

The comedy releases for the week consist of a two-reel L-Ko, a one-reel Nestor entitled "By Heck," featuring Hy Mayer, and a one-reel Star with Eddie Lyons and Lee Moran entitled "The Dodgers," a laugh maker showing how the nimble wits of two young men allowed them to live without any apparent means of support.

The remainder of the releases for the week consist of the split-reel subject, the Universal Animated Weekly, Universal Current Events, and Universal Screen Magazine.

Twenty-Seven Features
The Tourneur Record

MAURICE TOURNEUR, who has just launched his own independent producing corporation, has established an unusual directorial record during his four years in America. Mr. Tourneur's first independent production, "Sporting Life," based on the Cecil Raleigh and Seymour Hicks' famous Drury Lane melodrama, will be his twenty-eighth American production.

Mr. Tourneur came to this country on May 1, 1914, after a distinguished career as a screen director in France with Eclair and other big Parisian organizations. He began producing late in May for the World Film Company and has been steadily occupied with World Film and Paramount-Artcraft ever since. In his forty-six months in America Mr. Tourneur has made twenty-seven productions. This is an average of one production every seven weeks since May, 1914. At the same time Mr. Tourneur's offerings have in no sense been unimportant program offerings or minor photoplays.

During his four years in America Mr. Tourneur has been the creator of a number of noteworthy photodramas. Mr. Tourneur produced "The Whip," which has become one of the most important box office attractions of the year, and he is also responsible for Maeterlinck's "The Blue Bird" for Artcraft. He produced "The Rise of Jenny Cushing," "Rose of the World" and "A Doll's House" with Elsie Ferguson. He directed Mary Pickford in several of her biggest successes.

Work is now well underway on "Sporting Life." Principal roles will be played by the Binney Sisters, Constance and Freddy; Ralph Graves, Warren Richmond, and others. Constance Binney is now appearing in "Oh, Lady, Lady." Mr. Tourneur has had his company at Lakewood, N. J., for several days, shooting a cross-country hunt for "Sporting Life."

Pathe to Release "Moral Suicide."

Following the announcement that under Pathe's new feature policy big productions made by independent concerns would be released through its worldwide distributing company an important statement this week carries the news that Pathe has acquired from the Graphic Film Corporation rights calling for the release of "Moral Suicide," the sensational special picture which has caused much comment.

"Moral Suicide" is Ivan Abramson's dramatic depiction of a life problem, with a cast including John Mason, Leah Baird, Anne Luther, Hazel Washburn, Sidney Mason, Alan Hale, Jack McLean, Claire Whitney, and William Lampe.

The release date for "Moral Suicide" has not yet been set.

World Pictures Employs 1500 Men in Building Big Set

THAT is claimed to be the largest set ever built in West Fort Lee, N. J., was erected there, in record time, in the World Film studios when on Sunday, April 14, working the entire day and until 4 o'clock in the morning, it almost continuously employed 1,500 persons, working with Director Jack Adolfi and a full company for the important forthcoming World production, "The Heart of a Girl." It is scheduled for release July 1.

The set occupied the entire indoor stage of World's West Fort Lee studios. Seven hundred chairs, on the ground floor of the set, these roped in in tiers of one hundred each, seated as many persons. The tiered balconies seated a like number. The fluted columns, supporting the balconies, were each made for this particular set in the World studio carpenter shop, where extra help was employed for the occasion.

Following the new rule of Studio Manager McIntyre, no plaster of paris was used in the construction of any of the parts or detail of the set. Every piece was of solid wood, hand carved. All the doors were made solid, so that no vibration was registered in opening, closing or slamming. Five hundred flags were used in decorating the balconies, and seven thousand pieces of literature in the finale of the court scene.

Working from 9.30 o'clock Sunday morning until 4 o'clock Monday morning, Director Jack Adolfi and his cameraman and captains achieved an unparalleled record in the filming of sixty-one scenes so as to turn over the studio to the various working directors at 9.30 o'clock Monday morning.

Irene Vanbrugh in "Masks and Faces."

With the appearance of Irene Vanbrugh in "Masks and Faces," a World release set for May 6, all barriers in England between the spoken drama and that of the screen are broken down. It has long been said in England when announcements were made that a famous theatrical star had been engaged for "the cinema," "they will never get Irene Vanbrugh."

When all the great stars of England volunteered to make "Masks and Faces" to raise funds for the orphans of actors who died "fighting out there" Miss Vanbrugh did not wait to be asked but hurried a message to the committee telling them "no part was too small, just please let her do her share in the great work." She was given the role opposite Sir Johnston Forbes Robertson, and when the famous picture of fifty stars is seen in this country one will readily understand why Irene Vanbrugh is regarded as the greatest actress in England.

Bessie Love Leads Pathe
For the Week of May 5

BESSIE LOVE in a delightful comedy-drama, "How Could You, Caroline?" the ninth episode of "The House of Hate," "Our Fighting Ally—the Tank," a war thriller, and another laughgetter featuring Harold Lloyd are the headliners of Pathe's program for May 5.

Bessie Love is more captivating than ever in her latest comedy drama, "How Could You, Caroline?" adapted from the story by Izola Forrester and Mann Page by Agnes C. Johnston. The story deals with the exciting and amusing adventures of Caroline Rogers, an ultra-romantic school girl at the caramel and novel-devouring age.

"Poisoned Darts" is the title of the ninth episode of the exciting and highly successful Pathe serial, "The House of Hate," featuring Pearl White and Antonio Moreno, with a fine supporting cast.

"Our Fighting Ally—the Tank" is an interesting war special in line with the numerous other features of this character released by Pathe. The pictures were taken by the Official Government Pictures, Inc., and show the tank "Britannia" being used by the boys of the National Army in their intensive training.

"Kicked Out" is the title of Harold Lloyd's new one-reel comedy produced for Pathe by Rolin. In it the inimitable comedian performs a "Julian Eltinge," and appears as a buxom, blithe and debonnair young woman. The comedy woven about the new role is sidesplitting, especially when the "he-hussy" is being wooed by the father of his sweetheart.

Hearst-Pathe News Nos. 38 and 39 are released on this program.

Scene from "The Winning of Beatrice" (Metro).

Hamilton Will Support May Allison in Metro Subject

MAY ALLISON is supported by a superior cast of players in "The Winning of Beatrice," her second Metro starring vehicle, which was written by May Tully. June Mathis and Katharine Kavanaugh adapted the story for the screen and Harry Franklin directed.

Hale Hamilton, whom everybody remembers best as "Wallingford," makes his screen debut as Robert Howard, a hustling advertising man who helps "the candy girl," Beatrice Buckley (played by May Allison), win fame and fortune. Hamilton introduced the up-to-date businessman type to the stage and has displayed marked versatility in other parts. Besides "Get Rich Quick Wallingford," others of his recent stage successes are "The Fortune Hunter" and "A Pair of Sixes."

Frank Currier, a favorite Metro actor, plays another "father" role in this picture. Stephen Grattan plays John Maddox, Sr., the head of the Maddox Candy Company. John Davidson, who has frequently played for Metro, is cast as John Maddox, Jr. Peggy Parr will be seen as Millie Nelson, the chum of Beatrice Buckley. Dean Raymond plays Thomas Nelson, Millie's father. Frank Joyner essays the role of Henry Jenkins. Baby Ivy Ward, Metro's little four-year-old actress, plays Baby Jenkins.

May 20 is the release date of "The Winning of Beatrice."

Ebony Speeding Up Activities.

L. J. Pollard, president and general manager of the Ebony Film Corporation of Chicago, announces that Ralph W. Phillips will resume directing Ebony comedies of Company 2. Mr. Phillips is a well known comedy director, having been formerly connected with the Gaumont and other eastern companies. He has directed most of Ebony's comedies and most recently had been supervising the film editing department. With Director Charles David working fast and Director Phillips taking over the new company, and with Scenario Editor Bob Horner going at full speed Mr. Pollard believes nothing can check his spring campaign.

Two Productions Making Under Garson Management

HARRY I. GARSON, under whose management Clara Kimball Young is filming Cynthia Stockley's "The Claw" at the Lasky studios, Hollywood, has another production under full sway at D. W. Griffith's studio working on "The Hushed Hour," which is now about completed. The latter story, by Gertrude Brooks Hamilton, is a short story that recently appeared in a magazine and is said to be one of the most novel and dramatic short stories that has ever been written.

Mr. Garson has selected a strong cast, including Blanche Sweet in the principal role. Miss Sweet is surrounded with such players as Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Gloria Hope, Lydia Knott, Winter Hall, Harry Northrup and L. T. Steers. The production is being made under the direction of Edward Mortimer, recently associated with Maurice Tourneur. Charles Maigne, who has done big things, wrote the scenario.

Mr. Garson has not decided just how the picture is to be marketed, and this decision will not be reached until the completion of the picture. He is still a believer in the state rights proposition, looking at it from the angle of the buyer, as he has had wide experience in purchasing state right productions for exhibition purposes, in which he has been very successful.

With two big companies working, his various Detroit interests, and his almost constant trips back and forth from California to his New York office in Aeolian Hall, Mr. Garson is one of the busiest men in the film business.

Much Interest Displayed in Hodkinson Proposal

THE reception accorded the Hodkinson copartnership plan by the exhibitors of the West, which has resulted in large theaters of that territory—extending from Denver to the Pacific Coast and Seattle to Los Angeles—becoming associated with the W. W. Hodkinson Corporation, has been responsible for an impetus in the interest of this plan by exhibitors all over the country, according to an executive of the Hodkinson organization.

Although the West is the only section where the plan has been personally presented by Mr. Hodkinson or his associates in any extended manner, the Hodkinson home office for several weeks past has had its hands full attending to inquiries which have been received by mail asking for detailed information regarding the plan.

These letters indicate that Mr. Hodkinson's accomplishment in securing the indorsement and active cooperation of such exhibitors as Greaves and Ellison, of Denver; Eugene H. Roth, of the California Theater, San Francisco; the Kehrlein Brothers, of Los Angeles, owners of the Kinema theaters of that city; Fresno and Oakland, and other theater owners of like caliber, has not been without its significance to those exhibitors to whom the details of the plan have not yet been personally revealed.

International Shows Combination Film.

A combined reel of laughs and interest, a release of the Educational Films Corporation of America, is a feature on the programs of motion picture theaters throughout the country this week. An International Film Service black and white comedy is responsible for the laughs, and a page from Raymond L. Ditmar's "Living Book of Nature" is getting its full share of attention from the standpoint of interest.

"Doing His Bit" is the title of the comedy, and Happy Hooligan, the world's great laugh-compelling screen actor and newspaper comic section comedian, as the star, is making merriment everywhere. He "does his bit" in a manner that has never been thought of by other heroes.

In the Ditmar picture, "Turtles of All Lands," many interesting things are learned about these strange creatures. Scenes are shown explaining how turtles hatch eggs, and there is a striking demonstration of a youngster breaking from the shell and calmly walking away prepared to begin life without parental assistance.

Scene from "With Hoops of Steel" (Paralta).

What Famous Players-Lasky Directors Are Creating

MARSHALL NEILAN has completed "Hit the Trail Holliday," the Artcraft picture starring George M. Cohan, which Anita Loos and John Emerson adapted from the play written by Cohan. The finishing scenes were taken on Long Island, among them being incidents on a railroad train, which was chartered for the occasion, and the big strike scene.

At the Fifty-Sixth Street studio, Emile Chautard is working on interiors of "Prince Zilah," the sensational play by Jules Claretie, starring Pauline Frederick. Last week exteriors were filmed of the home of Marsa, the role played by Miss Frederick, who was a woman of Russian and gypsy parentage residing in France, and possessed of considerable wealth.

At the Fort Lee studios, Edward Jose is making rapid progress with Lina Cavalieri in "Gismonda," notwithstanding the recent inclement weather which limited his activities to indoor work.

The last scenes of "The Danger Mark," Elsie Ferguson's picture for Artcraft, were taken by Hugh Ford, which included the beautiful Louis XVI fete, which was staged at Fort Lee. It is a costume affair resulting in a sensational elopement at which the dramatic threads of the story are brought together for the finale, and was staged by Mr. Ford on an elaborate scale.

Three new Paramount pictures were finished at the Western studios last week. Donald Crisp has completed "The Firefly of France" on good time, and believes it to be one of the most effective pictures he has made for Paramount release. Wallace Reid is star, with Ann Little as his leading woman.

George Melford has also shot the last scenes of Sessue Hayakawa's last Paramount picture, "The City of Dim Faces." This picture by Francis Marion is probably among the first genuinely realistic and accurate stories of life in San Francisco's Chinatown that has been presented.

Vivian Martin has finished "Vivietce" at Morosco studio.

A remarkable replica of a small canal, one of those branching off the Grand Canal in Venice, with palazzos lining the banks and a flower-decked gondola floating on the placid surface of the water, is one of the excellent scenes that is being utilized at the Hollywod studio to add beauty and realism to "Old Wives for New," Cecil B. DeMille's new Artcraft special.

Charles Ray and company under the supervision of Thomas H. Ince and the direction of Irvin Willat obtained fine snow scenes for "A Son of the Snows."

After Dorothy Dalton is seen in "The Mating of Marcella" she will appear in "The Triple Cross," a mystery play of the present war, and then will be released a real Southern story.

Enid Bennett is completing "The Desert Mating."

Bill Parsons Strong for Settings.

A well-appointed clubhouse is one of the many fine settings in "Bill's Baby," the first of the "Smiling Bill" Parsons Capitol Comedies, distributed by Goldwyn. The scene shows the headquarters of a Press Club, some of the members of which are newspaper men, as the sub-title facetiously states. An exterior view of the clubhouse reveals a fashionable three-story structure draped in the country's colors. Adjoining is a large garage containing four automobiles, the property of Mr. Parsons.

"I have gone to great expense to make the setting of my two-reelers as elaborate as any of the big features," said "Smiling Bill." "I see no reason why short comedies should be presented with slipshod mountings, especially vehicles without slapstick."

Scene from "Social Briars" (Mutual).

Mary Miles Minter in "Social Briars" Leads Mutual

THE forthcoming release from the studios of the American Film Company, Inc., starring Mary Miles Minter, is "Social Briars," scheduled for release at exchanges of the Mutual Film Corporation May 6.

The picture casts the golden-haired Miss Minter in a more dramatic role than she has played before and gives her opportunity to combine a more serious part with her comedy artistry and her contagious smile.

The story is by Jeanne Judson, scenarioized by Edward S. Sloman, a member of the directorial staff at the American studios, and was produced under the direction of Henry King. The cast contains such names as Alan Forrest, George Periolat, Ann Schaefer, Edmund Cobb, Claire Du Brey, Milla Davenport, Jacob Abrams and Frank Whitson.

The Strand comedy, released May 7, starring Billie Rhodes, is titled "Over the Garden Wall."

Screen Telegram Nos. 20 and 21 are released May 8 and 12.

"The Caillaux Case" Is Made True to Life

AS A proof of the absolute timeliness of "The Caillaux Case," which William Fox has just completed for the screen, the Fox forces have announced that on the very day when dispatches from France reported the execution of Bolo Pasha, the traiter, by a firing squad at Vincennes, the Bolo Pasha of this film drama was executed at the Fox studio at Fort Lee.

Every scene of the picture had been completed but the execution of Bolo. The history of the case had been followed to the minutest detail, and the senational episodes in the careers of Joseph Caillaux, "evil genius of France"; Mme. Caillaux, his wife, and Bolo Pasha, the Kaiser's agent in France and America, had been recorded up to the minute. Nothing was lacking but the definite announcement of the arch-traitor's end.

Even the set of the prison yard at Vincennes had been made, and the actors in the scene had been notified to be ready at any moment. Director Richard Stanton, anticipating the execution, awaited only the flash from the wire to go ahead with the shooting of the final act in the big world intrigue.

Speaking of the filming of this great scene in "The Caillaux Case," William Fox said the next day, "I doubt if there has ever been anything quite like it. Although this picture is a film drama which covers years of time and required many weeks to portray on the screen, its final scenes are alive with current interest. It is history and it is news."

Production at U City Is Rapidly Increasing

PRODUCTION at Universal City is being pushed to the utmost. The big lot appears to be busier at present than at any time for several months. Not only are there several Universal special productions, comedy and serial companies working, but Bluebird and Jewel each have two complete outfits on the big lot, and four other producing companies are taking advantage of President Laemmle's offer of several months ago to turn a portion of the big production plant over to companies with which he has no affiliation.

Mae Murray is next to be starred in a photodramatization of "The Big Little Person," the well known novel by Rebecca Hooper Eastman. Robert Leonard is directing the production, and had the company in San Francisco for the past week staging metropolitan scenes from the popular romance. Bess Meredyth wrote the working scenario for the photoplay.

Carmel Myers has started work under the direction of Elsie Jane Wilson in "A Penny's Worth of Love," a light comedy romance by Olga Printzlau. This picture will follow "The Marriage Lie" and "My Parisian Sweetheart," which promise to be two of Miss Myers' greatest screen successes.

"Nobody's Bride" is the title under which Ella Hall's latest Universal picture is being made. Harry Pollard, who directed many of Marguerita Fisher's productions, will handle the megaphone for the petite Universal star, and Eddie Ring Sutherland, a nephew of Blanche Ring, the popular comedienne, will have the leading masculine role.

Ruth Clifford and Kenneth Harlan will be the featured players in Rupert Julian's next production. "The Shadowed Man" is its working title, and, as the name suggests, it is a detective story.

Scene from "The Interloper" (World).

Power of Suggestion Underlies Triangle's "Honest Man"

THE power of suggestion is the motive in "An Honest Man," which heads the Triangle May 5 schedule, with William Desmond in the title role. Environment made Benny Boggs (Desmond) a tramp. Through suggestion he becomes an honest man and wins regeneration. The play presents the situation of a careful, happy-go-lucky tramp who despised work and worry until a big task was placed upon his shoulders. Graham Pette and Ann Kroman are in supporting roles. Frank Borzage, the director of "The Shoes that Danced" and "Innocent's Progress," supervised the production. Henry P. Dowst wrote the story. Pliny Horne photographed.

"Mlle. Paulette," the second release of the week, is described as a dashing story of the gay white way with a touch of the Adirondacks. It was written by George Cowell and scenarioized by Frank Condon. Wallace MacDonald is the leading man. He is pictured as a rather speedy scion of a New York millionaire, sent by his overworked parent to a summer resort in the Adirondacks with a view to removing him from the temptations of the Great White Way.

Claire Anderson has the title role. George Pearce, Walter Perry, Dot Hagar, Anna Dodge and John Lince are in the cast. George Hernandez is Wayne, Sr.

"I Love Charles Albert," with Edward Brady and Ann Kroman, is the two-reel Keystone comedy release the week of the fifth.

Strong Cast Selected for "The Wolf-Faced Man"

THE cast selected for the Diando Film Corporation's production as a Pathe serial of "The Wolf-Faced Man," a story of thrilling adventures in the West by Lucien Hubbard and W. A. S. Douglas, is a strong one. The two leading roles are played by George Larkin and Betty Compson, while H. P. Carpenter, Fred M. Malatesta, Ora Carew, and True Boardman play important parts.

George Larkin is famous for the remarkable stunts which he performs in moving pictures, and is probably the originator of the modern acrobatic style of screen acting that seems to be proving more popular all the time. Among the more recent examples of his daring was his work in Kalem's serial, "Grant, Police Reporter."

Betty Compson is one of the most attractive girls on the screen, having been scoring heavily for the past two years in Christie comedies. Fred M. Malatesta, playing "Black Jake" in the serial, was born in Naples, Italy, and after being educated at one of the most famous military colleges in that country started his professional career with Novelli and Zacconi. Horace B. Carpenter, who plays James Grant, father of Thelma Grant, was for years a celebrated singer of the light opera stage under Henry W. Savage and Sanford Dodge. He has appeared in Selig, Bosworth, and Lasky pictures.

Oro Carew, who plays the part of the vampire in "The Wolf-Faced Man," has been under the direction of Griffith and Cabanne. True Boardman, who plays "Broncho Hartigan," is the son of Carro True Boardman, the actress and writer. He was starred in the "Stingaree" serial of sixty reels from E. W. Hornung's celebrated stories. Stuart Paton, the director, started out in life as a chemist and painter, having been born in Glasgow, Scotland. Among the pictures he produced are "Twenty Thousand Leagues Under the Sea," "The Grey Ghost," and "The Voice on the Wire."

Anita Brown, 280 Comedy Pounds.

Fair and fat but not forty is Anita Brown, the 280-pound comedienne who furnishes comedy thrills in "Cyclone Higgins, D.D.," a forthcoming Metro All-Star Series picture with Francis X. Bushman and Beverly Bayne in the stellar roles. This picture was written and directed by William Christy Cabanne.

Miss Brown, who is the heaviest actress in pictures, is a fountain of good humor. She is an authority on the question of weight, as she has played the game of taking off flesh and putting it on, according to all rules. She believes that some women are fat from choice.

Wolfville Tales Are to Alternate with O. Henry

ANNOUNCEMENT is made this week by General Film Company that it has taken over the distribution of the screen version of the Wolfville Tales written by the late Alfred Henry Lewis. These in two-reel form will be alternated with the O. Henry stories as Broadway Star Features.

The Wolfville Tales are strong, virile stories of the great West, which the famous short story teller knew intimately from first hand knowledge. They are brimful of plot value and human interest material.

"The Clients of Aaron Green," the first release, dated May 4, has been termed a regular "he-man's" story of the West, rich in human interest material, exciting episodes and flashes of humor. The tale deals with the attempt of a too-zealous young lawyer to establish himself in his profession in a western mining town.

The week following, General Film will release an O. Henry story, "The Purple Dress," a heart interest story with Agnes and Evart Overton in the leading roles.

What Goldwyn's "M" Trio Is Doing.

Spring days find Madge Kennedy near the end of "The Fair Pretender," by Florence C. Bolles, under the direction of Charles Miller. During the week many effective exteriors were made on the Long Island estate of Senator George W. Loft.

Mabel Normand, elated at the predictions made by Samuel Goldfish, president of Goldwyn, and others regarding the enthusiasm which will be created by "Joan of Plattsburg" is working with renewed vim on her newest vehicle. Clarence G. Badger directs in Joan's successor. The title has not been announced.

Mae Marsh returned from Georgia with Director Hobart Henley and in the course of a few days finished "The Glorious Adventure," the Edith Barnard Delano drama. Miss Marsh found everything in readiness for her first scenes in a vehicle in which she will be directed for the third time by Mr. Henley. A distinguished cast has been provided.

Frank Beamish with World Film.

Appearing in the forthcoming World picture, "Clarissa," starring Madge Evans and Johnny Hines, and written for them by Maravene Thompson, is Frank Beamish. Those familiar with the activities of Sothern and Marlowe will recognize him as the stage manager of E. H. Sothern for many years. He did not confine his work alone to producing, however, but appeared with Mr. Sothern in his production of "If I Were King."

Scene from Alfred Henry Lewis' "Wolfville Tales" (General Film).

Samuel Goldfish Praises "Joan of Plattsburg"

As an indication of the joy that now reigns in the house of Goldwyn over "Joan of Plattsburg," Mabel Normand is in receipt of a letter from Samuel Goldfish, Goldwyn's president, pronouncing this to be by all odds the finest picture that this screen favorite has ever made.

A special showing of "Joan of Plattsburg" was held for a number of prominent exhibitors holding business meetings in New York, and these visitors were unanimous in their delight over the production, which will have its nationwide release May 5.

After this showing, where the effect of the picture upon an exhibitor audience had been noted, Mr. Goldfish wrote Miss Normand the following letter:

"My Dear Miss Normand: I have just seen 'Joan of Plattsburg' in company with some of the most prominent exhibitors of the country, who were our guests for a private screening. It is not merely my opinion, but their opinion as well, that 'Joan of Plattsburg' is the finest thing you have ever done for the screen.

"If there is a man, woman, girl or boy in America who, loving this country, is not reached in his deepest emotions by your performance of the little orphan girl at the big Plattsburg encampment, then that person will be lacking in humanity and loyalty to the nation.

"'Joan of Plattsburg,' as we all knew in advance, is a story of ideals and inspiration. It was designed to make everyone here at home realize how they, too, could serve their country as valiantly as those who have gone away to fight. Your little Joan conveys the inspiration of the historic Joan, who has left her imprint upon the history of the world.

"I am so glad that we avoided making 'Joan of Plattsburg' just another finely done war picture; that we realized there was equally big drama to be found here among the millions of loyal Americans now pledging their resources behind our nation at war.

"In spite of our knowledge of what a truly splendid artist you are, I confess my delight at witnessing the still bigger work you have achieved in 'Joan of Plattsburg.' It will take its place in picture annals as one of the most charming and distinctive pictures of the year.

"SAMUEL GOLDFISH."

Catalina Figures Big in "The Demon."

George D. Baker, manager of productions at Metro's west coast studios, spent a week on Catalina Island photographing exteriors for "The Demon," a Metro production starring Edith Storey.

Many of the scenes in "The Demon," which Mr. Baker adapted from the novel of the same name by C. N. and A. M. Williamson, are laid in Algeria and on the island of Corsica. Before beginning work on the production Mr. Baker made a tour of the mission country of southern California, which, with its ruins of the old Spanish missions, its palm trees and other semi-tropical vegetation, offered a colorful background for a story of the near east.

The director, however, wanted both land and water, and so decided on Catalina as the ideal location.

"Milk-Fed Hero" Is Rural Burlesque.

The release of the fourth of the Ebony comedy series, "A Milk-Fed Hero," is announced by General Film Company.

It provides an opportunity for the company of negro players to present upon the screen in the form of a rural burlesque the droll and inimitable humor of their race.

Following this will come "Busted Romance."

Bret Comedies Nearly Ready.

The activities at the Tom Bret headquarters continue at high speed and the first two-reel productions of their output, featuring James Aubrey, will be shown to the trade during the next two weeks.

Scene from "The Yellow Ticket" (Pathe).

Pathe's "Yellow Ticket," Strongly Cast, Set for June 2

THE release date of Pathe's screen version of the famous A. H. Woods' play, "The Yellow Ticket," produced by Astra under the direction of William Parke has been decided upon, and this important picture is set for June 2 under Pathe's selective feature service plan, while it is announced that a number of important houses have already applied for dates on this picture.

In addition to Fannie Ward, Warner Oland, and Milton Sills in the three big parts in "The Yellow Ticket" are the well known players Helen Chadwick, Armand Kalisz, J. H. Gilmour, Leon Bary, Anna Lehr, Nicholas Dunaew, Charlie Jackson, Edward Elkus, and Richard Thornton.

Miss Chadwick scored recently with Antonio Moreno in "The Naulahka," and has also been added to the big cast of the Pearl White-Antonio Moreno serial, "The House of Hate." Mr. Kalisz played the part of the villain in "Innocent," and does remarkable work as Count Rostov in "The Yellow Ticket." J. H. Gilmour is known as one of the best character actors on the screen. Leon Bary is a famous French actor. Anna Lehr is equally well known. Nicholas Dunaew was formerly with Vitagraph, and is an authority on the proper presentation of Russian stories. Charlie Jackson played Lincoln as a boy in Chapin's Lincoln picture.

Edward Elkus played one of the principal parts in "Les Miserables," and Robert Thornton has been seen in many Pathe productions. An effective advertising propaganda has been prepared.

Barker and Gordon with "Dollies."

Two of the most popular young men of the screen, Bradley Barker and Huntley Gordon, are leading men for the fascinating Dolly Sisters in "The Million-Dollar Dollies," a Screen Classics superfeature, written and directed by Leonce Perret. Barker and Gordon play Jack Hobson and Tom Hylan, respectively, who are the sweethearts of the Dolly Sisters in this romantic screen fantasy.

Bradley Barker is well remembered for his work opposite Edith Storey in "The Eyes of Mystery," her initial Metro All-Star Series picture.

Huntley Gordon is best known as leading man for Lucille Lee Stewart, whom he has supported in such feature pictures as "The Destroyers," "The Conflict" and "His Wife's Good Name."

"Young America" Getting On.

Essanay has made arrangements with several of the wealthiest residents of Highland Park, one of the beautiful suburbs of Chicago, to have scenes taken in the forthcoming George K. Spoor feature, "Young America," in their grounds and in the homes. It is expected that this will lend an unusually realistic atmosphere to the play. Work practically has been completed on the interior settings in the studios, and the beginning of the picture is waiting only for more clement weather to do outside scenes. Several of the cast have been selected in Chicago from the various shows.

Ten May Releases for Essanay.

Essanay's releases for the month of May will be comprised of ten pictures, including the Essanay-Chaplin comedy, "A Night Out," in two parts. This was one of the most successful and popular of the Chaplin comedies. Other releases for the month will include "Broncho Billy's Last Deed," Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress" and "Slippery Slim's Dilemma."

The second set of ten pictures of Broncho Billy's western photoplays will start May 24 with "Broncho Billy and the Greaser." These plays proved so popular that it was decided to issue another block of ten, making twenty pictures so far scheduled for release.

Another block of ten of the Snakeville comedies also will be issued beginning June 1, one week after the last issue of the first set of ten.

Toto's "The Junkman" Set for May 26.

On May 26, Pathe will present Toto, the inimitable comedian who built up the large children's attendance in his two-season engagement at the New York Hippodrome, in "The Junkman," another of his wholly original characterizations.

His recent picture, "Fare, Please," played to big success at the Rialto, Fox, and Loew houses in Greater New York, and on the strength of this he is expected to score even more heavily in "The Junkman."

William Farnum and Francis Carpenter.

Master Carpenter Takes Life Seriously These Days

THE ambition of Francis Carpenter, the William Fox starlet of "Jack and the Beanstalk" and "Aladdin" fame, has been gratified in "True Blue," the production that William Farnum has made for Standard Pictures.

"Big Bill" and Francis have always been great pals, and the latter's fondest hope is to be Farnum's successor when he grows older. When he was told by Director Frank Lloyd that he was to play "Bill" as a child in "True Blue," Francis' joy knew no bounds. He threw out his chest and strutted about the lot like a miniature Farnum, and rushed home for his "chaps" and accoutrements that go with the Western picture.

To play with Farnum, considers Francis, is about the greatest honor within anyone's reach, but to portray the same character was heaping it on with double measure. It was thought quite a joke at the Fox studios at first to "kid" the youngster about the drama, but to him it was quite the most serious affair in life, and the staff soon saw that the matter was not to be taken lightly.

Francis agrees with those who believe Mr. Farnum the finest star in all the land, and would be entirely willing to back his favorite actor with his tiny fists if it came to be a matter of argument.

"Patriotism" Soon to Be Ready.

The next Paralta-Barriscale play, "Patriotism," will soon be ready for release through the W. W. Hodkinson Corporation. Director Raymond B. West staged the production. His first rough cut, which was shown in the studio projection room on Monday, gives promise of one of the most striking and thrilling screen dramas which has yet been made with the war as an atmospheric background, without the actual dependency of the plot upon the international conflict and without a single scene picturing a battlefield.

"Patriotism" was written by Jane Holly and R. B. Kidd, of the Paralta staff of authors, and the scenario was prepared by Julian Louis Lamothe, who has since been called into service. Mr. West expresses himself as believing it will be one of Miss Barriscale's best pictures.

Pathe's "The Yellow Ticket" To Be Heavily Advertised

THE readers of the Saturday Evening Post will read advertising on Pathe's "The Yellow Ticket," according to the company's decision, which probably marks the first time a single picture has been advertised on such a scale, and indicates the importance of this production. The magazine dated May 25 will carry "Yellow Ticket" copy, and the picture is scheduled for release June 2, when it is booked at the Rialto theater, New York.

This engagement follows on the recent announcement of Pathe's selective feature service, and it is stated on the authority of a high Pathe official that the Rialto is paying a record price for "The Yellow Ticket," because of its box office value, shelving another picture to make room for it.

Chaplin-Essanay Reissues Popular.

Advance booking orders for "A Night Out," new edition Essanay-Chaplin, have established a record for the series, despite the fact that it enjoyed a tremendous run when it was first issued, according to General Film Company.

Many prominent exhibitors are arranging to feature this new edition Chaplin for runs of from three to six days, a policy which has prevailed quite generally in connection with the other subjects in this series.

Philadelphians Like "Tarzan of the Apes"

TARZAN of the Apes" has just closed an exceedingly prosperous two weeks' run at the Victoria theater, Philadelphia, where it played to the largest business on record for the house.

When Frank W. Buhler, general manager of the Central Market Street Company, signed a contract with the First National Exhibitors' Circuit for a two weeks' showing of the picture, he broke a rule that has only been infringed once before in the history of the house. His faith in the drawing power of "Tarzan" was more than justified, however, when the box-office reports began to come in. In fact the big jungle feature went even stronger the second week than it did the first.

Much of the interest manifested in the film must be credited to the fine press work done in its behalf in the Philadelphia newspapers. Feature stories were carried by the leading journals during practically every day of the run, the amount of news space devoted to exploiting its merits amounting to approximately 456 linear inches, or considerably more space than many program features get during their entire run throughout the length and breadth of the country.

The remarkable feature about this press campaign is the fact that every story seemed to have a legitimate reason for being, and got by the editors very largely on intrinsic merit as extravagant advertising spreads were not indulged in to any great extent. Reproductions of some of the best publicity stories are being printed by the First National Exhibitors' Circuit to help exhibitors in other parts of the country in putting over "Tarzan" to the best advantage.

Pathe Shows Women Munitioners.

The great work of the women munitioners of England is shown in Part 1 of the "Britain's Bulwarks" series produced by the Official Government Pictures, Inc., and released exclusively through Pathe at twelve weekly intervals beginning May 12.

The women are shown leaving their homes for the factory at 5 o'clock in the morning. Upon their arrival they change into comfortable overalls, and are seen donning woolen socks and rubber shoes preparatory to "checking in" at 6 o'clock. Among the scenes a fair worker is shown gauging the depth of explosive in a nearly completed shell. She clears the screw threads, inserts the acid, puts in the detonator, which causes the shell to explode when it strikes, and seals the "nose" of the finished "Hun-getter."

Included in Part 1 are interesting scenes showing the British cavalry at the front in France.

"My Four Years in Germany" Playing Double Bookings

MY Four Years in Germany," which is now being shown in the larger cities throughout the country, is living up to every prediction that has been made of its unusual box-office appeal by those who have witnessed its prosperous run at the Knickerbocker theater, New York.

The first city after New York to get a glimpse of Ambassador Gerard's screen revelations of his experiences at the Prussian court was Indianapolis. The film was put on at the Circle theater on April 7 and played to such unprecedented business that S. Barret McCormick, managing director, held it over for the second week, thereby breaking a hitherto inflexible rule of the house. Much of the success attained by the Gerard film in Indianapolis could be attributed to the fine promotion that it received at Mr. McCormick's hands. Half-page and quarter-page ads were used in the daily papers, and by dwelling upon the authenticity of Ambassador Gerard's message, interest in the picture was stimulated to a degree unequaled by any film that has been shown in Indianapolis within recent years.

In Boston "My Four Years In Germany" opened at the Tremont Temple for an indefinite run on April 14 and has been filling the house to capacity every day since then. The film was accorded a remarkable reception by the Boston newspapers, such a conservative journal as the Boston Transcript devoting one of its leading editorials to an indorsement of the film.

In drawing the attention of the New York public to the double run of the film at the Knickerbocker and Strand theaters during the week of April 28, an effective advertising "splash" was put over by the decoration of the Heidelberg building at Broadway, Forty-second street and Seventh avenue, with appropriate advertising matter in full colors that enforces the notice of all who visit Longacre square by day or night.

160 New York Houses See Chaplin in Week

FOLLOWING its notable pre-release showing at the Strand theater during the week of April 14, Charlie Chaplin's initial First National comedy, "A Dog's Life," was booked by 160 of the leading houses of Greater New York during the week of April 21, while 80 other theaters, averaging 1,000 seating capacity each, featured the big laughmaker during the week of April 28.

According to the report filed by Sales Manager Carey Wilson of the First National Exchange of New York, six of the "big time" vaudeville houses booked the comedy for the full week of April 21. Headed by Keith's Palace, which is acknowledged to be the premier variety house of America, the list included the Colonial, Royal, Alhambra and Riverside, all B. F. Keith theaters, as well as Fox's Academy of Music.

In Brooklyn during the week of April 28 "A Dog's Life" was one of the most heavily advertised features at Keith's Orpheum and Bushwick as well as the Crescent theater, and was also selected by the management of the New Brevoort to open the latest temple of the silent drama to make its appearance on the skyline of the Greater City.

Interstate Exploiting Zeppelin L-21's Raid

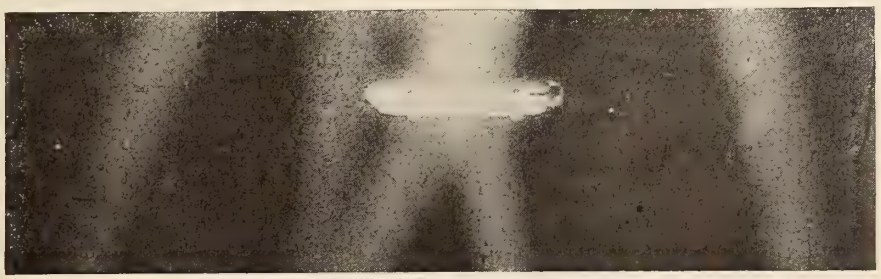
THE Interstate Film Company, through its advertising and publicity representatives, the Press Service Bureau, announce the completion of its unique production, "The Last Raid of Zeppelin L-21." The film has been carefully edited and will be issued as a two-reeler. every inch of which is replete with revelations and action.

John A. Libston, the well known English war photographer, and Sam Siegel, formerly manager for William Fox in New Jersey, both of whom are members of the Interstate Film Company, sailed for England in the summer of 1915 to photograph scenes of the war for the American market. In deciding on a subject that would insure the fullest educational and commercial value they could not have selected a better one than the Zeppelin and its activities. In fact no phase of the war has been so universally discussed or created such world-wide interest, and yet, not to mention films, even ordinary still photographs were not suffciently available to satisfy this interest evidenced by the motion picture public.

To photograph the German Zeppelin leave a German port, start on one of its murder orgies, follow it on its path of devastation and destruction on every trip and finally be on the spot when England's ace of aces, Lieutenant W. L. Robinson, plants the successful shot that sealed the doom of the L-21 might be considered impossible. The Interstate Film Company claims to have succeeded in accomplishing just this.

The production is not a Thomas H. Ince one and should not be confused on account of the slight similirity in title. "The Last Raid of Zeppelin L-21," produced by the Interstate Film Company, is claimed to be an actual picturization of the L-21 raiding London and its subsequent destruction.

The Interstate Film Company will announce the details concerning their methods of disposal and sale of the film in the next issue of the World.



Scene from "The Last Raid of Zeppelin L-21" (Interstate).

Clara Kimball Young at Her Los Angeles Home.

Clara Kimball Young Likes the California Climate

THE final scenes of "The Claw," which Clara Kimball Young is making, under the management of Harry I. Garson, for release through the Select exchanges, have been photographed. Allowing the necessary two weeks for cutting, titling, etc., a print of the picture will be in New York for advance showing about the middle of May. Immediately upon the completion of "The Claw" Miss Young and her associates, who are now working in Los Angeles, will begin the production of "The Savage Woman," another pretentious picture which is to be made before the company's return to New York City, some time in June.

The presence of Miss Young on the Pacific Coast at this time is interesting in view of the fact that this is the star's first visit to California for the purpose of making pictures. There are those who contend that California is the only place in the United States where moving pictures can be properly and profitably produced, and yet Miss Young, with a highly successful career behind her, seems to have proved quite the contrary. Word from the player to her New York offices is to the effect that she has succumbed to the climatic lure of Southern California and is enjoying her stay there. She does not say, however, that all of her future pictures are to be made in the land of the golden oranges.

Just why Miss Young finds herself well satisfied in Los Angeles while her former haunts in the East are being swept by the chill April winds may be imagined after a look at the accompanying photograph, which shows not a "location" in her new picture, but a corner in the garden attached to the big private residence on West Adams street, Los Angeles, which Miss Young and her party have leased for their stay on the coast. Miss Young is accompanied by her father and mother, Mr. and Mrs. Edward Kimball, and her aunt, Mrs. Grace Aylesworth. A butler, a chauffeur, a French maid and two house servants were taken from New York to make the Young party comfortable during their stay. Just a few days ago Miss Young's limousine was shipped from New York to add to its owner's comforts.

"The Hushed Hour," the big state rights picture in which Mr. Garson and Miss Young are interested, will be completed about the same time as "The Claw."

Katterjohn Working on Long Picture.

Monte M. Katterjohn, Paralta scribe, is now engaged in writing a story for which he has spent three years in gathering material.

"In this screen story I will not be hampered by any sort of restrictions," he says. "The story will be the thing, and the cast will be adapted to it. There will be no stars or featured players. I expect it to be about eight or nine reels in length when produced for the screen.

"It is a big dramatic story which will receive the best of handling possible under the best of conditions—which means that the restrictions of warping the story to suit a star, or cutting or padding it to make a certain set length of film footage, will be removed."

Innovations in Lighting in "Salome."

The motion picture realm is to see many innovations in lighting as novel as they are effective in "Salome," Theda Bara's forthcoming Fox super-production.

It is said that although the Fox studios at Hollywood, where the picture was made, are among the best equipped in the world, more than $15,000 was spent in installing the necessary apparatus for the scenes. Most of the new work appears in the action that takes place in the chamber of Herod. A score of artists and mechanics worked under the supervision of J. Gordon Edwards for seven weeks on the reproduction of the King's throne-room.

Scene from "An Honest Man" (Triangle).

Four Men and Four Women Lead Paramount-Artcraft

EIGHT Paramount pictures are scheduled for release during the month of May presenting variety of stories. Three of the productions are from the Ince plant in California. The sexes are equally represented among the stars, the women including Pauline Frederick, Enid Bennett, Dorothy Dalton, and Marguerite Clark, and the men Sessue Hayakawa, Jack Pickford, Charles Ray, and Wallace Reid.

On May 6, Pauline Frederick, Enid Bennett, and Sessue Hayakawa are seen in new vehicles. Miss Frederick plays the stellar role of Katusha in "Resurrection," the story of Russian conditions by Tolstoy. The chief supporting roles are played by Robert Eliott, John Sainpolis, and Jere Austin.

Enid Bennett in "The Biggest Show on Earth" plays the part of Roxie Kemp, daughter of a circus proprietor, and intimate scenes of life under the big tops are shown. In the cast are Melbourne MacDowell, Earl Rodney, Ethel Lynn, Bliss Chevalier, and Carl Stockdale.

In "The White Man's Law," Hayakawa is seen as Ghengis, an ivory trader on the West Coast of Africa, who loves a pretty French Sudanese girl. James Young produced this picture, and Florence Vidor, Jack Holt, Herbert Standing, Maym Kelso, Forrest Seabury, and Joseph Swickard are in the cast.

Jack Pickford's "Mile-a-Minute-Kendall" is issued May 13. This is a virile play by Owen Davis, directed by William D. Taylor. The chief supporting players are Louise Huff, Charles Arling, Jane Wolff, Casson Ferguson, Lottie Pickford, Jack MacDonald, W. E. Lawrence, and John Burton.

The release for May 20 is Dorothy Dalton in "The Mating of Marcella," from the story by Joseph Franklin Poland. The director of this picture was John Stumar, and Thurston Hall, Juanita Hansen, William Conklin, Donald MacDonald, Milton Ross, Spottiswoode Aitken, and Buster Irving are in the cast.

Marguerite Clarke's stage success, "Prunella," is the release of May 27, and during the same week Charles Ray in "His Own Home Town" and Wallace Reid in "Believe Me, Xantippe," are offered.

"Pruella" is the story of a girl who is reared in at atmosphere of extreme innocence by her elderly aunts, and who elopes with a strolling actor and is taken over the world by him. The production was staged in an exceptionally artistic manner by Maurice Tourneur.

Charles Ray in "His Own Home Town" has romantic and thrilling adventures, and returns to his little home town and puts to rout the grafting politicians who forced him to leave the place of his birth to achieve success.

The story of "Believe Me, Xantippe," is unusual. Olga Printzlau is responsible for the screen adaptation, which was directed by Donald Crisp. It gives Wallace Reid a romantic role.

Los Angeles Praises "Heart of the Sunset"

THE verdict of Los Angeles on Rex Beach's "Heart of the Sunset" is favorable to this production.

Quinn's Rialto, the first theater in the country to present this production to the public, did capacity business all week, greatly stimulated by the reviews and praise of the Los Angeles daily newspapers.

As a result of its success at Mr. Quinn's Rialto, Goldwyn's Los Angeles office reports heavy bookings on this production throughout that territory.

The next big opening for "Heart of the Sunset" will be at Sheehan & Lourie's Rialto theater, San Francisco, where these showmen will put a big publicity drive behind the production. The story is now running as a serial in one of the big San Francisco dailies, linking up with the presentation of the picture.

A. G. Talbot, manager of the America theater, Denver, has booked the subject for immediate showing, and he, too, finds that one of his local Denver newspapers is running the story as a magazine page serial.

Theda Bara Working on Story of Philippines

ALTHOUGH the photodrama will soon reach the half-way mark in production William Fox is just announcing that Theda Bara is making another big picture in California under the direction of J. Gordon Edwards. The story, which is by the playwright and author, George Scarborough, is said to be swift and stirring and is a dramatic account of an episode in the Philippines after the American occupation. Its original title was "Maria of the Roses," but this will probably be changed.

The role of Maria Valverde, the heroine of the subject now in work, provides Miss Bara with a background practically fresh to the screen, which is to portray the daughter of an American civil engineer stationed at La Trinidad on the Island of Luzon. The young woman is willful, romantic and capricious; artful, yet artless, and she stands out sharply from the military personages that help make this a colorful production.

Fox Names Players for First Zane Grey Story

A TELEGRAM to the William Fox offices from the studios in the west brings word that William Farnum has begun work on "Riders of the Purple Sage," the first of the two Zane Grey stories he is to do. Frank Lloyd, who is directing the photoplay, has assembled most of the principals. Katherine Adams will again appear opposite the star.

Other important members of the company are Marc Robbins, William Burress, Murdock McQuarrie, William Scott, J. Holmes and Nancy Caswell. The scenario is by Mr. Lloyd.

The entire company will leave the Hollywood plant in the near future for extended "location" work in Arizona, as the major part of the action is laid in the out-of-doors. Zane Grey will accompany the party.

Mr. Farnum commenced on his new vehicle directly he had finished the Liberty Loan tour on which he was engaged. It is said that approximately $2,000,000 in bonds were sold through the star's efforts. He worked tirelessly for the Loan and lost his voice entirely as a result of his speeches in its behalf. Director Lloyd was with the actor during the trip.

Mr. Farnum himself bought $88,000 worth of Third Liberty Bonds. Mr. Lloyd took $12,000, making a total subscription of $100,000. One of his greatest achievements was the selling of $110,050 in bonds in twenty-two minutes at Reno, Nevada.

Bryant Again Supporting Nazimova.

Charles Bryant, noted English actor, who was leading man for Nazimova, the famous Metro star, in "Revelation," is again playing opposite her in her second Screen Classic production, "Toys of Fate," also released by Metro. Mr. Bryant has also been a leading member of Mme. Nazimova's company of players presenting Ibsen's "Wild Duck," "Hedda Gabler" and "The Doll's House," which has had such a successful season on Broadway.

Mr. Bryant made his debut in London in Sir Arthur Pinero's productions, where he became very popular. In 1900 he came to the United States with Mrs. Patrick Campbell and remained with her during her two record-breaking seasons.

Following that he became the leading man for Ethel Barrymore in her revival of "Captain Jinks." He then appeared in George Bernard Shaw's "Misalliance," in Robert Hitchin's "Bella Donna," and in plays of John Galsworthy. Mr. Bryant also was Nazimova's leading man in her dramatic vaudeville sketch, "War Brides."

Mr. Bryant is of splendid bearing and is over six feet tall.

Balshofer Secures Four Novels.

That Harold Lockwood will be well supplied with choice vehicles for some time to come is indicated in an announcement by Fred J. Balshofer, president of the Yorke-Metro company, that the photoplay rights to four successful novels by well known writers of fiction have been acquired for early production with Mr. Lockwood as the star.

These novels are "Lend Me Your Name" and "Pals First," by Francis Perry Elliott; "The Yellow Dove," by George Gibbs, and "A King in Khaki" by Henry Mitchell Webster.

John Wanamaker Buys Simplex.

A Simplex projector bought recently by John Wanamaker from B. F. Porter, 1482 Broadway, New York, was used at a smoker of the Sphinx Club held at the Waldorf Astoria, New York City, on Tuesday, April 16, before its shipment to the Wanamaker store for use at entertainments to be held for the benefit of the Wanamaker employees.

The machine was used to project a series of cartoons of various members of the Sphinx Club, an organization made up largely of advertising men.

Scene from "Resurrection" (Paramount).

Pauline Frederick's "Resurrection" Is Released May 6

A PLAY lending itself to exploitation on a grand scale is "Ressurrection," the Paramount release of May 6, starring Pauline Frederick in the role of Katusha, the heroine of the Tolstoy story, whose tempestuous life has been one of the most widely read stories in the world of fiction. The combination of author, play and star is a formidable one, which, added to the spectacular production, should prove effective in the box office.

Tolstoy is admittedly one of the most forceful writers the world has seen. The incidents of pathos and sensationalism crowded into the life of Katusha make this role one of the most exacting and emotional. Blanche Walsh created this role on the American speaking stage.

Charles E. Whittaker adapted "Resurrection" to the screen. His familiarity with Russia was of great assistance in visualizing this Tolstoy play.

Miss Frederick's qualifications to portray the difficult role of Katusha has been amply demonstrated in the past, and she has appeared to advantage in many Paramount pictures in emotional characters, the more recent of which were "Madame Jealousy" and "La Tosca."

As the play in a large measure deals with the nobility of Russia, massive settings were required. One of the largest interiors is the big courtroom, where the unfortunate victims of autocracy are sentenced to Siberia, and a big ensemble is the seemingly endless line of prisoners on the snow covered road to the far off exile. Chief among the supporting cast are Robert Eliott, John Sainpolis and Jere Austin.

Lockwood's Next Is Farce Comedy.

After having "done" five melodramas and comedy-dramas, Harold Lockwood will be seen in farce comedy in "Lend Me Your Name," a new Metro All-Star Series production, now being staged at Metro's Hollywood studios under the direction of Fred J. Balshofer. The photoplay is an adaptation of Francis Perry Elliott's novel by Mr. Balshofer and John B. Clymer.

Harold Lockwood plays a dual role, an earl and a burglar. In his supporting cast appear Pauline Curley as "the girl," Bessie Eyton as Sophronia, Bert Starkey as Dr. Dinger, and Stanton Heck as Hastings, a real estate agent who poses as a duke.

Fifth Avenue in O. Henry Story.

The "Sisters of the Golden Circle," a forthcoming O. Henry picture for General Film release, was produced last week on top of a sightseeing bus which cruised up and down New York's crowded Fifth avenue, taking scenes for the O. Henry story. Practically the whole tale is laid out of doors.

The cameraman, Tom Malloy, was stationed on top of the hood which protects the driver of the car, while the action of the drama was presented on the roof seats of the big bus under the direction of Kenneth Webb, with Edward Earle and Agnes Ayres in the leading parts.

Select Completes Cast for "De Luxe Annie"

SELECT'S "De Luxe Annie," on which Norma Talmadge and her forces are busily at work as the star's May release, is progressing rapidly with the cast completed. The screen version of Edward Clark's successful play of the same name has been prepared by Paul West; the filming is under the direction of Roland West, and the photography is by Ed Wynard and Albert Moses.

Norma Talmadge's leading man again will be Eugene O'Brien. O'Brien plays the role of Jimmy Fitzpatrick, the confederate of the crook heroine in the "de luxe game." Another male role of major importance has been intrusted to Frank Mills, well remembered for his superb work on the stage with Mrs. Pat Campbell, Olga Nethersole, Forbes-Robertson and Sir Herbert Tree, and also on the screen.

Work on "De Luxe Annie" is going ahead under full speed at Norma Talmadge's Forty-eighth street studio, where this well known crook play is being filmed with the fidelity to detail and characterization that mark every Select picture.

Nineteen "Cleopatras" Still Touring the Country

ACCORDING to figures now at hand in the William Fox offices what is said to be probably the largest number of exhibitors that have ever played any production on a percentage system have shown the Theda Bara super-production, "Cleopatra," on that basis. Twenty companies are still touring the United States and Canada with prints of the big photo-spectacle.

Although a score or more of these companies have been out on the road continuously since October, 1917, when the picture was first presented, there still remain many large cities throughout the country that have not seen the film. Mr. Fox explains this on the ground that it has not been found possible to accommodate them at an earlier date, on account of the press of bookings and the length of time for which they have been made.

The big cities that are just seeing "Cleopatra" include New Orleans, Des Moines, Youngstown, Akron, Canton, South Bend, Evansville, Fargo, Joplin, Galveston and Waco. Hamilton, Canada, is also on this list.

Within a few weeks extended engagements will be played in Cincinnati and Louisville—at the Mary Anderson theater in the latter.

How thoroughly the nineteen companies are covering the United States—one is in Canada—with "Cleopatra" is evidenced by the announcement that in the week just closed they were scattered in the following way:

Two companies in Michigan and one each in Louisiana, New York, Massachusetts, Iowa, Ohio, Vermont and New Hampshire, Connecticut, Montana, Washington, Arizona, California, Illinois, Minnesota, North Dakota, Canada, Missouri, Kansas and Oklahoma, and Texas.

The Fox offices report that everywhere the exhibitor is enthusiastic over having shown "Cleopatra" on percentage, because they have had the benefit of an experienced manager and an advance man, who have seen to it that the film has been properly advertised and publicized. The result, Mr. Fox says, has been splended business.

Warren Kerrigan in "Toby" Again Puts on His Harness

THOMAS J. GERAGHTY'S screen version of "Toby," the novel by Credo Harris, has been completed and is now being read for final approval by Warren Kerrigan and Raymond B. West, who will direct the picture. The production has been planed for five reels and the cast will be made up from the stock of Paralto productions with Miss Lois Wilson, who has appeared with Mr. Kerrigan in his last two pictures, probably appearing in the leading feminine role.

Production of this film will be rushed as much as possible without reducing the standard of quality of the picture, due to the fact that Mr. Kerrigan's absence from the screen after the great success of his first two Paralta plays, "A Man's Man" and "The Turn of a Card," has brought a great demand from the public for more of this star's pictures.

Adda Gleason to Have Chief Role in "The One Woman"

AFTER some delay, due to varied discussions concerning the scenario, cast and other details of production, the Mastercraft Photoplay Corporation, through its president, F. Eugene Farnsworth, has at length made definite announcement concerning the final cast selection and the time for the commencement of filming of the novel, "The One Woman," by Thomas Dixon, Jr.

Miss Adda Gleason, who gave such an admirable delineation in the leading role of "Ramona," will appear in the principal role, that of Ruth Gordon. Miss Clara Williams is to portray the character of Kate Ransom, while Lawson Butt will interpret the part of Gordon. Herschell Mayall will play Overman; Thurston Hall is to be cast as Morris King and Joseph J. Dowling will be Von Meter.

The screen version of Mr. Dixon's novel was prepared by Harry Chandlee, head of the Paralta scenario forces, in collaboration with Mr. Dixon himself. The final scenario was written by Harry Chandlee and E. Richard Schayer.

Photographing "The Guilt of Silence" (Bluebird).

Snow Scenes in Bluebird Displease State Officials

CALIFORNIA state officials are dismayed over the possible effect of the Bluebird release for May 13 entitled "The Guilt of Silence," because many of the scenes in the picture were taken during the worst snowstorm that has visited California in several years. It was a veritable blizzard.

For several years the hotel keepers of California, aided and abetted by state officials, have advertised the state extensively as the "Land of Sunshine" in an effort to corral the greater part of the winter tourist business. They have carefully refrained from mentioning that the mountains and high altitudes of the state sometimes are visited by tremendous snowstorms which often close traffic for days.

The scenario for "The Guilt of Silence" had been in the possession of Director Clifton for several months. He was awaiting the psychological snowstorm to get his winter scenes. At the first signs of snow during the latter part of March he got his company together and headed them for the high lands, where the blizzard broke with full force. So hard did it snow, with an accompanying wind averaging forty-two miles an hour, that the company was marooned for six days.

Upon the completion of the picture it was screened at the Bluebird studios on the Coast, and to the dismay of the California officials the picture showed that portions of the state are just as bleak as Alaska during the closed season. As the Bluebird officials consider the picture one of the best that has been turned out by the company they would not listen to the suggestion that it be shelved, but agreed to explain that the picture was taken in the California mountains at a time when the valleys and the lowlands were bathed in sunshine and warmth.

Ruth Clifford and Monroe Salisbury are featured in the picture that has caused all the worry. It is a story of the Northland and the discovery of gold. Woven into the tale is the love story of a strong man for an adventuress, and the final severance of the ties that bind him to her.

Salisbury in the role of "Silent Smith," a prospector struck dumb during a storm to regain his speech at the crucial moment, does exceptionally good work. The work of Miss Clifford in the role of the daughter of the man ensnared by the adventuress also is strong.

Mutual-Chaplins Going Strong.

Demand for the two-reel Chaplin comedies produced by Lone Star for release through Mutual exchanges has been consistently heavy under Mutual's new booking plan. Chaplin-Mutual specials played last week in 1,692 houses in all parts of the United States.

Virtually every booking of the 1,692 was at least a second run. In some instances the pictures had been run as many as twenty times and in one instance the booking of "The Vagabond," the twenty-fifth.

Shortly after the release of "The Adventurer," twelfth of the series of Chaplin-Mutuals, a new arrangement was put into effect under which the productions were made available to exhibitors who had not made an original contract at the beginning of the series.

National Issues Rancho Series.

General Film Company announces the release of the first of the Rancho Series of two-reel stories, "In the Shadow of the Rockies," a story of action and heart interest, produced by the National Film Corporation of Denver. The story deals with the son of an eastern millionaire who is sent west to earn his own living, but who becomes involved in a series of adventures of an unusual sort. The action of the story moves at a rapid pace.

A company of capable players has been selected for the work of filming the Rancho series, which will be released every other week.

Following "In the Shadow of the Rockies" will come "Where the Sun Sets Red" and "Poverty Gulch," each of which is designed to be a story of the West with real entertainment value.

Soldiers to See Fox Films.

Two William Fox special features and two Mutt and Jeff animated cartoons are listed in the newest War Service Bulletin issued by the War and Navy Department's Commissions on Training Camp Activities, for use in the camps of the army and navy. The present Bulletin takes account of pictures released between April 1 and April 15. Announcements are issued semi-monthly.

The films are "A Camouflage Kiss," starring June Caprice and directed by Harry Millarde, and "The Bride of Fear," in which Jewel Carmen starred. The cartoons, made by Bud Fisher for release through Fox Film Corporation, are "The Freight Investigation" and "The Leak."

Carey Signs Two-Year Contract with Universal

HARRY CAREY has signed a contract aggreeing to appear in Universal pictures for two years more. The contract is said to call for a large increase in salary largely owing to Carey's splendid work in "Phantom Riders," "Straight Shooting," "Wild Women" and several other equally good pictures. The manner in which he has come forward as a true "western type" also makes him a valuable asset to Universal.

Mr. Carey is an actor who won fame and distinction on the stage before entering the world of films. He wrote "Montana" and "The Heart of Alaska" and produced these plays and starred in them.

The player has probably had one of the most diversified careers of any actor on the screen. Cowboy, street railway superintendent, author, lawyer, actor, manager, director, athlete, prize fighter, miner, expert swimmer and engineer are a few of his titles. A graduate of the New York University, Mr. Carey practiced law for a short time, but soon gave up the staid profession for a career as an author of short stories and plays and later adopted the stage as his life work.

Harry Carey.

More "Camouflage" for the Screen.

Probably for the first time on the screen an attempt said to have been highly successful has been made to reproduce with proper effect on the screen fiction's traditional phantom ship, "The Flying Dutchman."

This has been done in Annette Kellermann's forthcoming sub-sea picture, "Queen of the Sea," which William Fox is soon to release. Inasmuch as this part of the big production was filmed almost a year ago, before the American people became as greatly interested in camouflaged vessels as they are now, the Fox offices are putting forth the claim to having introduced the first camouflaged ship made for motion picture purposes.

Simplex Distributors in Town.

G. F. Perkins, general manager of the Perkins Electric Company, Phillips Square, Montreal, with offices in Montreal, Toronto, Winnipeg, and St. Johns; Harry T. Nolan, president of the Swanson & Nolan Supply Company, of Denver, Colo., and Lewis M. Swaab, of Philadelphia, all dealers in Simplex machines for their respective territories, were in New York recently in consultation with E. M. Porter, general manager of the Precision Machine Company.

State Rights Department

Conducted by C. S. SEWELL

Gaumont News Reels Replete with Timely Topics

Insurance of Soldiers, the Tank "America," the Liberty Loan Campaign and War Necessities; Also First German Prisoners Captured by Americans, Among Topics Pictured.

A SOLDIER who knows that his family will be protected if anything happens to him is the best of all fighters. Realizing this, Uncle Sam has made sure that when his boys go into battle they will not worry about the future of their families. The United States Government is now said to be the biggest insurance company on earth. In Gaumont Graphic No. 4 is picture "Insurance Unit" No. 1, at the U. S. Naval Training Station on the Great Lakes, where 25,000 policies averaging $10,000 each have been written. A good-sized army of enlisted insurance experts is necessary to handle the policies.

This issue also shows the first "cruise" of the tank "America." The United States has built many large tanks for her allies, but this monster, built for her own soldiers, weighs 45 tons, and is large enough to carry the biggest British tank in its interior.

Other timely topics in this number show the opening of the baseball and bathing seasons; the Third Liberty Bond campaign, and war pictures here and abroad.

A most enjoyable subject shows the annual visit of the circus to Bellevue Hospital. Since the days of P. T. Barnum, the Barnum & Bailey circus has journeyed each year to Bellevue and given a special and free performance for the entertainment of the unfortunate children in this hospital.

In Gaumont News No. 5 there are a number of subjects which show some of the things which the United States considers as necessary for the winning of the war as soldiers and guns. One pictures a great oil field which will supply much of the oil needed to run our tanks and aeroplanes. Other subjects show the thoroughness with which we are increasing our food supply. The United States now produces annually nearly a billion dollars worth of poultry and eggs; the picture of a big poultry farm shows how this enormous production is made possible. Meat for our soldiers and the Allies must be shipped from the United States, and to increase the annual production, every child in the United States has been asked to raise a hog this year. One of the pictures shows how California is growing more vegetables. Another shows thousands of shipbuilders who have agreed to work to their utmost to bridge the Atlantic with ships and defeat the Hun.

There are sixteen news subjects. Two of these show the Secretary of the Navy and the Secretary of the Treasury in their swing around the country to boost the Third Liberty Loan campaign.

In Washington, President Wilson is shown taking his first tank ride in the "Britannia."

From France comes pictures of the first German prisoners captured by the American soldiers, who are shown interned in concentration camps back of the fighting lines.

State Rights on "Raffles" Selling Fast.

Hiller & Wilk, Inc., selling agents for the L. Lawrence Weber Photo Dramas, Inc., owners of the photoplay "Raffles, the Amateur Cracksman," announce that with the sale of the rights to this picture for Colorado, Wyoming, Utah and New Mexico, this leaves only two territories yet unsold.

The following distributors have secured the rights to this picture: Boston Photoplay Co., Boston, for New England; First National Exhibitors' Circuit, New York City, for New York and northern New Jersey; Superfeatures, Inc., Washington, for Delaware, No. Carolina, Maryland, District of Columbia and Virginia; Big Feature Rights Corporation, Louisville, for Indiana and Kentucky; Ivan Film Corporation, Cleveland, for Ohio; Dawn Masterplay Co., Detroit, for Michigan; E. H. Hulsey, Dallas, for Texas, Oklahoma and Arkansas; Special Features Co., Knoxville, for Georgia, Florida, Alabama and Tennessee; A. H. Blank, Des Moines, for Missouri, Kansas, Iowa and Nebraska; Supreme Feature Film Co., Minneapolis, for Minnesota, North and South Dakota and Wisconsin; J. S. McSween, for Colorado, Wyoming, Utah and New Mexico; All Star Feature Distributors, San Francisco, for California, Nevada and Arizona; The Raffles Co., Pittsbugh, for western Pennsylvania and West Virginia; Keystone Distributing Co., Philadelphia, Pa., for eastern Pennsylvania and southern New Jersey.

W. H. Productions Going Strong.

From advice received by W. H. Productions Co. from exchanges that are handling the twenty-eight Mack Sennett Keystone comedies indications are that they are meeting with great success.

The first five subjects have already been booked and played in a number of the representative theaters. The following is a list of the first twelve subjects.

"A Small Town Bully," featuring Mabel Normand, Roscoe Arbuckle, Mack Sennett and Owen Moore; "Friendly Enemies," featuring Sydney Chaplin and Chester Conklin; "His Diving Beauty," featuring Mabel Normand, Roscoe Arbuckle and Mack Swain; "A Polished Villain," featuring Al St. John and Charles Arling; "His Bitter Half," featuring Polly Moran and Charles Murray; "The Dynamiter," featuring Chester Conklin; "A Desperate Scoundrel," with Ford Sterling; "Soaked and Scorched," featuring Chester Conklin and Mack Swain; "A Farmyard Romeo," featuring Roscoe Arbuckle and Mabel Normand; "Looking Them Over," with Sydney Chaplin; "For Better or Worse," featuring Mabel Normand, Roscoe Arbuckle and Ford Sterling, and "The Hula-Hula Dance," featuring Charles Chaplin.

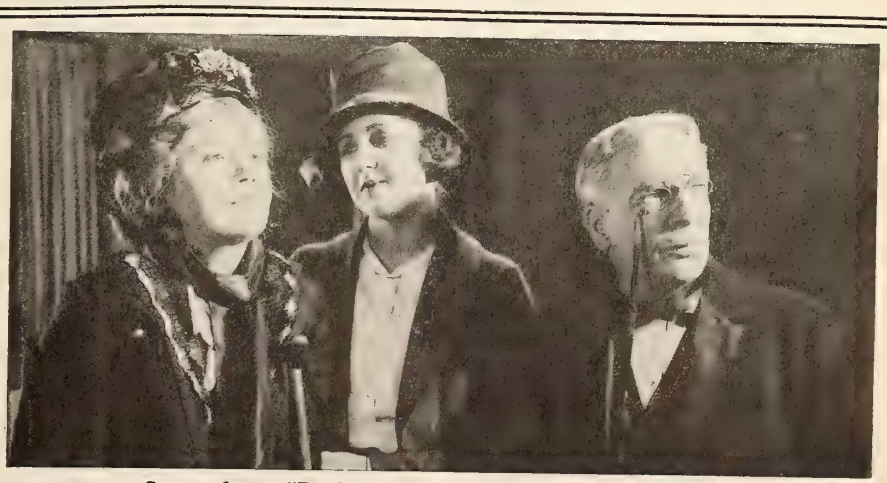
"The Hula-Hula Dance" is a special two-reel Charlie Chaplin, adapted from "His Prehistoric Past," and most of the exchanges who have secured contracts from exhibitors for the entire series have included this special Chaplin.

The advertising matter on this series of comedies is composed of attractive one, three and six-sheet posters and a lobby display of 8x10 photographs.

Madame Petrova Returns from Asheville.

Accompanied by her director, Ralph Ince, and a staff of employees, Madame Petrova returned this week to New York from Asheville, North Carolina, where she has been busy for several days securing scenes for "Patience Sparhawk." This story, adapted from the novel by Gertrude Atherton, was especially chosen among other things because of the opportunities offered for beautiful exteriors and out of the ordinary photographic effects. It was decided to shoot many of the scenes in and around Asheville, a section of the South rich in natural beauty and excellent picture locations. The scenes obtained by the Petrova cameraman, Harry Harris, are said to have fully justified expectations. Bobby North, studio manager, together with Harry Harris and a complete staff of property men, carpenters and scenic artists accompanied Madame Petrova and Mr. Ince on the southern trip.

"Patience Sparhawk" follows "Tempered Steel" on the star's release calendar and will be issued through the exchanges of the First National Exhibitors' Circuit sometime during the coming month. It has been adapted for the screen by Mary Murillo.



Scene from "Reclaimed" (Harry McRae Webster).

Randolph Film Reissues "The Million Dollar Mystery"

New Version in Six Reels Contains Stunts, Thrills and Sensations of Original Twenty-three Chapter Serial.

THE Million Dollar Mystery" is coming back. This film, which, some time ago, was issued as a successful serial in twenty-three chapters will again appear on the screen, not as a serial, but as a six-reel feature. It is said, that into this six thousand feet have been crammed all the thrills, sensations, stunts and action of the original, and that thrills follow each other in such succession as to remind the spectator of a modern rapid-fire machine gun.

This picture, in which such well known screen stars as James Cruze, Marguerite Snow, Florence LaBadie, Sidney Bracey, Frank Farrington and Irving Cummings appeared, and performed what many consider to be their best work, will be marketed on a state rights basis by the Arrow Film Corporation, Times Building, New York, who are acting as sales agents for the Randolph Film Corporation, which is presenting this revised, retitled and re-edited "Million Dollar Mystery."

James M. Sheldon, president of the Randolph Film Corporation, anticipates that account of the success of this picture as a serial that state rights buyers will be swamped with requests for bookings for it as a feature. "All of the original story has been retained," says Mr. Sheldon; "all of the thrills, stunts and action that made the public gasp during the twenty-three weeks the original serial ran, can now be seen in a single evening. We have received innumerable compliments upon the remarkable lot of decorative subtitles to be found in the new "Million Dollar Mystery." They were made by one of the best known artists of an eastern studio and are really of unusual attractiveness. The matter of subtitles is but one instance of the care that has been taken to make the feature version worthy of modern standards in every respect."

Reports received by Arrow Film Corporation are said to indicate that the territory will all be disposed of within a short time, as there is a heavy demand from buyers who are familiar with the success of this attraction.

Novel Advertising Stunts Result of Petrova Trip.

As a result of a trip recently made by Herbert Lubin and Bert Ennis, representatives of Petrova Picture Co., for the purpose of ascertaining the exact needs of exhibitors in the matter of proper exploitation material, several original aids have been added to the service department. The most important consists of an attractively framed photograph on glass of Madame Petrova. This may be used in theater lobbies or in store windows with either electric light or daylight, and as patrons pass the single pose of Madame Petrova changes into various positions, each change being enhanced by beautiful color effects. The attention-compelling powers of this novelty was shown by placing it in a New York store window, where it is said to have attracted the notice of 3,500 passersby during the course of an hour.

Arrangements have also been completed whereby exhibitors can secure electrotypes of any of the series of beautiful Petrova advertisements which have been appearing in the trade publications during the past year. These will also be furnished in mat form where the latter style is found to be more convenient.

A magnificent stock of 24-sheet stands has also been prepared and a certain quantity will be distributed free to each showman to aid him in exploiting Petrova productions.

Together with these helps it is contemplated issuing a new pressbook, which will contain the result of all of the suggestions gathered by Messrs Lubin and Ennis during their conferences with exhibitors, exchangemen and newspapermen throughout the country. The Petrova service department is at the present time also issuing various styles of cuts suited for newspaper and program use, together with single and double-column mats and a full line of photographs suitable for lobby display purposes.

Tallulah Bankhead in New Graphic Film.

So impressed was Ivan Abramson with the work of Tallulah Bankhead in a minor role in "The Squab Farm," a play now appearing on Broadway, New York, that he offered her one of the principal roles in "When Man Betrays," the new picture he is making for the Graphic Film Corporation.

The character she is creating calls for strong emotional scenes and reports from the studio where the interiors are now being made are said to indicate that Director Abramson has made no mistake in this selection.

While she does not come from a theatrical family, Miss Bankhead's inclination for a public life is an inherited one. Her grandfather, J. H. Bankhead, has been Senator for Alabama for the past ten years, and her father, William B. Bankhead, has just been elected to Congress.

"It wasn't an easy matter to convince my family that I should be allowed the right to follow in their footsteps and choose a public career for myself," said Miss Bankhead. "Dad has seen me in a number of amateur theatrical performances and, while he was kind enough to admit that acting was my forte, he couldn't get away from an old Southern prejudice that a girl should be kept at home and looked after and cared for like a hothouse flower. I've spent a large part of the sixteen years of my life importuning him to let me have my way, and strong emotional scenes were an almost daily occurrence until I secured his consent.

Twede-Dan Performs Daring Feat.

What might be considered a daring, as well as a life-risking feat, was performed by Twede-Dan in one of the scenes of "The Wrong Flat," the May release of the Jester Comedies. The action shows a full stage with a flying trapeze performer in full swing; as the trapeze nears the box, in which Twede-Dan is sitting, he makes a flying leap and catches the performer by the feet. Had he missed Twede-Dan would have had a drop of forty feet.

Jester Popularity Due to Diversity.

Among the brands of pictures that have accomplished a quick and ready market are the Jester Comedies, featuring Twede-Dan. Actual work of production of these comedies commenced early last December, and by the middle of January two were completed. William Steiner, the head of the company, then started a tour of the United States, and screened the films for many exchanges, with the result that he practically closed up the entire country on this trip, making arrangement for handling one two-reel picture a month. Mr. Steiner says that in all his experience he never closed contracts with such rapidity as he did on the Jesters, and that exchanges handling the Jesters are enjoying a remarkable play on the first three, "The Recruit," "His Golden Romance" and "All 'Fur' Her."

"The Wrong Flat," the fourth release to go forward in May, gives promise of exceeding the booking of any of the first releases. One reason, given for the success of this brand is the fact that Twede-Dan does not follow any one line of action, each of the comedies show him in a distinct characterization with an entirely new line of antics and each story is entirely foreign to the other.

Composer Talks of "Mickey"

Neil Moret Speaks of Success of Musical Number Founded on Mack Sennett Photoplay.

NEIL MORET, one of the author of the song "Mickey," which is adapted from the photoplay "Mickey," featuring Mabel Norman and controlled by the Western Import Co., in speaking of the success of the song, made the following statement:

"In the past there have been a number of songs adapted from photoplays, but there has not been any as yet with the exception of 'Mickey' to meet with success. This is greatly due to the fact, I believe, that in many instances the photoplay was not strong enough to link a popular song hit up with it, and in many other instances the song was not strong enough to carry along with the photoplay.

"My most popular songs, viz.: 'Poppies,' 'Cherry,' 'Hiawatha,' 'Moonlight,' 'Silver Heels,' 'Nadja,' and 'On Moonlight Bay,' were all and still are popular successes, each one being a distinct type of song and carrying a lyric that appeals to the sound chords of human nature.

"I feel that 'Mickey' is the best thing I have ever done. When I first viewed the production at the Coast several months ago it was not for the purpose of writing a song, but the theme, the story and the action inspired me so much that within two hours I had unconsciously evolved the song 'Mickey.' Irrespective of its connection with the photoplay it has become one of the biggest hits of the year, and re-orders are pouring into our offices daily.

"To date we have disposed of almost one million copies, and at the rate we are now going, five hundred thousand copies per month will be added to this amount. Now, here's the case of a catchy and melodious song, successful in itself, being linked up to what I believe one of the most wonderful, interesting and entertaining photoplays that has ever been produced, and in view of this fact, Daniels & Wilson have arranged to have 15,000 retail dealers and all of the Five and Ten-Cent syndicates in the country devote a full window display to the song whenever requested by exhibitors who are running the photoplay in their locality. These stores have also agreed to decorate their window with a portion of the lobby display on the photoplay.

"I am sure this will be one of the greatest publicity campaigns that has ever been given to a photoplay, and I also appreciate that the photoplay itself will also be of material benefit to the song."

Scene from "Just a Woman"
(U. S. Exhibitors)

Premier Showing of "The Unchastened Woman"

Rialto De Luxe Production Presented at Morosco Theater Before Large and Enthusiastic Audience.

SELDOM has a film production been presented to a more enthusiastic audience than the one gathered in the Morosco theater, New York, on Sunday night, April 21, to witness the premiere of the Rialto De Luxe production, "The Unchastened Woman."

Several things tended to make this other than an ordinary occasion. First, the picture is based on Oliver Morosco's successful play of the same title, by Louis

Grace Valentine.

K. Anspacker; also conventions of different branches of the motion picture industry, held in New York during the week, lent a special opportunity for representative men to be present.

In addition, in the theater in which this picture was shown, Grace Valentine, the star, is also appearing nightly in a successful comedy, "Lombardi, Ltd.," and, coupled with the fact that motion pictures are strangers to the Morosco theater, it was possibly the first time that a screen star was enabled to see herself on the same stage where others usually see her.

All seats were reserved, and not a few persons were turned away. The audience, which consisted of film producers and allied interests, together with exhibitors, on several occasions greeted the telling points in the story with applause. Among those present were: Hiram Abrams, Tom Moore, Allan Dale, Harriet Underhill, T. E. Oliphant, J. D. Williams, Col. Fred. Levy, Harry Rapf, L. Lawrence Weber, William L. Sherrill, Kenneth Hodkinson, Ben Blumenthal, B. Howells, J. Wilk, Tom North, Mr. Ramirez, A. Brunet, Joseph Miles, Jules Bernstein, Harry Reichenbach, Paul H. Cromelein, S. A. Lynch, G. B. Garrison, Samuel Goldfish, Alfred Weiss, B. Alperstein, J. A. Golden, J. L. Sullivan, W. H. Seeley, Whitman Bennett, Al. Lichtman, F. H. Elliott, Dr. Shallenberger, A. Goodstein, E. H. Hulsey, Herbert Lubin, Moe Streimer and others.

Cropper Makes Fine Sales Record.

R. C. Cropper, manager of the Bee-Hive Exchange Co., with headquarters in Chicago, handling the King Bee-Billy West comedies, reports that over fifty per cent. of the Chicago exhibitors are now showing the Billy West comedies.

The exchange of which Mr. Cropper is manager is less than two months old.

Francis Ford Selecting Cast for Second Picture

Next Production to Be "A Man of Today" by Elsie Van Name—Will Produce Series of Features During Coming Year.

FRANCIS FORD, director-general of the Fordart Films, is getting his working forces under way on the second production of that brand. During the coming year it is contemplated that a series of features will be produced, in addition to the small subjects recently announced. Care will be taken in every detail of production, from the selection of the story, which, with Mr. Ford, is one of the foremost considerations to the writing of titles. To carry on the work which has been laid out negotiations have been entered into with certain well-known directors and stars, who will be required to produce the number of pictures which will be released under the Fordart banner.

The second product, "A Man of Today," from the pen of Elsie Van Name, is already under way. Francis Ford will direct and play the lead, while Edna Emerson, who created a favorable impression in "Berlin via America," will have the stellar feminine role.

The success which is attending the first production, "Berlin via America," has made Mr. Ford enthusiastic over the future. Bids for territories are said to be coming in so thick and fast that its success is already more than assured. A very flattering offer for world distribution had been tendered, but on account of the number of inquiries received it was decided to distribute the films on the state rights basis, and Mr. Shipmen, sales agent, at 17 West 44th street, New York, says that it is only a question of a few days when practically the whole country will have been contracted for.

Working on Third Keeney Production.

The Frank A. Keeney Pictures Corporation is now engaged in the production of its third picture. Its first picture, "A Romance of the Underworld," which had its initial showing recently at Keeney's theater, in Brooklyn, is to be released as soon as definite arrangements can be made.

The second picture, "Marriage," by Guy Bolton, is complete, except for final touches to the film. In this picture Mr. Bolton for the first time turns his hand to scenario writing. As is well known, he is one of the most successful of America's present-day writers for the stage, numbering among his successes "Polly with a Past," "Very Good Eddie," "Nobody Home," "The Riviera Girl," "The Rule of Three,' "A Fallen Idol," "Oh, Boy!" and "Oh, Lady, Lady!" The third picture has not yet received a title.

All of the Keeney pictures are under the able direction of James Kirkwood, who formerly directed Mary Pickford and other well known film stars. Mr. Keeney's art director, S. M. Unander, has supervised the construction of some exceptionally elaborate and artistic sets for the firm's two later pictures. One of these sets, representing an artist's studio, was equipped with furnishings and decorations which are said to have had an actual valuation of approximately $200,000.

Baseball Opening Indicates Picture Boom.

The extraordinary enthusiasm with which the public welcomed the opening of the baseball season throughout the country indicates, according to Lynn S. Card, general manager of the U. S. Exhibitors' Booking Corporation, that a boom is in store for the moving picture industry despite the war.

"Fully 30,000 persons attended the game of the National League season at the Polo Grounds," declared Mr. Card, "and I regard that as one of the best signs for the picture business. If that many persons will go to see a baseball game in war time it is logical to assume that a great many more will go to the picture theaters.

"In more ways than one baseball and pictures are similar. Baseball is essentially an amusement enterprise, just as motion pictures are an entertainment. Each has its loyal following. It is my contention that if the baseball fans flock to see the games, despite the increase in admissions, due to the war tax and the high cost of living, they certainly will not remain away from the motion picture theaters in an effort to economize.

"Both baseball and motion pictures form a medium to relieve taut nerves. They are a sort of panacea for mental ills, a recreation that the public will need in time of stress.

"Theaters all over Pennsylvana report a general improvement in business conditions. Reports from the middle west also indicate a spirit of optimism. From the north and south, too, come reports that business is picking up rapidly and a majority of exhibitors expect a flourishing summer season."

Hirsh Talks of "Still Alarm" Purchase.

The Pioneer Film Corporation, marketing "The Still Alarm" on a state rights basis, announces the following sales of territory to Exhibitors Film exchange, Seattle, for Washington, Oregon, Idaho, and Montana; to Swanson-Nolan Supply Company, Denver, for Colorado, Wyoming, Utah, and New Mexico.

Negotiations are also under way for several other territories, and it is expected that a number of deals will be closed within the next few days. New York and New Jersey have been retained by the Pioneer for handling through its own exchange, and a number of good bookings, including the Loew circuit, have already been arranged.

In speaking of this picture, which is founded on the well known stage melodrama by Joseph Arthur, Nathan Hirsh, of the Pioneer Film Corporation, attributes the success he has achieved during the short time he has been handling this attraction to the fact that he bought the negative as a protection to his local exchange, and to prevent its being secured by speculators who would possibly place it on the market at an inflated valuation. Mr. Hirsh further states that as he is satisfied with the profit he will obtain from his own territory and is willing to dispose of the remainder of the country on the same basis on which he is working, coupled with the almost entire absence of overhead expenses, he is in position to make prices for other buyers which will net them, as well as exhibitors, a fair profit.

In addition to the sales already reported the entire European rights to this production have been secured by the Export and Import Film Company.

Exhibitors Interested in W. H. Productions.

Nathan Gordon, president of the Globe Feature Film Corporation of Boston, who has acquired the rights from W. H. Productions Co. of the three Wm. S. Hart super-features, the series of 28 Mack Sennett Keystone comedies, the series of 16 Shorty Hamilton two-reel western comedy dramas and the series of 27 one and two-reel Charlie Chaplins, states that more than the expected amount of inquiries are being received from exhibitors of the New England territory for this entire product.

Mr. Gordon is considered to be a keen judge of pictures as well as one of the shrewdest exhibitors and exchange men in the country, and the fact that he has acquired the rights to practically the entire output of the W. H. Productions Co. speaks well for their value as an asset to independent exchanges and exhibitors.

Newspapers Feature Novelization of "The Eagle's Eye"

Several Handle Story of Flynn Serial as Straight News Matter, Giving It Prominent Space on Front Page.

THE publicity campaign in connection with "The Eagle's Eye" is said to have already proved itself to be one of the largest in connection with a motion picture. Forty-seven newspapers carried a full page of text and pictures in printing a novelization of the first episode. In almost every instance it was handled, as far as the position and display were concerned, as straight news matter. The Philadelphia Public Ledger featured it as the main news story on April 20, beginning it at the top of the first column on the front page, with a continuation occupying almost a full page inside.

The Boston Advertiser and American in its Sunday edition carried the episode as the feature of the war news section. A double deck 36-point type head clear across the top of the page was used in starting the story, and the entire left hand column of the front page, with nearly a page inside, was devoted to it. With hardly an exception the other papers made the novelization the feature.

In addition all of the newspapers made the novelization the subject of an advertising campaign. The Public Ledger used numerous six-sheets throughout Philadelphia, beside space in its own columns for the week preceding the publication. The Washington Times devoted full pages during the week to advertise the beginning of the publication.

The second week showed the number of papers using the novelization increased to nearly seventy. Other papers will start week by week until the number will be about one hundred and fifty.

The difference in schedule for the various newspapers was caused by the insistence of the Whartons that the publication should occur at the time when it would be of greatest aid to the exhibitors.

"Son of Strife" Next Piedmont Feature.

"A Son of Strife" will be the next feature to be made and released by the Piedmount Pictures Corporation. It will present a cast of talented players in a story that is said to be tensely dramatic.

"A Son of Strife" is an American version of a successful Italian stage play which deals in a thrilling way with the Austrian invasion of Italy. The picture version has been made to conform with American ideas, and will be presented by American players. The treatment received by the Italians at the hands of their enemies is all brought out strongly in scenes that are said to be remarkable for their dramatic power.

This picture will be placed on the market shortly after "His Daughter Pays" has been released. In "His Daughter Pays" the Piedmont Corporation believe they have a feature which will prove a popular film, and one which will make a direct appeal to the majority of film fans. The producers assert that both of the pictures have received careful production, with attention to even the smallest details.

Sales of the Week

Activities in State Rights Market During the Past Seven Days.

RIGHTS to "Raffles, the Amateur Cracksman," the L. Lawrence Weber Photodrama production, have been sold by Hiller & Wilk to J. S. McSween for the states of Colorado, Wyoming, Utah and New Mexico.

* * *

Pioneer Film Corporation announce the following sales of rights to "The Still Alarm," to Exhibitors' Film exchange, Seattle, for Washington, Oregon, Idaho, and Montana; to Swanson-Nolan Supply Company, Denver, for Colorado, Wyoming, Utah, and New Mexico.

* * *

Rights on "The Frozen Warning" have been sold by Commonwealth Pictures Corporation to the following: Peerless Feature Film Co., Philadelphia, for eastern Pennsylvania and southern New Jersey; First National exchange, New York, for New York and northern New Jersey.

* * *

Ivan Film Productions announce the sale of the rights for Illinois and southern Wisconsin to Frank Zambreno, president of Unity Photoplays, Chicago, covering "Sins of Ambition," "Married in Name Only," and "Life or Honor," and rights to "Human Clay" for same territory to Foursquare Pictures.

* * *

W. H. Productions announce the sale of rights to twenty-eight Keystone reissues and twenty-six Chaplin reissues for Western Canada to First National Exhibitors' Circuit, Vancouver, B. C.; also rights to the three Hart features which they are handling to Regal Films, Toronto, for Eastern Canada.

Breaks House Precedent to Book Serial.

Laying aside his prejudice against serials, Manager Harstn, of the Regun theater, New York, booked "The Eagle's Eye" after attending a meeting of exhibitors and hearing their comments about it as a propaganda picture.

After showing the first two episodes, Mr. Harstn wrote Foursquare:

"I booked it because of the enthusiasm about it as a propaganda picture. To be absolutely honest I thought it would hurt the business of the Regun, but I was willing to run it because of the patriotic value of it. I was agreeably surprised when it proved to be the best business getter I have ever run. Americans want to see it, and I have received more favorable comment on it from patrons than on any other picture which has been shown at the Regun."

Every Josh Binney Comedy to Have Plausible Story

Each Release to Have Definite Plot, Combined with Heart Interest and Laughable Situations—Series of Twelve to Be Issued, One Each Month.

NUMEROUS inquiries and three contracts executed is very gratifying to Josh Binney and his associates considering that the first announcement of the Florida Film Corporation product only appeared in the last issue of the trade papers. It is Mr. Binney's intention to present a series of two-reel comedies that will differ in many respects from the slapstick method of extracting laughs so prevalent in the present run of comedy screen plays. A good, hearty laugh is the more enjoyable when the brain is appealed to and not alone the eye, and, it is said, that every narrative employed in the production of this series will tell a plausible and pleasing story, combining heart interest and plot, and embellished with a rapid fire of comedy situations—the more effective in that all is a positive part of the story, and not a chain of acrobatic, slapstick stunts irrelevant to the theme and depending alone upon physical peculiarities and exertions to produce the desired effect.

While the Josh Binney comedies will be apart from the slapstick variety, yet it must not be thought that they are "highbrow stuff"—on the contrary it will be Mr. Binney's aim to make them just human, and depicting the bright side of life from a laughing point of view. A wide experience in the production of mirth-provoking screen plays has afforded Mr. Binney opportunity to judge as to the demands of the movie fan, and a careful study of this subject has resulted in his determination to divorce his efforts from the old lines and mark a departure that should meet with the enthusiastic approval of a majority of theatergoers. Three of these comedies, including an attractive line of advertising matter, have been completed, and are ready for release, with one each month to follow. Twelve in all and a franchise for the entire series is open to the state rights buyers upon terms that are based upon an attractively sane and equitable basis. Ernest Shipman, 17 West Forty-Fourth street, New York, is acting as sales representative.

Scene from "Fred's Fictitious Foundling" (Binney).

Trade News Brevities

New England Trade Doings of Last Week

Many Operators from This Section Enlist to Show Moving Pictures in the Camps—Items About Local Theaters and Exchanges.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

G. K. Robinson Will Aid Paramount Theaters.

BOSTON, MASS.—George K. Robinson, formerly sales manager of the Famous Players-Lasky Corporation, of Boston, has been appointed manager of a new department called "Direct Personal Service to the Exhibitor."

Mr. Robinson has been furnished with a touring car, and will travel all over the New England territory where Paramount and Artcraft pictures are shown. He will be accompanyed by an expert operator, who will look over the machines in every house visited.

Operators Needed in Army.

New England boys are enlisting in the National War Work Council of the Y. M. C. A. to operate moving picture machines at the army camps and at the front. The call sent out by the national council for motion picture operators and mechanics has met a generous response in New England, and a score or more well known operators and mechanics have entered the Y. M. C. A. service.

Assistant Manager Lyon Resigns.

Henrietta P. Lyon, assistant manager of the Boston Goldwyn office since November, will give up her position to go to Greensborough, North Carolina, where she will stay with her mother, who recently sustained a serious injury.

She was formerly with the Triangle and Mutual exchanges, and has had many years experience in the film business. She has done so well in her present position that her presence will be greatly missed. The employees of the Goldwyn office presented her with a silk umbrella as a parting gift.

Codman Square Theater Opens May Day

The Codman Square theater, Dorchester, Mass., will open May 1. This new theater, which cost $100,000 and seats two thousand people, will be the most attractive theater in Dorchester.

Henry E. Jones, manager of the Huntington avenue theater, of Boston, who is to manage the new theater, has many new ideas which will add to the attractiveness of the theater, and which are expected to bring great results.

Theater Changes in New England.

The Strand and City theaters, Brockton, Mass., have just been sold to Joseph Cahill, who controls several theaters around Boston.

The Modern theater, of Providence, has been bought from Mr. Goodside. The theater is now owned by Spitts & Atherson, a local theatrical enterprise. Saul Browning, formerly of the Bijou in Providence, assumes the management of the Modern, April 22.

The Owl theater, Lowell, Mass., has been sold again by Mr. Auerback to Prager and Reeves. They will retain the present manager.

Mr. Auerback will now devote his interest to the Crown theater, of Lowell, which is under his control.

The Orpheum theater, of Haverhill, Mass., formerly owned by Harry Wasserman, has been sold to C. N. Wilson.

The Orpheum had a severe fire shortly after it was taken over by Mr. Wilson. The blaze was confined to the cellar, and scorched the lower floor, but the balcony and operating booth escaped damage.

Pine Tree State Trade Letter

From John P. Flanagan, 151 Parkview Avenue, Bangor, Maine.

Mystic Theater Takes Over the Strand.

LEWISTON, MAINE.—The huge playhouse on Main street, Lewiston, now known as the Strand, but legally designated as the Lewiston theater, has just become the property of the Mystic theater, a subsidiary of the Union Theater Company, of which Colonel John H. Bartlett, of Portsmouth, is president and William P. Gray, of Lewiston, is general manager.

A quit claim deed from the Lewiston Theater Company, by its treasurer, Farley Brewer, transferred the property to Moxley Hill, of Portland, and on Saturday morning another quit claim deed transferred it from Mr. Hill to the Mystic theater, which is owned and operated by the Union Theater Company. It is understood that the various attachments put upon the property in the last few weeks have been taken care of by Mr. Brewer.

This involves no change in the policy of the theater, which has been operated by the Union Theater Company under a lease for more than a year.

The theater has had a varied history. Harry Jones and Samuel Barnabee built it. In April, 1914, they met a committee of citizens and in response to the request of this committee, undertook the proposition. Ground was broken July 10, 1914, and the opening was held January 1, 1915. The figure given at that time for the cost of the plant was $150,000, though from private information this figure was about $20,000 too small.

The house was built in first-class style. The best of everything went into the construction of it. In spite of this, it was never a paying proposition. It had periods when the patronage was very satisfactory, but on the whole, it was a sort of a theatrical white elephant. Mr. Barnabee dropped out of the partnership soon after the theater was opened. Mr. Jones continued alone for a while and then the recent treasurer of the company, J. Farley Brewer, bought it in.

Vaudeville and pictures were the first policy, then came straight pictures; stock companies tried it awhile, and then the pictures came back. Finally a lease was taken by the Keith interests, and some of the best vaudeville ever brought to Maine was tried there—but even this didn't pay.

When the Keith vaudeville period ended, E. C. DeNault came from Lowell and tried Marcus Loew vaudeville. This venture, also, was unsuccessful. And then something over a year ago, the Union Theater Company took over the lease, devoted the theater to straight pictures—and made it pay. Now, through the Mystic theater holdings, it becomes the property of the Union Theater Company.

This company now controls, through ownership or lease, all the theaters of Lewiston, and a chain of others in Maine and New Hampshire.

Buffalo Trade Letter

By Joseph McGuire, 152 Elmwood Street, Buffalo, N. Y.

Local Film Men Interested in Truck Transportation.

BUFFALO, N. Y.—The Chamber of Commerce has established motor truck freight routes from Buffalo to points within a 150 miles radius. It is planned to secure return loads for trucks which leave Buffalo loaded with freight for other cities, and in this manner reduce cost to both shippers. It is expected that on account of the railroad embargoes local film men may take advantage of the service. Later it is possible that truck routes will be established to points as far distant as the Atlantic seaboard.

"My Four Years" Goes Splendid.

Dr. P. C. Cornell, manager of the Majestic theater, Buffalo, used good judgment in booking Gerard's "Four Years in Germany" the week of April 21. The film was especially timely during the Liberty Loan campaign and drew the crowds. Dr. Cornell allowed local news writers and other patriotic workers to enjoy an advance showing of the picture. This plan helped to give the show a great boost.

REMEMBER THE DAYS

SUNDAY ONE MEAL WHEATLESS
MONDAY ALL MEALS WHEATLESS
TUESDAY ONE MEAL WHEATLESS
WEDNESDAY ALL MEALS WHEATLESS
THURSDAY ONE MEAL WHEATLESS
FRIDAY ONE MEAL WHEATLESS
SATURDAY ONE MEAL WHEATLESS

Many Cleveland Exchanges Move May First

All Film Distributors Ordered Out of Film Building—Business Is Still Concentrated in One Center—The New Addresses.

From M. A. Malaney, 218 Columbia Building, Cleveland, O.

CLEVELAND, OHIO.—May 1 will see the passing of the original Cleveland film building, probably the first in the United States. This is the Columbia building, at East Second and Prospect avenue. On that date all exchanges will have to move.

The Columbia building housed its first film exchange seven years ago, when the Lake Shore Film and Supply Company took two ground floor storerooms. Soon other smaller companies opened up in that building and at one time there were as many as twenty-five big and small concerns either handling films or directly connected with the industry, located there. Since then, however, the building owner has discouraged further use of space by film companies and recently gave notice to all to vacate by May 1.

The Select Pictures exchanges will move to the Sloan building on Prospect avenue. Manager S. E. Morris has leased some good space on the third floor of this new structure, part of which fronts on Prospect avenue. The Sloan building is located right in the heart of the film district.

The Standard Film Service, which operates exchanges in Cleveland, Cincinnati and Detroit, will also move its exchanges and general offices to the Sloan building, third floor. General Manager Charnas was fortunate enough to get very desirable space in this building which at present houses the First National, Foursquare and the Premier Pictures.

The United Theater Equipment Corporation will move to the new Goodman building, at 714 Huron road. This street is just back of Prospect avenue, and can be reached through an arcade in the Belmont building, another structure in which film exchanges are located. Manager Mandelbaum took a ground-floor location in the Goodman building, which is opposite the Huron road side of the Belmont building.

The Exclusive Features, the Argus Company and the Ohio Moving Picture Bulletin will move to the Belmont building. They will be located on the fourth or fifth floors, occupying the same suite of offices.

The Bell Film Service, which succeeded the United Business Association recently, will move to the Sincere building, at Prospect avenue and E Fourth street. This company has taken spacious quarters in this building, which now has several big companies.

This move does not spread out of the first district, but rather concentrates it about one block. The Columbia building is just one block from the Sincere building. It will mean that the exhibitor will save steps and time.

Ely Epstein Joins Marines.

Ely Epstein, former auditor of the Cleveland Kleine office, writes his friends here that he is now a member of the Marine Corps, located at Paris Island, S. C., and is enjoying it.

Dusenbury Brothers Will Go to France.

Columbus.—W. J. and J. W. Dusenbury have retired from active business and are preparing to go to France to do war work. They recently announced the closing of a lease on the Grand Opera House in State street and the Vernon theater in Mt. Vernon avenue, Columbus, Ohio.

The Grand has been leased to Will D. Harris, also lessee of Olentangy Park, and the Vernon has been let to J. F. Luft and W. Shelly Pletcher for four years, effective May 5.

Mr. Harris, it is said, will pay an annual rental of $15,000 for the Grand, and maintain it as a picture house.

J. F. Luft, who has been with the Dusenbury brothers for seven years, will be retained by Mr. Harris, as assistant manager of the Grand, the Park and the Piccadilly theater, which also have been taken over by Mr. Harris. The Vernon lease, while owned jointly by Mr. Luft and Mr. Pletcher, will be managed by the latter, who has been engaged in this capacity for a number of years.

North Carolina Trade Letter

By D. M. Bain, Wilmington, N. C.

Shooting Scenes in Charleston.

CHARLESTON, S. C.—Charleston, S. C., with its nearby "Isle of Palms," is rapidly becoming a mecca for producers in quest of typical tropical backgrounds for pictures, its historic and aboriginal city streets being adaptable for the staging of a scene of almost any era or place imaginable, and the beautiful beach of the Isle of Palms being an ideal background for tropical scenes.

For the past three weeks William Fox has had a company here in charge of Director O. A. C. Lund shooting scenes for a new Peggy Hyland production as yet unnamed. During January the Pathe Bessie Love company made a major portion of the exteriors for "The Great Adventure" in and around Charleston.

"The American," a Southern producing concern composed of theater men of Charlotte and Greenville, have had a company here for the past three months, making a ten-reel production to be released under the title of "The Rise and Fall of the Confederacy," to be an historical cinema drama of the Confederate States of America. Taking leading parts in this production here are Edna Mayo and Gladden James, the company being in charge of Director Hayden, who made "The Strange Case of Mary Page" for Essanay.

Manager Dardine Has Bigger Job.

Manager E. B. Dardine, of the Universal exchange, Charlotte, N. C., is now handling from one office, in addition to the output of the Universal proper, both Bluebird and Jewel productions. That Mr. Dardine is considered by Universal as capable of handling the vast volume of business done by these three organizations through North and South Carolina and Virginia is extremely gratifying to his multiude of friends through this territory. With "Big Bill" Conn, formerly manager of the Charlotte General Film Exchange, and Wallace Walthall, formerly of Atanta, as assistants, the Universal exchange has probably the ablest managerial trio of any exchange serving this territory. The Jewel productions have formerly been handled throughout these states from the Washington and Atlanta offices.

Ollie A. Savin Back at Desk.

Ollie A. Savin, general manager of the Piedmont Amusement Company, with headquarters in Charlotte, has returned to Winston-Salem, N. C., from Baltimore, Md., where he has been for treatment at Johns Hopkins. Mr. Savin suffered a nervous breakdown in January and was carried to Baltimore by physicians for complete rest and recuperation. Mr. Savin operates here the Pilot, Elmont and Paramount theaters, and the new 1,000-seat auditorium recently completed, as well as theaters in Greensboro, Durham and Charlotte. During Mr. Savin's absence the theatrical interests were in the hands of Assistant Manager J. B. Pennington.

Clever Ads Helped "Kaiser" Film.

"The Kaiser, the Beast of Berlin," broke all records for receipts at the Grand theater, Wilmington, N. C., playing to standing room audiences at increased prices. Much advance interest was stirred up by the publication in local newspapers of clever advertising copy, one calling upon all secret service men and police to look out for any adverse criticism of the picture as such people gave prima facia evidence of disloyalty to America. Another flaring headline warned all enemy aliens to keep away from the theater during the run of the picture, while a third republished an Associated Press dispatch from Davenport, Iowa, reporting a traveling salesman, who became so angered when the character of the Kaiser came on the screen that he plugged it with a bullet.

New Picture House in Concord.

Charles M. Isenhour, veteran exhibitor of Concord, has leased a large store building in Concord, N. C., which is to be converted into a large and modern picture house, with a seating capacity of 450. The Piedmont will be newly equipped throughout and is expected to open about May 15.

Baltimore Trade Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Decision Relative to Burned Film.

BALTIMORE, MD.—A decision has been handed down by Judge Heuisler on Tuesday, April 23, in Superior Court, Part 2, of Baltimore City, relative to whether a film company can claim damages for film which has been accidentally destroyed in the operating room of a moving picture theater by fire. K-E-S-E, it is understod, brought suit against a Baltimore exhibitor for $150 because while the feature, "Little Shoes," was being shown at a local theater the film broke, caught fire by accidentally coming in contact with an electric spark, and damaged the reels. According to the verdict, which was for the defendant, Judge Heuisler holds that a liberal construction of the terms of picture exhibiting contracts of this character exempt the owners of the moving picture shows from any responsibility for injury or damage to the delicate films entrusted to them, which is not directly due to negligence on their part.

Patriotic Meeting at Cambridge.

Through the courtesy of Manager Brown, of the Opera House, of Cambridge, Md., a patriotic meeting was held in that playhouse on Sunday, April 21. It was well attended, and several stirring speeches were made relative to the Third Liberty Loan.

Personal Items of the Trade.

E. R. Price, who is well known in Baltimore, and has a host of friends in that city, stopped over Sunday, April 21, while en route to the home office of the General Film in New York.

Oscar Morgan, who has been with the Philadelphia office of the Paramount-Artcraft since a branch exchange was started in that city, has now been appointed manager of the Washington, D. C., office of this company succeeding B. C. Cunningham. Mr. Morgan was assistant manager of the Quaker City office.

General Sales Manager Shurtleff, of the W. W. Hodkinson Corporation, visited Baltimore and Washington on Saturday, April 20. It is understood that his trip was to look over the General Film situation in both cities to see how the Paralta plays were going.

D. F. O'Donnell, who for some time has acted as manager of the Washington office of the Pathe, has now become associated with the United Exhibitors' Association, and has charge of the Baltimore territory. Mr. O'Donnell is a live wire, and has many friends in this city.

According to statistics from a reliable source the Washington Famous Players-Lasky office, distributors of the Paramount-Artcraft productions, leads the whole country in the number of bookings it has obtained on Maeterlink's "The Blue Bird."

Wells Hawks, a native of Baltimore, and who is well known as a press agent, having handled the publicity for Mary Pickford and other prominent film people,

since the beginning of the war has been in the navy, and on Monday, April 22, was promoted to be a Past Assistant Paymaster, with the grade of lieutenant.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Theater Men Aid Soldiers' Fund.

NEWARK, N. J.—The exhibitors of Newark, in their characteristic manner, answered the call for funds to entertain Newark's own soldiers from Camp Dix. The soldier boys were to parade here Saturday, April 27, and funds were needed to entertain them. The list of contributors and their contributions are as follows: Keeney's theater, $145 and $134; Newark theater, $160; Loew's theater, $43; Colonial theater, $31; Crawford theater, $27; Ai Bee Amusement Company, $19; National theater, $14; Lyceum Amusement Company, $42; the following gave $10 each, Ai Bee Amusement Company, Grand theater, Royal theater; Liberty theater, $40; Bergen theater, $14; Standard Amusement Company, $7; Hatch Grand theater, $13. De Luxe and Grand Palace each contributed $5.

Joseph Stern Branching Out.

Joseph Stern, president of the Essex County Exhibitors' League, and owner of the National and City theaters, Newark, N. J., has just purchased both the Casino and Grand theaters, Kearny, N. J. Mr. Stern takes immediate possession.

H. B. Crook Opens Art Theater.

Harry B. Crook, a nephew of William L. Sherry, the New York film producer, has opened the Art theater, Sixteenth avenue, Irvington, N. J. Mr. Crook has already contracted for some excellent productions, and intends to show only high class features at his house.

Otto Marbach Books W. H.

Otto Marbach, manager of the Apollo Feature Film exchange, Strand Theater building, 118 Market street, Newark, N. J., announces that his exchange is now booking the W. H. Productions for the state of New Jersey. Mr. Marbach, through his long connection in the film game here, is meeting with deserved success.

Recovers Damages from Theater.

In a trespass suit brought in the Supreme Court Circuit, Ferdinand Newburger, of Newark, N. J., who conducts a photograph gallery in Asbury Park, was awarded $300 damages against the St. James Theater Company. Newburger sued for $10,000, alleging that the defendant had trespassed on his property and cluttered up his place of business with building materials last year when the company was erecting the St. James theater. Walter Rosenberg, of New York, secretary of the theater concern, testified in his own behalf at the trial.

W. D. Waldron Incorporates Theater.

Hoboken, N. J.—William D. Waldron is named as registered agent of the Waldron's Warburton Theater Company. The concern is capitalized at $125,000. The incorporators are William D. Waldron, Walter J. Plummer, and Sydney Fisk.

Newark Concern Gets Keeney Contract.

The Irvington Lumber & Door Company, of 738 Broad street, has received the general contract for the erection of Keeney's Kingston, N. Y., theater. The theater will be erected at a cost of $60,000 after plans drawn by William E. Lehman, of Newark. The theater is one of a chain which Frank A. Keeney will erect to exploit his film productions.

Remodeling Trenton Theater.

Trenton, N. J.—The Taylor opera house, South Broad street, is undergoing extensive alterations and entire remodeling at an outlay of $100,000. W. A. Kleman, the architect, is now taking bids.

Montreal Police Spoil Approved Posters

Exhibitors Have Cause for Complaint Against Police Censor—His Stamp of Approval Spoils Effect of Expensive Paper.

By W. M. Gladish, 1263 Gerrard Street, E., Toronto, Ont.

MONTREAL, ONT.—Exhibitors of Montreal and other Canadian cities are complaining of the manner in which the Montreal police censor, who examines theater posters, places his official stamp on the lithographs. The rubber stamp imprints the word "Approuve" with the name of the official. This word is the French for "Approved." In many instances, the imprint is placed right on the facial features of the star of a picture and the artistic value of the poster is immediately destroyed. A recent three-sheet of Alice Joyce was spoiled when the Montreal censor placed his stamp on her bare arm—where her vaccination mark ought to be. There was considerable blank space at the bottom of the picture for the impression of the stamp. The exhibitors are kicking because the cost of paper has increased quite a bit and they want to make effective use of it when they do get it.

Petitions Against Sunday Closing in Quebec.

In an effort to stave off a Sunday-closing order, the exhibitors of Sherbrooke, Quebec, have circulated petition forms throughout the city and the petition is to be presented to Sir Lomer Gouin, Lieutenant-Governor of Quebec. After the Lord's Day Alliance had the exhibitors summoned for contravening one of the ancient laws of the Dominion which provides for Sunday observance, one of the local theaters, His Majesty's, promptly closed its doors on Sundays, but the several other exhibitors are opposing the Alliance.

Peter Pan Theater Is Now Under New Management.

Announcement was made that, starting with the week of April 22, the Peter Pan theater, 1969 Queen street East, Toronto, was under new management with a new policy. The theater is using Universal features, comedies and weeklies.

Changes at Superfeatures Offices.

Douglas Cooper, formerly with Kleine in Toronto for a number of years, has become Toronto manager of Superfeatures, Limited, which is the largest Canadian exchange handling "independent" productions exclusively.

Albert Donaghy, a former exhibitor of Ottawa, Ontario, has become the Atlantic Coast representative for Superfeatures, according to an announcement by Charles Stevens of Toronto, general manager. He replaces A. E. Brown, who has gone to the Regal Films, Limited.

J. Aber Buys Theater in Toronto.

J. A. Barclay has sold the Brighton theater, Roncesvalles avenue, Toronto, to J. Aber.

J. Bell Managing the Connaught Again.

J. Bell is once more the manager of the Connaught theater, Montreal.

Clyde Curry Will Build at Windsor.

Clyde Curry, proprietor of the Favorite theater, Windsor, Ontario, has made arrangements to build a modern moving picture theater at Amherstburg, Ontario, which is situated on the Detroit River a few miles from Windsor. Amherstburg is a great summer town and the new theater will be ready for the coming season.

J. Spurgeon Reopens Theater in London.

The Empire theater, London, Ontario, which has been closed for some time, has been reopened under the management of J. Spurgeon.

Notes About Canadian Theaters.

The Rialto and Globe theaters, downtown Toronto, presented "20,000 Leagues Under the Sea" simultaneously during the week of April 22 with a matinee for children on Saturday morning, April 27. The reels were carried back and forth by a squad of messenger boys.

The Colonial theater, 45 Queen street West, Toronto, has adopted the policy of presenting shows from 9.30 A. M. to 11 P. M. daily, Sundays excepted of course. This may not sound unusual, but by making this arrangement, the Colonial is practically the only theater in Toronto which is open in the morning. The remainder of the downtown houses open at noon or thereabouts while only a few of the suburban theaters run matinees at all, except Wednesdays and Saturdays. The Colonial takes Universal Service regularly.

Daily Changes of Features at the Yorke.

During the week of April 22 the Yorke theater, 812 Yonge street, Toronto, presented six different features, attractions being changed daily, as usual. The six features were: Ethel Barrymore's "The Call of Her People," Bessie Love in "The Great Adventure," Kity Gordon in "Diamonds and Pearls," Mary Garden in "The Splendid Sinner," Jane and Kathlyn Lee in "Two Little Imps" and Earle Williams in "An American Live Wire." Manager Brock has following the policy of daily changes for many weeks and he declares that he keeps the people coming to his shows several times each week and he also gathers in a lot of transient trade. Although he has maintained this arrangement for some time with good success, no other Toronto exhibitor has cared to follow suit.

Toronto Operators Elect.

Officers elected by Toronto Moving Picture Operators' Local No. 173 for 1918 are as follows:

President, C. A. Dentelbeck; vice-president, S. I. Wells; secretary, G. H. Jones; treasurer, J. H. McCracken; business representative, W. P. Covert. Executive Board: E. D. Smithers, W. Ayres, E. Winslow and C. Duhig. Trustee Board: W. D. Shank and J. J. Trace. Examining Board: C. Wells, G. LeFever, L. Carlyle and J. Twilly, and sergeant-at-arms, C. Byford.

Notes from Canadian Exchanges.

Manager Ben Rogers, of the Toronto office of the Fox film, announces that a new arrangement has been made for contracts for Standard Pictures. Until recently it was necessary to draw up a fresh contract for every booking of a Standard Picture, but exhibitors may now sign a blanket contract for a year, during which time they may take one Standad release every two weeks.

The Specialty Film Import, Limited, Canadian distributor of Pathe and other releases, has acquired the Canadian rights for the British Official War News Weekly. This was formerly handled by the Independent Film Supply Company, which is reported to be going out of the exchange business.

Philip Godel Transferred to Ottawa.

Phil. Godel, manager of the Francais theater, Montreal, has been transferred to the Dominion theater, Ottawa, Ontario. Both theaters are controlled by the Canadian United Theaters, Limited.

SUNDAY
ONE MEAL
WHEATLESS
USE NO BREAD, CAKES, PASTRY OR BREAKFAST FOODS CONTAINING WHEAT

Notes on Trade Conditions in Oklahoma

Good Agricultural Outlook Will Help Show Business—Short Subjects Are in Demand—Big Pictures at Advanced Prices.

H. W. Smith, Liberty Theater Building, Oklahoma City, Okla.

OKLAHOMA CITY, OKLA.—Heavy rain all over Oklahoma at a critical time has set the stage for good amusement business for sometime to come. No material slump in business was noted as result of a monopoly of public interest by the Third Liberty Loan drive. Film exchanges if they agree on any one department of the motion picture business here concur in the opinion that the greatest demand is for the short subjects and that the hardest staple to sell now is the serial. This is hardly a fair estimate of the serial demand in this territory, however, as heretofore there has always been a lively market for the chaptered story of adventure. Western pictures have not lost one bit of their tang right here in the locale of the western subject.

Salesmen out of this point report that the smaller exhibitors within the last two months have been doing well with big picture subjects at advanced prices, and particularly with features based upon the war or of war propagandist turn. "The Kaiser, Beast of Berlin," has been booked in more than thirty Oklahoma towns, and there are only two cities in the state that have more than 50,000 population. "My Four Years in Germany" will have its introduction into this territory at the Overholser theater in Oklahoma City the week beginning April 28 and will be played at a top price of $1. It will be sponsored here by the County Council of Defense. Other notable picture dates in Oklahoma City within the month are "Tarzan of the Apes," "Revelation," "A Dog's Life" and "The Blue Bird."

F. C. Quimby Visits Oklahoma City.

F. C. Quimby, general manager of Pathe, is expected in Oklahoma City Monday, April 22, to inspect the new Pathe exchange here which is about to be moved into a new building built for Pathe and two or three other film concerns. For one month Pathe has been using offices in one building and doing its shipping from another, the two several blocks apart. M. J. Frisch is Pathe manager here.

J. Heiner of Universal Promoted.

"Barney" Rosenthal, of St. Louis, district manager of the Universal, spent the first three days of week of April 20 here checking over the realignment work at the local Universal exchange which A. S. Dowd of New York, representing the general sales department, had done. The final retouching of the job was accomplished when Mr. Rosenthal was here by the promotion of J. Heiner, booker, to the position of office manager under Sam Benjamin, general manager.

Interesting Personal Notes.

A. O. Doctoroff, sales manager of the S. A. Lynch Enterprises, Inc., distributors of Paramount and Artcraft pictures for eleven southern states, spent Saturday, April 20, in Oklahoma City. His headquarters is Dallas.

"Bill" Warner, of Dallas, Fox representative in this territory, dropped in here this week. "Bill," as the boys often refer to Mr. Warner, has a host of friends between Dallas and Kansas City.

Mutual, whose interests in this field are looked after by a busy exchange managed by "Jack" Brainard, reports excellent business on all subjects.

Metro Exchange Entertains L. Bickle.

L. Bickle, president of the Metro Pictures of Texas, headquarters Dallas, Texas, spent one day in Oklahoma City week of April 20 looking over the new Metro office in charge of M. B. Tritch. This office is a buying one, but bills through Dallas of New York. Metro Pictures of Texas is a distinct corporation organized to handle the Metro product. The exchange here is properly a branch of the Texas company and not of Metro home office. Salesmen selling out of the Metro exchange here are: T. R. Richards, formerly of Kansas City; H. W. Beddoe, from Shamrock, Texas, where he operated a theater recently, and R. J. Clark, late of the Jewel selling staff. Clark has been called to arms in the batch of conscripts ordered to report April 27.

Mid-Illinois Trade Letter.

By Joe Esler, Traveling Representative of Moving Picture World.

Fire in Clinton Theater.

CLINTON, ILL.—Donald Hull, operator, and J. C. Wilson, manager of the Star theater, were severely burned when some film caught fire in the projection booth.

Hull was taken to the doctor to have his burns attended to and sent home, while Manager Wilson, after medical attendance, went back to the theater. The audience was not aware of the fire until after it was all over, as it was confined to the operating booth, which is fireproof, and kept the flames confined to the room. The two projection machines were not badly damaged and will be ready for use in a few days.

Iowa Judge Decides for Sunday Shows.

The Fairfield, Ia., theater can run movies Sundays and every other day is the verdict of Judge C. W. Vermillion of this city before whom the manager of the Fairfield theater was brought for violating the town's blue laws by running a movie show on Sunday. The manager of the theater was held by the police court, but the judge used a little more legal acumen than the justice of the peace and now the folks from Fairfield will have the pleasure of Sunday movies despite the town's blue laws.

Indianapolis Trade Letter.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

South Side Theater Bright Again.

INDIANAPOLIS, IND.—The remodeled and redecorated South Side theater, operated by R. R. Blair and devoted to the showing of high-class photoplays, and located at 1044 Virginia avenue, near the business center of Fountain square, is now open again.

The theater has a very inviting front of pearl stucco, with mahogany-trimmed windows and main entrance. Back of this is quite an extensive tiled-floor lobby with decorated walls and mahogany woodwork. The box office is located in the center of the lobby with a main front entrance at either side.

R. R. Blair, owner and manager, has two other attractive motion picture theaters on the South Side, the Lincoln, at South East street and Lincoln lane, and the Apex, at Virginia avenue and Stevens street.

Says Some Indiana Theaters Are Delinquent.

A large amount of the admission war tax paid by Indiana theater patrons is being diverted and is not finding its way into the coffers of Uncle Sam, according to H. M. Tebay, chief field officer of the internal revenue department at Washington, who arrived here this week. Mr. Tebay is engaged in schooling a force of field officers here to round up delinquent taxes in the Sixth district, composed of fifty-nine counties in Indiana.

Blanche Birch Visits Fort Wayne.

Blanche Birch, whose face is familiar to film fans, was in Fort Wayne, Ind., last week visiting her sister, Mrs. Earl F. Read, who is recovering from an operation at the Ways sanitarium. Miss Birch, who in private life is Blanche Clausen, is a native of La Grange, Ind. She appeared on the screen here recently as a member of the cast of "A Splendid Sinner," Mary Garden's latest hit.

New Management Opens Lyric.

The Lyric theater, Covington, Ind., which closed during the winter months, has been reopened under new management. Many new improvements have been made in the place and an especial list of high class photoplays has been booked. W. L. Archer, the new manager of the Lyric, is exerting every effort to give his patrons first class and up-to-date service.

Fire in Indianapolis Theater.

A motion picture film in the Astor theater, 534 North Senate avenue, Indianapolis, burned on a recent Thursday night and threatened for a time to set fire to the interior of the place. The fire department was called and extinguished the flames before much headway was made. The loss was estimated at $50.

Cincinnati News Letter

By Benneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

Will Watch for Neglect of Fire Rules.

CINCINNATI, O.—Cincinnati moving picture houses are being subjected to a rigid inspection by representatives from the building commissioner's office, in view of the belief of the commissioner that several small fires which have occurred lately in theaters are due to failure to comply strictly with the rules laid down for fire prevention. Carelessness in the operating booth is particularly mentioned as one of the chief causes of fires in moving picture theaters, and the authorities have indicated their intention of paying special attention to the operators and their methods hereafter.

First American Official War Film from France.

The next picture to be shown at the Grand, Cincinnati, April 29, will be the official Government moving picture of war activities, W. J. Benedict, representing the Division of Films, Bureau of Public Information, having been in the city to arrange for the exhibition of the picture. Mr. Benedict is one of Uncle Sam's dollar-a-year men, having given up a profitable advertising business to take up the work during the war. This is the first official film made by the American Government in France.

A tribute was paid to the popularity of little Marguerite Clark by the management of the Strand theater, Cincinnati, when it booked her latest feature, "Rich Man, Poor Man," for a full week's run, instead of the usual half-week allotted to the regular run of releases. The success of the picture more than justified the belief that it would do as well the second half of the week as the first, the popular star always drawing well in her home town.

What Is Doing Among Feature Shows.

The first of the new Chaplin films has arrived in Cincinnati, and it had the unusual distinction of running in two houses at the same time. Manager Libson secured "A Dog's Life" for the Walnut and the Family as well, running it with "The Warrior" at the Walnut and with "Playing the Game," a Paramount release featuring Charles Ray, at the Family.

The first week of "Intolerance," the great Griffith picture, at the Grand Opera House, proved so successful that a second week's engagement was ob

tained. The fact that the picture, unlike its predecessor, "The Birth of a Nation," and other big features shown at the legitimate houses, is exhibited at the Grand at comparatively low prices, probably had something to do with the big houses, and the two-week run is already certain of pronounced success.

Max G. Schagrin Buys Orpheum.

Youngstown, O.—Max G. Schagrin, who has been manager of the Strand theater for some time, ever since he disposed of his Malet street theater, has purchased the Orpheum theater, on West Federal street, and will hereafter devote his entire attention to the operation of that house. He has been succeeded at the Strand as manager by James Thomas, formerly manager of the Park. Mr. Schagrin has been successful at every house he has been connected with, and the policy he has announced with reference to the Orpheum, of showing only the best pictures, should prove equally successful there. The house is to be thoroughly renovated.

Dayton News Letter

By P. J. G., Dayton Correspondent of Moving Picture World.

H. E. Keller Making It Go in Richmond.

DAYTON, OHIO.—About four weeks ago H. E. Keller took charge of the Washington theater at Richmond, Indiana, and opened the house with "Stella Maris," featuring Mary Pickford, to a big business. The house has several new improvements, including a new organ, which will make it one of the finest theaters in Richmond.

May's Opera House Redecorates.

Harry Kress, managing May's opera house at Piqua, announces that this house is to be entirely redecorated, and also that four more men are to be added to the orchestra, making eight men.

Dayton Newslets.

Gil Burrowes is following a watchful waiting policy and is seen daily in his offices in the Rauh building, Dayton, waiting for the day when he will once more manage the Auditorium.

The Apollo, in Dayton, is to play "The Kaiser," and is advertising the fact far in advance.

Jack Needham motored through our Dayton city recently in what I hear was a Pierce-Arrow (one of those big ones). Jack is surely enjoying prosperity. I knew him when he, etc., etc., etc.

The Victoria theater at Dayton is to be rebuilt as a legitimate house.

H. N. Brice, business manager of "The Remaking of a Nation," was in Dayton, and told the writer that the "Remaking" was the biggest hit he had handled. In every town in which it plays the house is sold out before time of showing. There are also several companies touring Pennsylvania.

John Seifert, at the Ideal theater, reports business as still holding up and that he is well again. John was sick for several days last week. We missed you muchly, John.

The Valentine theater at Toledo had a record-breaking Sunday April 14 for William S. Hart in "The Tiger Man," also Charlie Chaplin in "A Dog's Life." I think a better combination could not have been thought of.

H. H. Rudolph, of "Parentage," states that Dayton exhibitors do not know how to put over a picture. I know quite a few people who would appreciate his stopping here for at least a day.

James Hamilton is still claiming that Pathe pictures are the best on the market.

I have it from good authority that the Columbia theater is to have a new marquise, also a new electric sign for the front of the house. According to the story a large American flag is to be at the top of the new sign.

Film Trade News of the Week in Detroit

Manager Eliot of the Washington Puts "My Four Years in Germany" Over in Spirited Fashion—Other Interesting Items.

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—"My Four Years in Germany," the great Gerard picture, opened at the Washington theater, Detroit, Sunday, April 21, for an indefinite run, and it is likely to stay there for many weeks. The crowds started about 1:30 and they kept coming by the hundreds until the last show. The whole presentation is a credit to Will M. Eliot, manager of the Washington.

The program opens with an overture, "Spirit of America," by the orchestra. This is followed by an address of James J. Morrison, who impersonates Ambassador Gerard. The address is very brief, but it gets the patriotic spirit started. "America" is sung by the entire audience.

Then comes a short act, called "Anywhere in America," played by Mr. Morrison and two others, known as the Columbia Players, who have been for several seasons at the Columbia theater. The scene depicts a soldier departing for service and the farewell between him and his mother and father. It is splendidly done—and full credit goes to Mr. Eliot and Mr. Morrison, who arranged the act and the dialogue. In fact, so realistic is the scene that men and women by the hundreds were seen wiping their eyes at the Sunday performances. "Good-bye, Mother Dear," is sung by Emmons and Colvin during the last part, which helps the act immensely. The film is distributed by the Madison Film Exchange of 73 Broadway, Detroit.

Bill Bailey Now Manager General Film.

M. S. Bailey has taken charge of the General Film exchange, Detroit. He was for several years manager of the Detroit Universal and has a host of loyal, good friends in Detroit and through the state. The General, in addition to many short interesting and novel subjects, also distribute Paralta plays, featuring J. Warren Kerrigan, Bessie Barriscale, Henry Walthall and Louise Glaum. These productions are under the personal direction of the best men in motion pictures.

Dawn Masterplay Moves Up.

The Dawn Masterplay Co. will move about May 1 to its new quarters on the seventh floor of the Owen building. A special vault and inspection room is being built in accordance with the city ordinance. The new offices will be double that of the present ones on the fifth floor of the same building. Larger quarters means that the Dawn will have many new features to offer soon.

Gilligham in Book Building May 1.

A. J. Gilligham, owner of the Empire theater, and Michigan manager for the United Picture Theaters, Inc., will move to handsome new offices in the Book Bldg., Washington boulevard, about the first of May.

A. J. Gilligham has contracted for the first-run rights in ten Michigan cities on "Over the Top," the Vitagraph special production, which is taken from the book by Sergeant Guy Empey.

While Mr. Gilligham has booked the first run only, the Detroit Vitagraph exchange will book it to the other exhibitors in the state and in the same towns after it has its first run.

Attend New York Meeting.

Among those from Detroit who attended the big meeting at the Hotel Astor, New York, recently, to discuss co-operative booking on a new plan were King Perry, of Detroit, representing Detroit exhibitors, and M. W. McGee, of the Majestic theater, Detroit.

Mr. Perry announces that a booking association will start at once which will be affiliated with the Exhibitors' Booking Syndicate, and that those exhibitors who are interested should immediately get in touch with him. His permanent address is Hotel Brunswick, Detroit.

Notes on "The Unbeliever."

Helmar George, of the New Oakland, Pontiac, has booked this picture for three days in May and is going to give it an elaborate presentation.

The Majestic theater, Grand Rapids, is running "The Unbeliever" all the week of April 22.

The Ferry Field and Rialto theaters, Detroit, have booked "The Unbeliever."

John P. Harris Visits Detroit.

John P. Harris, the man who promoted the Family theater, Detroit, and who owns a big chain of theaters in Pennsylvania and Ohio, was in town last week taking up some matters with Manager Ed Kirchner of the Family.

World to Release Comedies.

Bob Cotton, World manager is smiling again—he just got news from the home office that the World would release a series of two-reel comedies, beginning the latter part of May or early June. Marie Dressler will be featured in one series and Fay Tincher in the other. The first Dressler comedy will be "Fired" and the first Tincher comedy will be "Main 1-2-3."

AMONG PROMINENT FILM MEN.

George W. Weeks, who is Detroit City Representative for Famous Players-Lasky, distributors of Paramount and Artcraft pictures.

MORE DAYTON NEWSLETS.

The Electric theater, Dayton, is to close within the near future. It is one of the oldest theaters in the city devoted to the silent drama and has always enjoyed a steady patronage.

John Lyons may take over the Majestic theater, Dayton, when he closes the Orpheum, which will remain open till July 1.

A film salesman asked me if I was "That Ramble fellow." I informed him that I had nothing to do with the numerous "Rambles" as rambled by W. K. H. in the M. P. W. W. K. H. please take notice.

These pages contained no Dayton news last week through the writer's having contracted that very fashionable disease known as "Liberty Measles."

Dallas Theaters Pick Good Ones and Win

Exhibitors Satisfied with Week's Receipts—"Mr. Fix-It" Makes a Decided Hit—"Kaiser" and "Rich Man, Poor Man" Also Shown.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEXAS.—From all indications, at least during the week of April 15, it's only a matter of pickin' the right ones. Dallas exhibitors have had no complaint—the week's offerings were all alive and everybody got his.

This starts a line of thought: Alan Dwan and Doug Fairbanks may not relish suggestions from a mere provincial, but a tip would be to keep the rambunctious one in such stuff as "Mr. Fix It." It was shown at the Old Mill this week, and in the opinion of local critics it's the best thing he's done. The kids got 'em all from a human interest standpoint, and from the angle of artisticness, few directors have done better. "The Kaiser" went well at the Hippodrome and the first of the Chaplin patriotic features supplied a proper wartime balance at the Old Mill for the Fairbanks comedy. "Rich Man Poor Man," with Marguerite Clark did an excellent business at the Queen, while the Washington had no complaint on "A Modern Lorelei."

W. H. Talbot Takes Charge at Pathe.

W. H. Talbot, formerly Kansas City manager for Universal, has taken charge as local manager for Pathe, succeeding Acting Manager C. A. Meade, who recently went with the United theater. Mr. Talbot is new to Texas, but believes he's going to like it.

Gerard Picture Through First National.

Former Ambassador Gerard's "My Four Years in Germany" is to be released in Texas through the First National Exhibitors' Association, according to advices received from E. H. Hulsey, now in New York. Undoubtedly the feature will go strong in the southwest, and it may be that it will be put on as a road show with a big orchestra.

S. A. Lynch Enterprises Incorporates.

Austin, Tex.—A charter has been granted The S. A. Lynch Enterprises, Inc., with headquarters at Dallas. Capital stock is given at $10,000, and the incorporators are C. E. Tandy, H. M. Owen and George M. Bailey, Jr. Mr. Owen, who was here in connection with the filing of the charter, is Dallas manager for the corporation, which controls the Paramount and Artcraft moving picture productions for the state of Texas, and is incorporating under Texas laws as a matter of efficiency in the conduct of its Texas business.

Walter McComb Recently in Dallas.

Walter McComb, of the Princess theater, San Antonio, accompanied by Mrs. McComb, was a recent Dallas visitor. Mr. McComb was here in connection with new bookings.

H. E. Boswell, a son of D. E. Boswell, St. Louis Vitagraph manager, was a visitor to the Dallas branch recently. He was in Dallas to meet Mrs. Boswell, returning from a visit to Amarillo.

Texas Brevities.

Fort Worth, Tex.—The new Liberty theater has been opened here.

El Paso, Tex.—The old Mundy building will be torn down and the Ellaney theater erected in its place.

Cleburne, Tex.—Fire broke out in the Rex theater March 31, and it is estimated that about $800 or $1,000 damage was done by fire and water. The property was insured for $2,500.

Orange, Tex.—H. Thomas, manager of the Airdome theater, has approved plans for the construction of a $35,000 building to be erected on the lot adjoining the airdome building. The theater will be one of the most modern in the country and will have a seating capacity of 1,200.

Kosse, Tex.—W. S. and C. L. Robison have purchased the Dreamland theater.

Athens, Tex.—A five-year lease has been signed by Manager Dorbandt of the Dixie on the property between Perkins store and Sides & Broom and work will commence shortly on a modern and up-to-date theater. The building will be 26x150 and will have a seating capacity of 800.

Louisville Trade Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Many Charlies and Many Friendly Pups.

LOUISVILLE, KY.—The management of the Strand theater, Louisville, in advertising the new Chaplin picture, "A Dog's Life," handled an interesting bit of publicity, which attracted considerable attention. The theater management advertised that boys dressed and made up as Charlie Chaplin would be given free admission to see the show, and three tickets to the three succeeding Chaplin shows. As a result about fifty young would-be Chaplins appeared at the theater at 11 o'clock on Saturday morning, April 20, each accompanied by a canine of some sort, as the offer included $1 for the boy parading the best-looking dog and $1 for the shabbiest-looking mongrel. The boys wore streamers reading "Poor Charlie, he leads 'A Dog's Life' at the Strand." The parade was formed and the motley-looking crowd paraded through the business district and downtown streets, preceded by a large wagon containing the numerous mongrels owned by the miniature Charlies. The dogs were good, but the youngsters were great. A number of local boys have proven excellent comedians in Chaplin costumes, and the parade was an unusual feature which attracted much attention.

Capt. Travers Speaks in Louisville.

Capt. Richard (Dick) Travers, the former prominent film star, and now an employee of Uncle Sam, has been in much demand as a patriotic speaker during the past few weeks. Captain Travers appeared at the Keith theater, Louisville, a few nights ago as a Liberty Loan speaker, and later at a big Red Cross patriotic meeting at the First Christian Church on April 23, where he discussed conditions in France. Captain Travers was born in Canada and has lost two brothers in the present war who were members of the Canadian regiments. Captain Travers is stationed at Camp Taylor, Louisville, but spent two months in France, and is well acquainted with conditions there.

Patriotic Films Shown Free.

The Kentucky Council of Defense has made arrangements to show the patriotic film and stereopticon views, "Wake Up America," for free showing at the National, Macauley's, and other Louisville theaters. "The Unbeliever" will also be shown at the Walnut theater, a private showing have recently been made by Captain Lyons and officers of the Marine Corps, to persons holding invitations only. Later the film opened a week's engagement at the theater, where a recruiting booth was opened in the lobby to secure men for the marines. Such patriotic pictures are taking the "slack" out of "slacker," and doing a lot of good it is claimed.

Trade Items from Kentucky.

Through a mix-up in express shipping only three reels of a ten-reel production, "The Garden of Allah," arrived at the Washington theater, Maysville, Ky., for a scheduled showing. The management hurriedly got together some other shows, and in order not to disappoint its patrons or sting them for the price of admission for an unadvertised picture, the special show was run free of charge in the afternoon and evening.

Minneapolis Trade Letter

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Good Business During Loan Week.

MINNEAPOLIS, MINN. — Fairbanks' "Modern Musketeers" drew good crowds to the St. Paul Majestic theater during Loan week, "Mr. Fix-It" enjoyed a good week's business at the New Garrick, Minneapolis, and Fairbanks' special Liberty Loan reel "Swatting the Kaiser" was featured by a dozen theaters in the Twin Cities in their program and newspaper advertising.

Two rainy days and fairly chilly spring weather made business at Twin City theaters during Loan week fairly brisk. Some good bills were offered and the best were well patronized.

"My Four Years" in Legitimate Houses.

First National attractions will hold down the boards at the Metropolitan theatres (legitimate) of Minneapolis and St. Paul for the last week of April and first week of May. "My Four Years in Germany" will be shown at the Minneapolis Metropolitan for two weeks beginning April 28 and at the St. Paul Metropolitan "The Fall of the Romanoffs" will begin a week's run on April 28 and will be succeeded the week of May 5 by "My Four Years in Germany." "The Sign Invisible" finished a good four-day run at the Minneapolis Strand Saturday, April 20, and April 21 saw the beginning of one week runs of Charlie Chaplin's "A Dog's Life" at the New Garrick, Minneapolis, Minn., New Palace, St. Paul and Lyric, Duluth, Minn. "Tarzan of the Apes" will begin a week's run at the New Garrick, St. Paul, May 5, with special stage effects according to Manager Theodore L. Hays.

With Twin City Exhibitors.

Charles G. Branham, manager of the Strand, Minneapolis, has returned from a visit to Chicago and has anonunced that among future Strand attractions will be "A Pair of Sixes," "The Unbeliever," "Doctor and the Woman" and "Daughter of Destiny." Mr. Branham began a week's run of "Raffles," featuring John Barrymore, on Sunday, April 21, to a splendid business. Henry Santrey continues to please Strand audiences by singing the latest song hits as only Santrey can.

Manager Theodore L. Hays, of the New Garrick, St. Paul, has adopted the "War Song Contest" idea recently adopted by Manager Branham of the Minneapolis Strand, and beginning April 21 seven representative "song pluggers" began a popularity song contest at the New Garrick which pleased good-sized audiences daily. "What Will We Do With Him, Boys" recently won the Strand war song contest and a silver loving cup was presented to the publishers of the music.

Manager Woodhouse, of the New Lagoon, Minneapolis, added two vocalists to his program the first half of the week beginning April 21. War songs composed by local musicians were introduced at each performance.

Superior, Wis.—Manager Harvey Buchanan, of the Broadway theater, a legitimate house, will devote the next two weeks to display of "The Kaiser, the Beast of Berlin" and "The Price of a Good Time."

Wahpeton, N. D.—W. L. Brown has opened the Opera House here and is enjoying good patronage.

New Films Bought by Distributors.

Elliott & Sherman, Minneapolis, have announced the purchase of territorial rights to the Bernarr McFadden film en-

titled "Zongar" and which features George Larkin.

Manager Stedman, of the American Maid Film Co., Minneapolis, has booked the George Laone Tucker production "I Believe" for a showing at the People's Church, St. Paul, in the near future. The picture is being backed by a big billboard and newspaper advertising campaign.

Manager George Law, of the Hoffman-Foursquare exchange, Minneapolis, has announced the purchase by his organization of seven new photoplays, namely, "Men," with Charlotte Walker; "One Law for Both," "Babbling Tongues," "Human Clay," "Two Men and a Woman," "Sins of Ambition" and "Her Surrender."

Julius K. Johnson Proves Able Manager.

Julius K. Johnson, whose physiognomy is reproduced herewith, has jumped from the organist's pit of the Northwest's largest exclusive photoplay house to the management of the theater and he is making a success of his new position. No one has doubted that Julius Johnson is one of the

Julius K. Johnson.

very best organists in the Northwest and it may be added that there are few better house managers. Mr. Johnson played the pipe organ at the Minneapolis Lyric theater for four years, when Sam Rothapfel managed the theater. When Rothapfel went to the Regent theater, New York, Julius went with him, returning to Minneapolis about three years later to plan organ solos for Manager Calvert at the New Garrick. When Mr. Calvert became a lieutenant in the signal corps last fall Mr. Johnson was named his successor. Every once in a while for diversion Mr. Johnson tinkles a few tunes on the Garrick organ and an ouburst of applause always greets his efforts. Mr. Johnson has a keen sense of humor and a wide knowledge of photoplays and photoplay music.

Changes in Personnel at Exchanges.

Harry Hollander, former Fox salesman, has joined the Select exchange as a road man and will cover the Wisconsin and Northern Minnesota territory on his initial trip.

Steve O'Brien has resigned from the salesforce of the Universal exchange.

Norman, Okla.—Ray Berry has sold his moving picture theater at Picher and will return to Norman to take active charge again of the University theater.

Lindsay, Okla.—J. J. Hale, the picture show man, has just completed a new airdome theater. The structure is 110x25 feet and will be provided with a seating capacity of 600 people

Kansas City Waits for Three New Theaters

Doric Will Open on Walnut Street, the New Liberty at Eleventh and Main and the Isis on Troost Avenue—The Doric Nearly Ready.

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Within the next few weeks three new theaters will be in operation in Kansas City. The first of these to get started will be the Doric. This theater will be owned and managed by George W. Curtis, a pioneer in the moving picture business in Kansas City. He has been making pictures in Kansas City for the last 20 years, and now has in his possession about 900 feet of film showing the old horse cars ascending one of Kansas City's steepest hills. First of all this man is a moving picture man for the love of it. He is not only an authority on matters pertaining to this particular industry, but he is an artist, as all will testify who visit his new house. He is also a musician and is planning to give his patrons rare musical treats.

All the materials and equipment are on the ground. All that remains to be done is the finishing up, which includes the interior decorating and arrangement. The outside is completely finished, and it is needless to say that it is truly beautiful, the Doric order of architecture being followed out in detail. At the present time the built-in cases to hold posters and announcement of attractions at the theater are now filled with Liberty Bond posters.

An interesting thing about this theater is that up to the present time, no local film company can boast of a signed contract. The owner of this theater is of the impression that there are an abundance of pictures to be had, and he is not allowing himself to be bothered in the construction of his theater by film salesmen.

Within several weeks, the new Liberty Theater at Eleventh and Main streets will be opened. Following that will be the new Isis theater at Thirty-first and Troost avenue. The Doic is located on Walnut street between Ninth and Tenth streets.

Enter the Camp Bell, a New Film Company.

A new film company has appeared in Kansas City to be known as the Camp Bell Co. Associated in the same office with this company is the States Rights Film Distributing Company. The office will be headquarters for the distribution of Billy West, King Bee comedies. The office is on the second floor of the Ozark building, the home of Fox, Pathe, Kleine, Mutual, World and Metro. The office will be opened in the very near future.

Universal Men Meet in Kansas City.

A sales meeting was held at the Kansas City office of the Universal Film and Supply Company, which was attended by O. K. Mason, manager of the Wichita office of the company; Samuel Benjamin, manager of the Oklahoma City office, and Barney Rosenthal, manager of the St. Louis and sales manager of this district.

Marie Dressler Visits Kansas City.

Marie Dressler, noted film actress now working for World in two-reel comedies, was a visitor in Kansas City April 19 for a short time. While here she visited at several of the local theaters and was a genuine attraction at each place she appeared. She was only here long enough to confer with Red Cross and Liberty Loan Committees on future appearances in Kansas City. She will also speak for the Kansas City Atheneum at a later date.

Cheyenne Trade Letter.

By John C. Fleming, with the Wyoming Tribune, Cheyenne, Wyo.

Theater Men Visit Cheyenne.

CHEYENNE, WYO.—Among those interested in Cheyenne theaters who visited the city recently were George Greaves of the Moore and Greaves Amusement Company of Denver and owners of the Lyric and New Princess theaters in Cheyenne, looking after the interests of the New Princess; Carl Ray, owner of the Amuse theater, who's home is in Los Angeles, and J. Lynch, of Greeley, representing the Swanson-Nolan interests in the Atlas theater.

Theater at Wheatland Improved.

The Iris theater, at Wheatland, will be improved, according to Mrs. Webster, who owns and manages this popular house. A balcony will be added, the stage will be rebuilt, a new ventilating and lighting system will be installed and the seating capacity will be increased between two and three hundred seats.

"Kaiser" Fills the Amuse.

The Amuse theater, Cheyenne, has just completed a three-day run of "The Kaiser, the Beast of Berlin" at advanced prices and up through the last night people were packed to the doors and waiting on the outside.

Princess Theater Will Open in June.

The interior stucco work for the new Princess theater, Cheyenne, arrived this past week and is being put in place. Managed Todd has issued a statement that the new theater will be ready by the first of June and sooner if possible.

Wisconsin Trade Letter

By F. H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Theater Notes and Changes.

BLACK RIVER FALLS, WIS.—Boch & Bressel, who conduct shows at Glenwood City, Boyceville, Dowing and Spring Valley, have taken over the Fox theater here which has been operated by G. G. Gassen. Fred O. Dressel will be local manager.

Marinette, Wis.—Coffey Brothers, owners of the Cozy theater, have purchased the building in which the theater is located. Early improvements call for a new heating plant, and later the entire theater will be rebuilt.

Watertown, Wis.—The Orpheum theater has been closed and the building will be remodeled for store purposes.

Milwaukee, Wis.—The Alhambra theater has been conducting a war-song contest.

Sturgeon Bay, Wis.—"Boys in Khaki" was shown at the opera house under the auspices of the Boy Scouts.

Watertown, Wis.—Manager Norton, of the Classic theater, has installed two new projectors, which he dedicated with "The Birth of a Nation."

Stray Nebraska Items.

Hebron, Neb.—Manager Fetterman has removed his moving picture show from the Elite theater to the Hebron opera house, which he recently leased. He will use the Elite for special shows.

York, Neb.—The Dean theater has been sold to Peter Schnitzen.

Hartington, Neb.—B. Greeg has purchased the moving picture show from E. Greenwood.

Blue Hill, Neb.—The moving picture theater here has been sold to C. Binderup.

Falls City, Neb.—The Electric theater made a big attraction out of "The Birth of a Nation," which it played for three nights. Band concerts in front of the theater were given each evening.

New Prints of "The Orderly."

Seven additional prints of "The Orderly" have been released, according to announcement of Bee-Hive Exchange, New York, and the Majestic and Bunny theaters have decided to run this brand two days each week instead of one.

Beautiful New House Opens in Alameda

Hamblen Theater, Seating 1,500 and Owned by James Hamblen, Has Premiere—Will Be Managed by E. V. Clover.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—The new Hamblen theater, Park street and Encinal avenue, Alameda, was opened on the evening of April 15. This theater was constructed and will be operated by James Hamblen, formerly of Kansas City, Mo. As this is the first venture in the amusement field he has secured the services as manager of E. V. Clover, for several years connected with the Turner & Dahnken Circuit, and the opening of the house was conducted under the management of the latter.

This new theater is of substantial brick construction, with a facade of plaster, relieved by a trimming of light-colored brick. It has a seating capacity of 1,500, this being divided about equally between the lower floor and the balcony. The office is on the lower floor, directly off the main entrance, and near the broad stairway leading to the balcony. At the other side of the theater is another stairway, but this leads directly to the street and is designed to be used as an exit. Off the foyer is a small rest room for women, a telephone booth and drinking fountains. The foyer, aisles and stairs are carpeted throughout.

The entire mezzanine floor is given over to a ladies' rest room and a nursery where there is a maid in attendance. These rooms are very attractively furnished and show much thought on the part of the designer. Here are drinking fountains and free local telephones. The decorations here and throughout the house are of a quiet, but very effective order.

The theater is equipped with a full stage and it is the plan to present vaudeville attractions each Sunday. The ventilating system is a feature of the house, the air being changed throughout once every twelve minutes. Music is rendered by a seven-piece orchestra, under the direction of Max Amsterdam, of the San Francisco Symphony Orchestra, and a large Wurlitzer Hope-Jones Unit Orchestra presided over by Miss Irma Falvey. The projection equipment includes two late model Simplex machines installed by the Breck Photo Play Supply Company.

The opening program included an address by Green Majors, mayor of Alameda, musical numbers by a soldier, a Fairbanks feature "Headin' South," a Sunshine comedy, a Burton Holmes Travelogue and a Pathe News. The prices of admission are 15 cents for the lower floor and 10 cents for the balcony, with reserved loge seats at 25 cents. At matinees all seats are 10 cents. These prices include the war tax.

Government Films in Great Demand.

The film division of the State Council of Defense, headed by Sol L. Lesser, is meeting with great success in booking the Government films. Every downtown theater in San Francisco has booked these films and the public is showing an immense interest in them as many depict phases of national activities never before shown on the screen. Two prints of each subject are now on hand and the plan is to show these simultaneously in each district in order to reach as many people as possible. The second shipment of forty-five reels of film was recently received by the film division and those who reviewed them are enthusiastic over their splendid qualities. The local army and navy authorities are co-operating to the fullest extent with the State Council of Defense and with exhibitors in giving publicity to these films, and the newspapers are also giving space freely. The publicity division, headed by M. J. Cohen, of the George Kleine System, has been enlarged and its services are at the disposal of any exhibitors who desire them. This feature will be of special value to country exhibitors and they are invited to get in touch at once with the film division. The films are being handled at cost and it is the desire of State and Federal authorities that they be shown in every theater in California, as a part of the plan for education and for the combatting of enemy propaganda.

Film Shows San Francisco Before Fire.

Thursday, April 18, was the twelfth anniversary of the great fire that devastated San Francisco and the Imperial theater offered an attraction for this day only that brought to this house many who were familiar with the city as it was before that catastrophe. This attraction was in the form of a moving picture taken on Market street a few days before the fire, showing this thoroughfare from Seventh street to the Ferries. The Market street of that day, with its cable cars and pioneer buildings, offers an interesting comparison with the street of today.

Items About the Progressive.

Vernon R. Moore returned recently from a sales trip through the southern part of the territory to attend the farewell dinner to J. W. Allen and to be examined for army service, being in the first class.

G. B. Hellings has returned from his first trip on the road with a number of good contracts.

C. A. Roeder is back from a trip to Southern Oregon and Northern California and reports that conditions are quite good in this territory.

After spending some time at the local office Carl H. Pearce, of the exhibitors' aid and service department, has left for Portland, Ore., to lend his aid in the fight against censorship. He plans to return to this city soon.

Theater Owners to Register.

Collector of Internal Revenue Justus S. Wardell has issued an order directing all owners of moving picture houses, cabaret managers and others in a similar business to register at his office. He has also directed that all persons engaged in the business of scalping tickets must register.

G. M. Anderson in Town.

Gilbert M. "Broncho Billy" Anderson is here and has announced his intention of re-engaging in the moving picture business. He plans to appear as a star once more at the head of his own company and will probably enter the producing field at Los Angeles.

Ackerman & Harris Activities.

Ackerman & Harris, who now conduct twenty-one theaters on the Pacific Coast, have commenced work on several new ones but are not planning further extensions, owing to war conditions. A fifty-year lease has been taken on the Majestic theater at Los Angeles and this property will be transformed into a beautiful theater with a seating capacity of about 2,100. Work on this project will be commenced in about four months. Work on the Oakland house will be commenced in July and will be rushed to an early completion. This concern has been devoting all of its advertising stands in San Francisco of late to the Liberty Loan campaign and has made a subscription of $26,000. Employes of the local house have taken bonds to the extent of more than $3,000.

San Francisco Notes.

Nat A. Magner has returned from a short business trip to Chicago.

C. A. Riffe, formerly an exhibitor, has joined the sales staff of the Fox Film.

E. H. Emmick, of the Peerless, returned recently from an auto trip to Los Angeles. Outside of being blown off the road by a sand storm, buried by a snow storm on the Ridge Route and being bumped into by a street car he had a very pleasant trip.

L. J. Myberg, representing W. H. Clifford Photoplays, was in San Francisco recently calling upon state right buyers.

L. W. Thompson has resigned his position with the San Francisco Mutual office to accept the management of the Phoenix Amusement Company's circuit of houses in Arizona.

Guy Gunderson, formerly with the Fox exchange at Los Angeles, is now with the Select Pictures of San Francisco.

William Englehardt, of Truckee, Cal., was a recent visitor in San Francisco and signed up for Paramount-Artcraft service. He became interested in this recently when William S. Hart was in Truckee making pictures, the screen star appearing in person at his house several times.

California Notes.

Kennet, Cal.—The moving picture theater of Edgar Thompson was destroyed by fire recently.

Sacramento, Cal.—Contracts have been awarded for the remodeling of the T. & D. theater.

Anderson, Cal.—The merchants of Anderson have joined to give free moving pictures one afternoon and evening each week in order to attract trade to that city.

Des Moines News Letter.

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Film Men Visit to See Rialto Open.

DES MOINES, IA.—Representatives of several film companies were in Des Moines to attend the Rialto opening. Richard Robertson of the Kansas City office of Goldwyn, whose productions will be shown first-run at the new house; John Hicks of the Omaha branch of Paralta; Charles Manfrew of the Omaha Fox office; Phil Monsky, Iowa Fox representative, were on hand to extend congratulations and flowers.

Patriotic Film Fills Garden Theater.

The Garden theater, after a week of capacity with "Tarzan of the Apes," came right back with the "Kaiser, the Beast of Berlin," and was unable to handle the crowds that flocked to see this picture. Manager Dan Burgum had a most attractive lobby, including a dummy of the Kaiser being hung in effigy. The interior of the house was draped with American flags and those of the Allies. During intermission three navy men from the local recruiting office appeared in the spotlight with a French, English and American flag, respectively, while the orchestra played the national anthem. A rousing patriotic demonstration characterized the entire engagement.

S. J. Mayer Is Now in Khaki.

Manager Stanley J. Mayer of the local Yale office has enlisted in the Quartermaster's Department at Camp Dodge. Mayer, who tips the scale at 215, tried to get into the navy, but officials at Camp Grant declared that the average war craft did not have enough tonnage to make it safe for two hundred pound jackies, so Stanley is now wearing the khaki.

Exchange Men on the Greens.

Sam Schwarz, of the Blank Enterprises, the demon golfer of the local filmdom, has organized a tournament among his brother exchange men and the little white ball is now being busily pounded by Billy Skirboll, of Metro; Dan Lederman, of Laemmle, and Lew Harned, of Paramount, who say they will show Schwarz up in the finals.

Joe Brandt in Des Moines.

Joe Brandt, general manager of Universal, spent two days in Des Moines last

week with local Manager Dan Lederman of the Laemmle interests, and Nicholas Amos, Jewel manager. Robert Wells, special representative of the Laemmle interests from the Pacific Coast studios, also spent several days in Des Moines assisting in lining up Jewel publicity.

Fred Martin with United Theaters.

Fred Martin, former representative for several exchanges in this territory, is now assisting in the organization of the United theaters plan in this vicinity. Rumor has it that Martin will be active manager for Iowa and Nebraska with headquarters at Omaha.

Visitors to Exchanges.

Visitors at Des Moines exchanges during the week of April 15 included John F. Koch of the Orpheum, Oskaloosa; John Ruskin of the Opera house, Adel; C. C. Quinn of the Iowa theater, Emmetsburg; H. B. Gray of the Fraser, Spencer; C. Gennacopoulos of the Garden, Atlantic; Bill Mart of the Strand, Grinnell; Joe Gerbracht of the Twin-Star, Amos; Jarry De Baggio, Star, Colfax; T. J. Henrehan, Palace, Nevada.

Seattle Trade Letter

By S. J. Anderson, East Seattle, Wash.

Seattle Local Children's Film Liked.

SEATTLE, WASH.—During Child's Welfare Week in Seattle, while lectures on the care of children are being held in the rooms of the Seattle Fine Arts Society, Seattle-made motion pictures are being shown for the children at The Hippodrome just a block away. The picture was not only made in Seattle, but the little actors and actresses are Seattle children. It is called "Lost in Fairyland." It was made by the Dobell Film Company, Inc., and is intended as introductory to a series of such pictures to be released under the brand of Better Films for Children. Lionel Dobell is the managing director of the company, Abe Kubey the president, and C. B. Collins secretary. The next picture of the series will be called "The Golden Egg" and 150 children are being employed in the making of it.

Ackerman & Harris Looking Over Sites.

Messrs. Ackerman and Harris of San Francisco are in Seattle this week to decide on the location for erecting a new building for housing their Hippodrome vaudeville acts and motion pictures in this city. A new Hippodrome is now under construction in Tacoma on the sight of the old one, and they will begin building a house in Vancouver, B. C., next week.

New House in Centralia, Wash.

A company of which Joe Lucas is manager is erecting a $48,000 motion picture theater in Centralia. It is to be completed by the middle of July. The seating capacity is to be 950.

H. A. Johnson Taking a Rest.

H. A. Johnson, of the equipment and supply company bearing his name, is taking a rest enforced by poor health. It is expected that his condition will be sufficiently improved within two months to return to active participation in his business. Ray R. Kelsall is now manager of the store. Mr. Kelsall was in the film business as a buyer of state rights pictures before becoming associated with Mr. Johnson.

J. R. Harrington, known to old timers in the motion picture business of the Northwest as the manager of the early Universal exchange of Seattle, has also joined the Johnson forces as editor-in-chief of a new weekly being put out by the store. The name of the new publication is "The Bull-A-Ton." It is creating quite a lot of interest on film row and among the exhibitors of the field.

A. Jaquish Dies.

A. Jaquish, manager of the Dreamland theater, Ontarion, Oregon, died a few days ago.

Small Towns in Oregon Losing Business

Willamette Valley Exhibitors Feeling Effects of the War and Influx of Labor to the Bigger Cities—Prospects for the Summer Not Bright.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, OREGON.—Road men returning from Willamette Valley towns report the prospect for summer business south of Portland very poor. Considered in its entirety, Oregon was never more prosperous for the showman, but prosperity has been concentrated in the bigger cities and in the neighborhood of the shipyards.

Roseburg, which always was considered a poor show town, is worse than ever now, say the road men. Previous reports of mediocre business since the war began gave the exodus of the young men to the army as the reason. Of late there has been a general movement of all classes of labor to the shipyards of Portland, Vancouver, Astoria, Marshfield and Coast cities. S. Danz, Star theater, Astoria, was a visitor on Film Row April 18 and reported most excellent business there. Portland theaters are also at their best, due to the increasing number of shipyards and the number of new families coming into the city to work in them.

I. Lesser Cohen Is Editor.

Portland.—I. Lesser Cohen, formerly manager of the Globe theater and secretary of the Portland Amusement Company, has been selected as editor of the new moving picture page of the Evening Telegram. Mr. Cohen is one of the best-liked picture men of the Pacific Northwest, and has announced that he will make the policy of his paper one that will give a higher tone to the general industry. He will carry a star photograph every day together with live reading matter.

Mr. Cohen recently edited a reel showing the industries of Oregon that enjoyed good success.

What Road Men Are Doing.

Ted Johnson has resigned his position with the Mutual and gone to work for Universal. He has been a most successful salesman in this territory, and Universal is fortunate to get his services.

Louis Rosenberg recently completed a trip over the territory for De Luxe, and reports excellent business for "Carmen of the Klondike."

The Broadway Reopens.

After being closed for several months the Broadway theater, on East Broadway, Portland, has been reopened. The new owners are Kisswetter and Kelly, Portland men. They have started on the right track by spending several thousand dollars in fixing up the interior and changing the lobby.

The Broadway is in a high class residential district, and for this reason demands extraordinary service and attractions. Former exhibitors who have tried to open the house have undoubtedly missed it by neglecting this feature of the business.

Paramount Heads Visit.

The Rose City has been honored by visits from two distinguished representatives of the Famous Players-Lasky Company. One of these is Carl H. Pierce, special representative and manager of the Service Department, with headquarters in New York. He has been on the Coast assisting in the exploitation of "The Blue Bird." While in Portland, Mr. Pierce gave the film men the benefit of his experience along censorship lines, and the local men honored him by making him their spokesman in their plea before the mayor for a modified censor ordinance.

The other Paramount visitor was J. W. Allen, also special representative, who has come to the Coast directly from New York on matters of sales exploitation. Mr. Allen is well known in this territory, and the Portland boys are glad to know that the industry has shown true appreciation of his ability by promoting him to a high position with Famous Players-Lasky.

SPOKANE BREVITIES.

By S. Clark Patchin, 1811 Eleventh Avenue, Spokane, Wash.

C. E. Stilwell Buys Theater in Colfax.

SPOKANE, WASH.—As the first step toward establishing and operating a circuit of outside theaters with a service of big features purchased for his Spokane houses, C. E. Stilwell took over the Rose theater of Colfax.

"We expect to take over more theaters in the future and operate them on a circuit over which we will route the biggest features we use in our Spokane houses," said Mr. Stilwell after his return from Colfax. "This plan is an advantage to the booking exchanges and makes it possible for us to get features at a price at which we can play them in towns that otherwise could not afford to run them.

"The Colfax theater will be managed by J. S. Nelson, once booking manager of the Spokane Universal Exchange and a road salesman of features at the time we engaged his services."

Good Local Pictures of Parade.

What are declared to be the best moving pictures ever taken in Spokane and shown on the screen here were those taken by the Washington Motion Picture Corporation of the Liberty Loan parade April 6. They were shown at the Liberty theater the week of April 14, and the photography was excellent.

Interesting Theater Items.

Toppenish, Wash.—Dr. H. M. Johnson, owner of the Lois theater, has his new house under construction. He is going to operate both houses. His new house is unnamed, but he expects to open it about July 4.

Mansfield, Wash.—Mrs. Clara E. Wright has sold the Mansfield theater to her former competitor, S. Radtke.

Pasco, Wash.—Mrs. Martha Reynolds and her husband have bought the Pasco Summer Garden. They are the owners of the Liberty and Empire theaters in Pasco and will take charge of the summer Garden along with their other amusement enterprises. Mrs. Reynolds is the manager.

MORE SEATTLE NOTES.

F. R. Durand Finds It Better Than in East for Theaters.

F. R. Durand, sales manager of the Greater Features Company, has just returned from a trip through the territory. Mr. Durand arrived from the East only a few weeks ago, where he has been in the film business for a long time. He declares that business throughout the Northwest is better than in the East. During his recent trip he said he was constantly hearing exhibitors talking about how much money everybody was making.

Joe Deitch to Open Seattle Office.

Joe Deitch, formerly Oregon representative for the Kleine Exchange, has come to Seattle to open an office on film row for the Northwest Consolidated Film Corporation. This concern handles the Bruce scenics and the Ditmar Animal Pictures.

Dinner Tendered to the First National Exhibitors' Circuit by Madame Petrova, Hotel Astor, New York, April 16, 1918.

Harry Raver Renders Thanks.

In his dual capacity as a motion picture magnate and an out-of-door showman, Harry Raver, president of the Showmen's League of America, New York Division, sends the following letter to the editor of the Moving Picture World:

"Through the columns of your valuable publication I wish, on behalf of the Showmen's League of America, to express appreciation for the splendid support given to our Showmen's Hospital Benefit at the Hippodrome, April 21, by the representative men and women of the motion picture profession who so unselfishly aided in making the event a success. As chairman of the Motion Picture Division of the Ticket Committee I sent through the mails an appeal for recognition of our effort to provide hospital care for showmen in adverse circumstances who become ill, and was overwhelmed by the generous and whole-hearted response.

"Not only did the best blood of the industry respond financially, but I was made happy in the knowledge that they used their seats and assisted in filling the huge Hippodrome to capacity. That, in spite of dozens of other benefit performances, the Liberty Loan Drive, and other appeals for funds, our undertaking was a tremendous success we of the Showmen's League feel duly proud, but more particularly so because the first appeal I have ever made to the motion picture profession was answered so generously and freely.

"And when it is considered that some $70,000 worth of Liberty Bonds were sold to our audience, and that members of the motion picture industry subscribed for at least one-third of the amount there is added reason for exultation."

Philadelphia Brevities.

"A Dog's Life" made its opening presentation on Monday, April 22, at the Stanley, Palace, Victoria, and Arcadia. Never in the history of motion pictures was such a lively interest displayed to get a glimse of this honest comedian whose whole soul appears to be in his efforts to cheer the world.

The projection at the 333 Market Street theater, under the management of F. B. Hammond, has been considerably improved by the installation of two new Simplex machines of the latest type by Lewis M. Swaab. The ventilation was also given consideration, and two 16-inch exhaust fans have been added to the system. This theater, while being located in the heart of the wholesale district, enjoys an extraordinarily large clientele by reason of its efficient method of advertising.

Philadelphia Filmdom Notes and Brevities

Baseball Game Between Film Row and the Eastern Penitentiary—What Local Exchangemen and Exhibitors Are Doing.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—A base-ball game between the inmates of the Eastern Penitentiary and the denizens of "Film Row," Philadelphia, was held on Saturday, April 20, at the former's ball grounds, 22d and Fairmount avenue, and was witnessed by over 1,200 spectators who saw the film men defeated by a score of 10 to 3. However, it was a (reel) game, and much excitement prevailed while it lasted. However incredible it may seem the real object of the game, as announced by William J. Sadlier, special representative of the Senator Penrose faction and Republican Alliance backing Senator Sproul for the next Governor of Pennsylvania, was to afford the film men the proper sort of exercise which will equip them with the essential wallop that it will be necessary to hand to the board of censors in order to make a clean score when the proper time arrives.

The line up of the film men's base-ball team was as follows: Herbert Given, Goldwyn, captain and pitcher; Robert Lynch, short stop, and Steve McErven, catcher, Metro; Charles Klang, General, 1st base; Chas. Goodwin, Superior, 2d base; Earle Sweigert, Paramount and Artcraft, left field; R. E. Binns, Vitagraph, right; D. Heenan, Vitagraph, center, and Sam Lefko, 3d base. Number 688 was the umpire who is reported to have been in favor of his home team winning.

Theater on Kensington Avenue Sold.

Title to the moving picture theater, 4208 to 4212 Kensington avenue, was conveyed last week by Israel Grossman to Hyman Stiefel and others for a nominal sum and a mortgage of $20,000.

General Film in New Quarters.

The General Film Company is now settled in their new quarters at 1225 Vine street, Philadelphia. F. E. Samuels, the manager, and Charles Klang report excellent business on Paralta productions.

Interesting Philadelphia Notes.

Alla Nazimova in "Revelation," as presented at the Victoria, Monday, April 22, is a Metro production of marked artistic worth, and one of the finest ever seen at this theater. While the press has contributed a lavish amount of space to its reviews about Nazimova in her wonderful role the public has likewise been generous with their patronage in coming to see her.

D. W. Griffith's "Hearts of the World" will be offered at the Garrick theater for an indefinite engagement beginning Tuesday, April 30.

"Mothers of Liberty," featuring Barbara Castleton, and released by the Electric Theater Supply Company, was reviewed by the Committee of Public Information at Washington, D. C., who passed their approval on this production, while it was highly endorsed by the French High Commission and the Liberty Loan Committee also.

May 2 Big Day at World Pictures Office.

W. R. Priest, manager of the Philadelphia World Pictures exchange, announces that Thursday, May 2, will be the day when "open house" will be held at their new quarters 1315-17 Vine street. The occasion will be marked as a day of great importance, as Ricord Gradwell and Felix F. Fiest, of the home office, will then be expected to be on hand to welcome the exhibitors at the new two-story building.

Several World Pictures stars are expected to come over to spend the day boosting the Liberty Loan by speaking at the various theaters. Jay Emanuel, formerly manager of the Park and Jefferson, is now a member of the World's sales staff.

Monthly Exhibitors' Luncheon Held.

The usual interesting monthly luncheon of the Exhibitors' League and the United Exhibitors' Association was held at the Vendig, Thursday, April 18. A committee composed of Morris Spiers, Charles Rapoporte, and William C. Hunt was sent to New York to investigate and secure full particulars regarding the co-operative booking plans of the United Picture Theaters' booking system.

"Over the Top" at Academy.

"Over the Top," with Sergeant Arthur Guy Empey as the star, the Vitagraph's latest special release, is being presented at the Academy of Music for the week of May 6. This feature, which is a picturization of the book written by Empey, was made with the endorsement of the United States Government, in which nearly 8,000 American troops took part.

Liberty Bonds—the Makings of a Nation. That's All You Need to Know About a Bond.

Critical Reviews and Comments

Upon Current Productions

"HONOR'S CROSS."

Selexart Production Features Rhea Mitchell in Story Picturing the Seamy Side.

Reviewed by Robert C. McElravy.

GANG politics and glimpses of underworld conditions are features of chief importance in this offering. The story, written by H. B. Daniel and directed by Wallace Worsley, gives an intimate view of vice conditions which have existed in many American cities in the past, and still no doubt flourish in some of them. This has all been done before many times and the situations therefore have no special novelty. There is a complete freedom from anything of the offensive, even though some of the lowest dives are pictured.

Rhea Mitchell portrays the part of Jane Cabot, the pretty daughter of a drunkard. She plays this role in a quietly effective way, gaining considerable sympathy as the story proceeds, despite the lack of intensity in the situations. Herschel Mayall appears as the Hon. Thomas Dolan, political boss, a part which he fills very capably. Edward Coxen plays the lover, Lee Stevens, and Adele Farrington does considerable with the down-and-out, half-degraded mother part.

There are some interesting contrasts in this subject, though perhaps too much footage was given them in the opening reels. The story, which begins in earnest with the commencement of the third reel, holds the interest well. The political boss takes a strong fancy to Jane Cabot, whom poverty has driven into dancing at a cabaret. He tries to coerce her love, but the girl throws wine in his face and leaves the place. Dolan never forgives her, but by this act she won the regard of Lee, Dolan's young assistant, just in from the West. Lee aids the girl to escape from Dolan's clutches and eventually weds her. In the course of the story the girl's father is sent to prison for killing a policeman in a saloon brawl and her mother commits suicide.

"HEARTS OR DIAMONDS?"

William Russell Thrills in His First Picture with His Own Company.

Reviewed by James S. McQuade.

PICTURE fans the country over are so accustomed to expect thrills when William Russell's name is announced on the bills that it is taken as granted that he will not disappoint them. In "Hearts or Diamonds?" I have no fear in promising that he will come up to expectations and more.

The script has been adapted from the magazine story by William Hamilton Osborne, and William Parker, the adapter, has not only given Mr. Russell fine opportunities for the display of his physical prowess, but he has also woven a web of adventure around him that holds the spectator with tense interest until the final fadeout comes.

The story, in brief, revolves around Larry Hanrahan, a famous diamond collector and expert, who accidentally becomes acquainted with Colonel Gascoyne (Howard Davies) and his ward, Adrienne (Charlotte Burton), in New York. Gascoyne, who poses as a gentleman who manufactures diamonds as good as the real for half the cost, is in reality the head of an international band of diamond thieves. Adrienne is ignorant of his real character and, in fact, is one of his dupes.

Larry Hanrahan (William Russell) falls in love with Adrienne, and when his priceless collection of diamonds are stolen and he links the crime with Gascoyne, he has, he believes, convincing evidence that she is an accomplice of the burglars, though she is entirely innocent. Larry succeeds in tracing the thieves to Gascoyne's home, gains access and recovers the diamonds, but loses them again in the terrific fight that takes place in the Gascoyne home. Through the aid of Adrienne he is unbound and succeeds in sending a call to the police station. The officers arrive just in time to nab Colonel Gascoyne and his gang, the Colonel being badly wounded by a pistol shot. To Larry the leading criminal confesses that Adrienne is innocent of all wrongdoing, and the happy hero takes her to his heart.

William Russell is seen in two exciting scenes, where Larry mixes things up ferociously with members of the gang. In the first, a number of Gascoyne's accomplices attack their leader and his ward while they are motoring homeward. Adrienne's precious diamond necklace is the prize sought, but Larry puts the thieves to flight in a thrilling chase in which he shows remarkable sprinting and high-jumping qualities.

In the second Mr. Russell as Larry fights the entire gang in the diamond retort room in the Gascoyne home. He is overcome and bound after one of the nerviest scraps seen for a long time on the screen. In the lighter scenes Mr. Russell appears to fine advantage in the roles of gentleman and lover.

Charlotte Burton's Adrienne is charmingly acted, and the role of Colonel Gascoyne is very capably assumed by Howard Davies. The two butlers of the story are excellently impersonated by Carl Stockdale and Robert Klein, while the part of Wintermute, the fake diamond scientist in the Gascoyne laboratory, is well sustained by John Gough.

Director Henry King is to be complimented for furnishing the spectator several fine interiors, rich and artistically impressive.

The release will be made April 29 though the Mutual Film Corporation.

IN THIS ISSUE.

Honor's Cross (Goldwyn).
Hearts or Diamonds (American).
The Reason Why (Select).
How Could You, Caroline? (Pathe).
The Two-Soul Woman (Universal).
At the Mercy of Men (Select).
M'liss (Paramount).
Blindfolded (Paralta Play).
The Seal of Silence (Vitagraph).
The Lonely Woman (Triangle).
Paying His Debt (Triangle).
Her One Mistake (Fox).
Masks and Faces (World).
The Bride's Awakening (Universal).
Passing of the Third Floor Back (First National).
Treasure of the Sea (Metro).
The Biggest Show on Earth (Paramount).
Berlin via America (Fordart).
Fabulous Fortune Fumblers (Binney Comedy).
Fred's Fictitious Foundling (Binney Comedy).
Denny from Ireland (Ernest Shipman).

"THE REASON WHY."

Clara Kimball Young Stars in Select Production of Glyn Novel.

Reviewed by Edward Weitzel.

THE hectic flush that gave "Three Weeks" its chief claim to fame is absent from "The Reason Why," an Elinor Glyn story done into photoplay form by Mary Murillo and directed by Robert G. Vignola for Select Pictures, with Clara Kimball Young at the head of the cast. Novelty of plot is not one of the story's features, but the troubles of the heroine will appeal to most spectators. Suspense and surprise are also missing. The plot, however, can be followed without the slightest difficulty, and the acting of the entire cast brings out all the points of the story at their best. Director Vignola's care and understanding of his subject have reproduced the English and Russian scenes correctly, the air of wealth and refinement that surrounds Lord Tancred being particularly effective.

Zara, a Russian girl married to a brute of a husband, and the mother of a young son, receives a letter from her uncle in London asking her to come and make her home with him. The uncle does not know that Zara is married. That same night her husband is killed in a brawl and the widow starts at once for England. Arriving there she leaves her boy in charge of a lodging house keeper and goes to her uncle's home. The gentleman has social aspirations and hopes to satisfy them through his niece. Lord Tancred, of an old and impoverished family, is in the uncle's debt. Markrute, the uncle, suggests a union between the nobleman and his niece. Tancred refuses until he meets Zara. He then says he would be glad to make her his wife even if she had no dowry.

Zara is pursuaded to accept the nobleman, but after the marriage she keeps him at a distance, as she is convinced money was the only reason for Tancred's wanting the match. On the night of their first reception word is brought to Zara that her son is very ill. She hurries to him. Her husband follows and discovers his wife at the bedside of the dying child. He goes back home and does not let her know that he has discovered her secret. The reconciliation occurs when Tancred starts to leave home forever, satisfied that his wife will never love him.

With Clara Kimball Young as Zara, Milton B. Sills as Lord Tancred, Florence K. Billings as Lady Highford, Frank Losee as Markrute, John Sunderland as Lord Ellerton, Kate Lester as the Dutchess and Eldean Stewart as Mimo, a fine performance of all the characters is guaranteed. Young Master Stewart is a remarkable child actor. Louis J. Physico did the camera work.

"HOW COULD YOU, CAROLINE?"

Pathe Play Features Bessie Love in Comedy of Young Girlhood.

Reviewed by Robert C. McElravy.

A FIVE-REEL feature, done in the best comedy style, with Bessie Love in the role of a romantic young girl who pines for a soulmate and finally imagines she has found him in a taxi-driver. The development of the piece is in a series of episodes, rather than in a straight, continuous plot, and for this reason has no particular suspense. The humor of the number will be more appreciated by feminine observers than by men, no doubt, as it pictures the romantic age through which most women pass.

Bessie Love is well suited to the part of Caroline, with her ingenuous looks and sympathetic eyes. She is first seen at college, or rather at a girls' school, where she is a leader in mischiefmaking. Her parents send for her to come to her sister's wedding. Caroline, who has been reading a novel called "Twin Souls," is delighted to go home and determines to find her soulmate while there. She is asked to look up an usher for her sister's wedding, and selects a man named Reginald Van Alden, who turns out to be a taxi-driver and a crook as well.

Caroline, before she has come to her senses, has bared her soul to Reginald and agreed to elope with him. They ride into the country together in his taxi, which breaks down. Her mother and Bob, her regular sweetheart, rescue the girl. Later she learns to her further sorrow that Reginald is aleady married. The final scenes have to do with the wedding of Caroline and Bob.

Amelia Summerville, James Morrison and Dudley Hawley also appear.

"THE TWO-SOUL WOMAN."

Priscilla Dean Featured in Five-Reel Universal, Based on Burgess Novel.

Reviewed by Robert C. McElravy.

GELETT BURGESS is a writer whose literary spark-plug always throws off an agreeable amount of the divine fire. This screen subject, "The Two-Soul Woman," is an adaptation of his novel, "The White Cat," and the producer, Elmer Clifton, must be given credit for handling his dramatic material to the best advantage.

But four characters appear in the story from first to last, but there is no cessation of interest in the problem that confronts the hero from the moment of his injury in an automobile accident. The latter awakens in the bedroom of a charming country home, and discovers a beautiful girl bending over him. Her name is Joy Fielding, and the hero, Chester Castle, loses no time in falling in love with her. But the girl, while sweetly attractive in her natural self, has a mysterious dual nature. At times she becomes a vulgar, athletically inclined creature who calls herself Edna, and in this alter ego she loves a certain Dr. Copin. This doctor and the housekeeper are the other principals in the fascinating little mystery.

Priscilla Dean does some remarkably interesting work in this weird double role. In this she is abetted by intelligently employed double-exposure photography. Joseph Girard portrays the villainous doctor capably and Ashton Dearholt makes a good looking and able hero. Evelyn Selbie appears as the housekeeper, Leah.

The subject rounds up with an exciting climax.

"AT THE MERCY OF MEN."

By Edward Weitzel.

A second showing of the Select picture, "At the Mercy of Men," revealed that the most offensive portion of the assault scene has been cut out, but this does not materially affect the objectionable features of the story. The picture is morally wrong from start to finish, and has no place in a family moving picture house.

"M'LISS."

Mary Pickford Admirably Fitted in Artcraft Production of Harte's Famous Story.

Reviewed by Edward Weitzel.

ONCE more has Mary Pickford been fitted with a character and a story admirably suited to her personality and her brand of screen art. Bret Harte's famous tale of California during the golden days of '49, "M'liss," has been made into a picture play by Frances Marion, the scenarioist exercising the same freedom in introducing new material that Clay M. Greene used when he dramatized the story for the stage over thirty years ago. Annie Pixley was the original "M'liss."

The screen version does not follow the stage play, and the comedy possibilities are developed to a greater degree. So insistent has the adaptor worked for the laugh she has not hesitated to put in considerable downright farce. Few of Mary Pickford's following will object to this, however. The story moves along in sprightly fashion, and it's a poor heart that will not rejoice at the innocent fun of the picture and the happy ending of the little heroine's romance. Marshall Neilan deserves praise for the excellence of his direction. Some of the comedy scenes are too much in the shadow, but the general result reproduces the locale of the Bret Harte country and the character she created.

The story of "M'liss" is easy of comprehension, and her doings will enlist the sympathy of all good folk. She is the daughter of "Bummer" Smith, a dissipated but good natured old ne'er-do-well, who lets her swear like a trooper and run wild. "M'liss" has no use for school until a handsome new school teacher comes to Red Gulch. She then washes her face and startles the pupils by walking into the school house and taking a seat on one of the benches. Continually up to her pranks, "M'liss" gets any amount of fun out of life, and rides a horse like a cowboy. The serious interest is supplied by the murder of old man Smith, and the fastening of the crime on the school teacher. A fortune left by Smith's brother leads to the old man's death.

Theodore Roberts as "Bummer" Smith, Thomas Meighan as the school teacher, Charles Ogle as Yuba Bill, and Tully Marshall as Judge McSnagley are the principal members of a fine supporting cast.

"BLINDFOLDED."

Well-Directed Paralta Story Featuring Bessie Barriscale.

Reviewed by Hanford C. Judson.

MOST of the interest of "Blindfolded," a Paralta Play, centers in its heroine, played by Bessie Barriscale, and that happy actress' vivacity and naturalness in picturing a wide gamut of human emotions make the offering one of considerable merit considered as entertainment for all kinds of spectators. It never fails to be interesting nor loses a sense of freshness, though the scenario follows a well-trodden path. The players make every character in it human, and their emotions are thus freshly interesting to other real people in the audience.

The girl has been taught to open safes by her father. She has inherited his hearing, and is, like him, the most expert tinkerer with combination locks in the "business." But she has been reading Emerson, and begins to doubt the crook philosophy. They are going to "pull" a last job, and then she is to be free to walk straight. The police suspect, and surround the house. There is a well-directed fight between officers and yeggs. One policeman and one crook are killed. The leader of the gang on that night is "The Mask," who is unknown even to the girl. The girl is caught while he is struggling with two of the police, but "The Mask" escapes. The judge is not hard on the girl, and after she finishes her term she is taken in by a charitably-minded woman whose only son has been wild, but is now making good out West. They visit him.

The love story begins, and there is a wedding, and later a child comes. She fears to tell her husband of her term in the House of Corrections. Near the picture's close the old gang comes. They attempt to force her to open the safe of the bank where her husband is employed. The detective overhears a scrap of conversation. There is a satisfactory climax in the living room of the heroine's house at 1 o'clock at night in which she finds that her husband is "The Mask." The villainous member of the gang is killed trying to get away, and man and wife can now live happily.

"THE SEAL OF SILENCE."

Blue Ribbon Feature of Intimate Family Relationships—Dignified and Interesting.

Reviewed by Hanford C. Judson.

IT is an interesting situation once it has been established, that of having an unmarried girl left guardian of a married woman's son and under a promise of silence unable to tell whence it came. It is rather hard to establish it firmly, and in this picture, "The Seal of Silence," a Vitagraph Blue Ribbon Feature in five reels, the promise of silence is given just to cover the married woman's desire to spite her husband because he did not let her flirt and gamble. The child is born in the home of the woman's old nurse. She dies in childbirth, content that the husband, who longs for a son, is not to know he is a father.

The father is a doctor and the younger woman is and has long been his helper. He falls in love with her, learns by accident that she is interested in a baby and has her bring it to his home. This is done as an everyday incident without embarrassment to the girl or the doctor; yet because of continuity it holds attention and really interests. The growth of the boy in his unknowing father's affections and the sickness that overtakes him are finally dramatic. At his bedside, when he has unexpectedly recovered, the girl apparently discovers that the doctor suspects the boy is hers and she breaks her vow of silence to reproach him. It ends the picture and ends it weakly. The fault perhaps lies as much in the lack of ability of the player who has this part as in the script, which is decidedly not actor-proof.

The picture gets dignity from the able acting of Earle Williams as the doctor, of Kathleen Kirkham as his wife, of Kate Price as the nurse and from the work of the director, Tom Mills. Plenty of things happen in actual life that are hard to believe and they make poor incidents for a picture—this picture. It has too little real convincing power; yet it surely is a likeable picture. It is all in good taste, makes steady progress, has pretty scenes and graceful players and will force no one to think.

"THE LONELY WOMAN."

Triangle Photoplay, Featuring Belle Bennett Has Good Heart Interest.

Reviewed by Edward Weitzel.

LIKE all the stories written by John A. Moroso, the Triangle five-part photoplay "The Lonely Woman" contains well-drawn characters and the heart interest is genuine. The complications are not at all difficult to anticipate, however, and there is very little dramatic action throughout the picture. Anyone who is satisfied to have his feelings mildly aroused and is fond of dogs will find "The Lonely Woman" an interesting story. Belle Bennett is featured in a part that is right in her best way, and Thomas N. Heffron has directed the production intelligently. The scenario by Catharine Carr and the camera work of Jacob Kull are praiseworthy.

A town on the Hudson River furnishes

the locations for the story. Most of the inhabitants are greatly concerned when a strange woman arrives and rents a furnished house at the edge of the village. A dog that belonged to the former owner of the place is her only companion. Jim Ransom, the town drunkard, is engaged to do chores for her. Her kindness to him sets the neighbors to talking. When Jim is injured the lonely woman has him brought to her house and nurses him back to health. Finally the mystery about the stranger is solved. She is the wife of a convict serving a term in Sing Sing prison. She declares that her husband is innocent of the charge against him and no one believes her. Then Jim steps in and acknowledges that he is the guilty man. The lonely woman's husband is set free.

The supporting company is of fair quality. Lee Hill is inclined to be somewhat stagy as Jim Ransom, but is thoroughly in earnest. Percy Challenger, Anna Dodge, Blanche Gray, Alberta Lee and Walter Perkins complete the cast.

"PAYING HIS DEBT."

Roy Stewart Has Dual Role in Triangle Western Drama That Will Interest.

Reviewed by Edward Weitzel.

ALVIN J. NEITZ is the author of "Paying His Debt," a five-part Triangle Western drama in which Roy Stewart plays a dual role. The picture was directed by Cliff Smith and photographed by Steve Rounds. Its story is melodramatic, the exploits of a stage robber forming the basis of the villainy that is always necessary in plots of this nature. A love motive, the remarkable resemblance between the bandit and a young chap who comes west for his health, and the way he repays the bandit's kindness to him are other developments of the action. Events move along at a good clip and the surroundings of the tale are well chosen for picturesque effect.

Frank Borden, the man in search of health, and one of the parts played by Roy Stewart, first meets Nan Christy, the heroine, when he has spent his last cent and is weak from hunger. The girl makes him accept some money, and with the partial return of his strength Bordon finds a job and pays her back. The long walk to her father's ranch proves too much for him and he falls in a faint by the roadside. Pete Morton, the bandit, picks Borden up and takes him to his cabin. Noticing the close resemblance between them Morton explains how the Easterner can repay him for helping him to recover and giving him a home. When Morton is engaged in holding up a stage Borden is to hang around the public places in town and be mistaken for the robber. The working out of the scheme brings Borden and Nan to the understanding both desire.

Roy Stewart doubles the two characters skillfully and makes each a distinct type. Josie Sedgwick as Nan, William Ellingford as Simon Christy and Walter Perkins as Father Kelly are the important members of the supporting cast.

"HER ONE MISTAKE."

Gladys Brockwell Has Double Role in Interesting Play About a Woman Who Repented of Foolishness.

Reviewed by Hanford C. Judson.

WITH two roles in this picture, "Her One Mistake," a Fox five-reel offering, Gladys Brockwell is decidedly at her best. Her clear photographic qualities and her ability to be charming as well as convincing whether at ease or under the spell of emotion add much to a story by George Scarborough that deals convincingly with the relationship of the sexes.

It's a rather highly flavored love story. The heroine is twice rescued by a detective, played by Charles Perley, from the wiles of Chicago Charlie, a crook, played by William Scott. In the first instance she has been drugged in a hotel whither she had come to be married, a runaway match. The detective saves her in time so that at least she can get home the same night and her parents never know she had been out of the house. Later on, when the district attorney has fallen in love with her, and she, after putting him off as long as he would let her, has consented to marry him, she is a second time the victim.

The crook this time sends a false message telling her that her maid, the leading woman's second role, has been hurt, and she comes to him thinking to aid her servant. He locks the door, and tries to force her. She stabs him. The police were watching the house to arrest the crook. The detective gets a good clue, and follows it to its right end. There is a bit of melodramatic high light in the willingness of the heroine's maid to shield her by letting the police think she killed the crook. The police know better, and the detective sees how things are and reports that the dead man had committed suicide.

Director Le Saint has put life into the action, and there are many excellently handled bits of fresh business in it. It is effective as a whole, is well cast, natur-

"MASKS AND FACES."

Remarkable English Cast in Reade's Famous Stage Play Produced as War Aid.

Reviewed by Edward Weitzel.

THE novel features connected with the World release, "Masks and Faces," would make it an unusual attraction, and the merits of the screen version of Charles Reade's famous old play alone are sufficient to insure its success. Produced by the combined efforts of all the leading dramatists and actors of the English stage as their contribution to the moving picture's share in helping to win the world's war for the Allies the array of names is a remarkable one. Sir James Barrie, George Bernard Shaw, Sir Arthur Pinero, Sir Johnston Forbes-Robertson, Gertrude Elliott, Sir Squire Bancroft, Dennis Neilson Terry, Irene Vanbrugh are among a few of those interested.

"Masks and Faces" is founded on the life of the noted actress, Peg Woffington. It is a bright and interesting play of the time when George III was king, and reproduces the manners of that period with truth and skill. The character of Triplet played by Sir Johnston Forbes-Robertson is famous in stage history. Irene Vanbrugh plays Peg.

The story tells of an English gentleman, Ernest Vane, who leaves his wife in the country, goes up to London, meets Peg, and imagines he is in love with her. The way that Peg cures him of his folly, settles accounts with an offending nobleman and several more of her enemies, and also shows her kindness of heart to the family of the unfortunate Triplet make up the leading incidents of the play.

The production of such a screen drama calls for the best acting that tradition has handed down on the English stage. The grand manners of a past age are shown in "Masks and Faces." Historical personages are made to live again, and even the "mob scenes" are portrayed by actors and actresses of established reputations.

"THE BRIDE'S AWAKENING."

Universal Special Features Mae Murray in Offering of Emotional Type.

Reviewed by Robert C. McElravy.

THIS story, written by F. McGrew Willis and produced by Robert Leonard, pictures the early matrimonial experiences of a young girl who married the wrong man and then fell in love with another after learning the true character of her husband. The situations are of an emotional rather than a dramatic sort, the scenes in the final reel being the only ones that assume any great intensity. The emotionalism plays almost entirely upon the surface, giving a somewhat mechanical turn to the events, yet at the same time the story is one that will find many admirers.

Mae Murray is cast in the part of Elaine, the girl who made an unfortunate marriage. She plays the role with a fair degree of strength, but the too constant use of close-ups gives a rather overdrawn effect to many of the best scenes. The number, while it carries an interesting story, is weakly handled from the standpoint of direction and inclines to sentimentality of an unconvincing type.

Lewis Cody appears as Richard Earle, who tricked the young heiress into marriage after the death of her uncle. He looks the part of the fortune-hunting male and makes the most of his scenes. Ashton Dearholt, as Jimmy Newton, hero of the piece, makes an agreeable contrast with Earle.

As the story goes, Earle has an affair going with a married woman named Lucille Bennett, at the time of his marriage to Elaine. He insists upon keeping the marriage secret for a time, introducing Elaine as his ward. Jimmy Newton sees the girl and becomes interested in her. Later events bring about a quarrel between Earle and Jimmy Newton, in which Mrs. Bennett takes a hand. She shoots Earle in a fit of jealous rage, thus leaving the way clear for Jimmy and Elaine to wed.

"PASSING OF THE THIRD FLOOR BACK."

Six-Part Version of Jerome's Drama Produced by Herbert Brenon.

Reviewed by Edward Weitzel.

MADE famous in this country and in England by the acting of Sir Johnston Forbes-Robertson, "Passing of the Third Floor Back," Jerome K. Jerome's stage play, has been put into screen form by Herbert Brenon, and is now being released by the First National Exhibitors' Circuit. Sir Johnston plays his original part of the Stranger. Those who saw the play on the stage will miss the star's chief asset—his melodious voice—but the same gentle dignity which was so winning in the spoken play is brought out equally well on the screen, and the beautiful sentiment of the story cannot fail to reach the heart of every spectator. Several changes have been thought necessary in the plot, the greater freedom of the screen allowing them to be introduced. As originally written every scene took place in the parlor of a London boarding house.

"Passing of the Third Floor Back" is a modern allegory. Its action is all fashioned to drive home the lesson that selfishness is at the bottom of the misery of the world. The inmates of the boarding house shown in the picture are trying their best to show their worst side to one another when a new lodger arrives. He is a man in whom the spirit of Christ is reflected. Every word and every action of his reveal his thought and care for those about him. To each one of his fellow lodgers he shows a way out of the difficulty into which his own folly has led him. The dishonest landlady, the immoral little slavey, the father and mother who are willing to sacrifice their daughter for the sake of a wealthy marriage, all are taught the true meaning of life. It is to be hoped that the screen version of the play will repeat its stage success.

TUESDAY
ONE MEAL
WHEATLESS
USE NO BREAD, CRACKERS, PASTRY OR BREAKFAST FOODS CONTAINING WHEAT

"TREASURE OF THE SEA."

Edith Storey Presented in Picture Dealing with Buried Treasure.

Reviewed by C. S. Sewell.

THE Metro release for April 22, "Treasure of the Sea," is a five-reel production of average strength, made more interesting by the fine acting of the star, Edith Storey. The action at times is not altogether convincing.

Henry Ames, in order that he may remove the barrier of wealth separating him from Margaret Elkins, misuses a power of attorney and brings ruin to Margaret's father, placing the blame on Jim Hardwick, who is in the West. Margaret and her father go west and Margaret meets Hardwick, who falls in love with her. Later a gale shifts the beach sands and discloses a treasure ship. Both Margaret and Hardwick obtain gangs of men and endeavor to secure the treasure. Margaret's gang overpowers Hardwick's men and Hardwick is locked up in a cabin. Ames appears on the scene, and by listening to a conversation between Ames and Hardwick Margaret learns that Ames is the guilty party. In the meantime, although believing Hardwick a traitor to her father, she has learned to love him, so with the removal of this barrier all ends happily.

Edith Storey does excellent work as Margaret Elkins, and Lew Cody gives a good performance as Jim Hardwick. Josef Swickard as Margaret's father is inclined to overact. Lewis Willoughby as Henry Ames, and Toto De Crow, are satisfactory in their respective roles. Frank Reicher directed the production and has provided some excellent outdoor scenes, particularly those of the water and others showing the seacoast during a sandstorm. The photographic work of William Thompson is excellent.

"THE BIGGEST SHOW ON EARTH."

Paramount Presents Enid Bennett in a Story of Circus Life.

Reviewed by Louis Reeves Harrison.

EACH lady star has to have a chance to wear clothes of the other sex before she completes her "repertory of characterizations," but, most fortunately, Miss Bennett does not in her change have to pretend she is anything but a girl. She is so thoroughly feminine in every movement as well as in appearance that it would be impossible for her to disguise herself as a boy. She is very straight, alert and quick in her movements as a lion tamer, the daughter of a circus owner, but only once does she act like a man, when horsewhipping a man guilty of gross insult. She even holds a pistol as if she was afraid it would go off. She is delightfully feminine, however, a compensation for the utter lack of other characterization in this play. The unfortunate "hero" is compelled to move through it like a manikin, and all others simply play up to the star.

She is sent to a private school and snubbed by the other girls until she demonstrates her courage by overcoming a supposed mad dog. The hero happens along just then and the brave girl is invited by his sister to their grand old family mansion. The poor girl is snubbed by his proud mother, but they all attend a circus in a nearby town, which happens to be that of the snubbed girl's father. The regular lion tamer happens to be a little off that day; the crowd becomes enraged and the brave girl takes her place. She easily tames the wild beasts and wins an ovation from common, ordinary people, but she feels she will be rejected by the proud family she is visiting. Not so. The head of that proud family happens to be her father's silent partner in the enterprise. The proud mother is given the smelling bottle and the lovers embrace, a most fortuitous series of happenings, otherwise their love might never have "come true."

OPEN MARKET FILMS SHOWN.

Francis Ford Feature, Josh Binney Comedies and a Shorty Hamilton.

Reviewed by Edward Weitzel.

"Berlin via America."

WRITTEN by Elsie Van Name and produced by the Fordart Films, Inc., "Berlin Via America," a patriotic photoplay in six parts, directed by Francis Ford, is worthy the serious consideration of state right buyers. The picture is by no means a world beater, but it is strong for the cause of the Allies and is bound to inspire loyalty and devotion to the United States and the soldiers under her flag. The story of "Berlin Via America" has for its hero Phil Kelly, a veteran of the Spanish-American war, now in the United States Secret Service. By pretending to be disloyal to his country he gains the confidence of two German agents and takes service as an aviator in the German army. Before leaving this country Kelly becomes suspicious of Lieutenant Miles, who is in love with Rose Lockely, the hero's sweetheart.

When Kelly reaches the other side Rose, Colonel Lockely and Miles are there, and by flying over the American lines and dropping a message to his countrymen the supposed enemy flyer is able to forestall a German attack. There are war scenes, the marching of French and American troops to the front, episodes showing the treachery and cruelty of the Kaiser's soldiers and a love story that ends happily.

Francis Ford is the Phil Kelly and acts the part earnestly. The leading members of his support are Edna Emerson, Jack Newton, George Henry, Lois Scott, William Willis and William Canfield.

"Fabulous Fortune Fumblers."

The screen vampire is broadly burlesqued in the two-part Josh Binney comedy, "Fabulous Fortune Fumblers." Two moving picture actors out of a job get a wealthy married man to put up the money for a new company after he has fallen in love with the leading lady, who aspires to become the most famous vamp in the business. The studio scenes showing the filming of the picture that eats up the backer's money is full of slapstick fun. The acting and direction are on a par with the usual standard of this brand of two-reelers.

"Fred's Fictitious Foundling."

Funny Fatty Filbert plays an infant in "Fred's Fictitious Foundling," another Josh Binney comedy in two parts. The whole picture is one wild absurdity and will please persons who are amused by seeing a fat man dressed as a two-year-old and acting as near like one as possible. The finish is lively.

"Denny from Ireland."

Shorty Hamilton is the star of "Denny from Ireland," a five-part photoplay written and directed by W. H. Clifford. The story opens in Ireland and Shorty is shown as a good natured lad who is forced to leave his bride at home when he sails for America. He finds his way to Arizona, turns cowboy, has plenty of adventures and is at last able to send for his wife. There is a spirit of good feeling all through the picture and the star's humorous personality wins him many a laugh. The production is of good general average.

All of the foregoing subjects are being marketed by Ernest Shipman.

"HIS SMOTHERED LOVE."

Paramount Releases Amusing Sennett Farce with Chester Conklin in Leading Role.

Reviewed by Louis Reeves Harrison.

IT matters little to Mack Sennett what the story is or the characters are, he seems to have an inexhaustible fund of ingenious and highly original tricks to provoke laughter. Conklin, however, is equal to the difficulties, mostly athletic, of a farce role, and he is ably supported in this one by Marie Prevost and Harry Gribbon.

Into the love and adventures of the young couple Conklin is injected by fortuitous accident. He gets the credit of a heroic rescue really performed by a life-saving dog. He is nothing more or less than a short-changing conductor on a surface line of cars. He loses ground when this is discovered and decides to send the bridegroom a poisoned bottle of wine. The bridegroom sends a note of thanks, saying that he and the bride will drink the wine on their wedding trip.

Adventures thereafter hinge on Conklin's frantic efforts to reach the train on which the bridal couple are traveling. The chases of this train by his car and an ambulance would make the most lurid melodrama thrilling. It is partly trick work, but it is of a very high order, preserving the illusion of reality to a thrilling degree. The farce is replete with comic incident, professional in its thoroughness and activity from start to finish.

Comments

General Film Company.

LOST ON DRESS PARADE (Broadway Star Feature).—Preserving well the spirit of the O. Henry story from which it was adapted this two-reel offering provides good entertainment, and shows Patsy Deforrest and Evart Overton, the featured players, to advantage. Reviewed in issue of May 4.

A BLACK SHERLOCK HOLMES (Ebony).—A novel feature in connection with this brand, which is new to the General Film program, is that the cast is composed entirely of negro players. The story is a burlesque on Sherlock Holmes, and has some amusing situations, but the players are inclined to overact. Reviewed in our last issue on page 745.

RIP ROARING RIVALS (Clover).—Enacted by the same cast as the preceding comedy this offering has some amusing situations, and a rather good comedy fight. Bud Duncan, formerly of the team of Ham and Bud, has secured a good foil in Kewpie Morgan, who is several times his size. Reviewed at length in our last issue.

WOOING OF COFFEE CAKE KATE (Clover).—This one-reel picture is the first of a new brand of comedy, Dot Farley, Bud Duncan, and Kewpie Morgan being the principal fun-makers. It is a slapstick comedy with some amusing situations, but does not rise above the average for this type. Reviewed in last issue.

Bluebird Photoplays, Inc.

A RICH MAN'S DARLING, April 8.—Louise Lovely is the leading player in this five-part Bluebird picture. The story is on the "Smart Set" order, and is well put together. A review was published in last week's issue.

Educational Films Corporation.

THE TWINS (Educational).—One of the "Original Katzenjammer Kids" cartoons in which these mischievous youngsters make a gorilla drunk and dress him to impersonate a female cousin who is coming to visit. Old man Katzenjammer, in full dress for the occasion, makes love to the creature, which fails to remove its head gear, and is only made wise to the trick when the animal strikes him a blow over the head. Quite amusing.

DOING HIS BIT (Educational).—One of the "Happy Hooligan" cartoons, which is exceptionally funny. Hooligan, after a series of uncomfortable happenings, finally is placed on guard at a German post. He makes his escape by painting his shadow in black on the wall, so that the officer in command, and who is flirting with a German girl, is satisfied at a glance that Hooligan is still there. Finally he succeeds in dropping a bomb on the Kaiser.

Famous Players-Lasky Corporation.

LET'S GET A DIVORCE, April 29.—A lively adaptation of Sardou's most popular comedy, with Billie Burke in a delightful portrayal of the leading character. Reviewed in last week's issue.

THE WHITE MAN'S LAW, May 6.—A story of betrayal and vengeance in an interesting and unusual environment, artistically treated. Sessue Hayakawa in the leading role. Reviewed in last week's issue.

M'LISS (Artcraft), May 13.—Mary Pickford and Bret Harte's celebrated heroine make a strong combination. The picture is full of laughs, and the entire production is snappy and bound to please. It is reviewed at length on another page of this issue.

First National Exhibitors' Circuit.

PASSING OF THE THIRD FLOOR BACK (Brenon).—Herbert Brenon's production of Jerome K. Jerome's noted play with Sir Johnston Forbes-Robertson is in six parts. The picture follows the original at most points, and its wonderful heart interest is retained. A longer review is printed on another page of this issue.

Fox Film Corporation.

HER ONE MISTAKE, April 28.—Gladys Brockwell's able acting and charming photographic qualities make this an excellent offering. For a longer review see another page of this issue.

Greater Vitagraph, Inc.

THE SEAL OF SILENCE, April 29.—A Blue Ribbon Feature that is dignified, pretty, and interesting rather than deep or convincing. It is ably directed, and will make a fair offering, nothing to splurge over, yet acceptable and enjoyable. There is nothing in it to make a spectator think; he can rest himself while it is on.

Goldwyn Pictures Corporation.

HONOR'S CROSS (Selexart).—A six-reel number written by H. B. Daniel, which features Rhea Mitchell, Herschell Mayall, and Edward Coxen. The story concerns the daughter of a drunkard who wins the unwelcome regard of a political boss. The latter tries to drag her down, but the hero, a young man from the West, comes to her rescue. The number pictures vice conditions intimately, but without offense. Reviewed at length elsewhere.

W. W. Hodkinson Corporation.

BLINDFOLDED (Paralta Plays).—A Barriscale picture in five reels that is pretty sure to prove an attraction in the average theater. The plot follows no new path, but able direction and honest human acting keep any of it from seeming stale or uninteresting. We notice it in greater length on another page of this issue.

Metro Pictures Corporation.

WITH NEATNESS AND DISPATCH, April 15.—This is an entertaining romantic farce featuring Francis X. Bushman and Beverly Bayne. It is different from anything they have recently attempted, and contains several good situations, and many laughs. Reviewed at length in issue of May 4, on page 745.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 16 (Mutual), April 24.—Interesting scenes of this number are a train wreck at La Grange, Ill., the opening of the baseball season at Chicago and New York, Hun prisoners in France, a regiment of French cavalry in review, the unveiling of the John Burroughs monument at Toledo, Ohio, in the presence of the distinguished naturalist and writer, women auto drivers hauling supplies, Secretary of War Baker, gambling machines burned by police in Philadelphia, and scenes showing our boys in France on the way to camp.

SCREEN TELEGRAM NO. 17 (Mutual), April 28.—One of the unusual sights in this number of the Screen Telegram shows some of the animals at the zoo in Baltimore in panic when fire broke out among the buildings, the oldest soldier in the world celebrating his 110th birthday at San Francisco, Geraldine Farrar singing for war relief activities, the testing of an armored car, and the shooting down of wooden soldiers with a machine gun are among other items of interest. Among other prominent personalities shown are Charles M. Schwab and President Wilson.

SPOTTED (Strand, April 30.—A pleasing number featuring Billie Rhodes. The comedy is of the light, refined sort, and centers around a joke that is perpetrated on a visitor to a young married couple. This couple in moderate circumstances accept the invitation of a young heiress (Billie Rhodes) to use her home during the sojourn of their wealthy guest. The heiress, who acts as chauffeur and also as maid to the family, finally becomes betrothed to the guest.

HEARTS OR DIAMONDS (William Russell Productions, Inc.), April 29.—A strong, well-knit story, with sustained interest throughout, and several big, exciting scenes in which William Russell assumes heroic proportions. The support, headed by Charlotte Burton, is praiseworthy, and Director King has handled the production excellently.

Pathe Exchange, Inc.

HOW COULD, CAROLINE? (Pathe Play), May 5.—A five-reel subject by Izola Forrester featuring Bessie Love in the part of a romantic young girl. She falls in love with a taxi-driver at her sister's wedding, and is disillusioned only by learning that he is married and also a crook. The humor of this number, which is presented as a series of comedy episodes, will appeal especially to women.

DOUBLE CROSSED (Pathe), May 12.—Episode No. 10 of "The House of Hate." This continues the exciting events begun in the last instalment. Pearl escapes from her position over the acid tank, and all hands pursue the Terror. He returns to Waldoncliffe, and by a clever substitution escapes death by the sacrifice of another man's life. Gresham invades the underworld, and leads a band of crooks to capture in a sensational manner. The number is full of thrills.

BRITAIN'S BULWARKS (Pathe), May 12.—A half reel, picturing the remarkable work of British women in munition factories. They are shown preparing shells for shipment to the front. Health inspection of employees is another feature.

BRITISH CAVALRY ON WESTERN FRONT (Pathe), May 12.—On same reel with above. This gives just a few interesting glimpses of the mounted soldiers of the empire patrolling villages along the battle front. The Indian lancers are also shown.

THE NON-STOP KID (Rolin-Pathe), May 12.—A comedy number featuring Harold Lloyd, Bebe Daniels, and Harry Pollard. Harold palms himself off as a professor of music at a social event, and is forced to call upon the victrola when he is asked to sing. This has the same deft comedy touch as previous offerings, and is very laughable.

OUR FIGHTING ALLY—THE TANK (Pathe).—An amazing demonstration of the powers of the caterpillar tractor used in warfare. A 350 horse power tank is shown traversing a country filled with ditches, then through a thick woods, where it turns over grown trees in its course. It also ploughs its way through a frame building. This is the best demonstration yet made on the screen of the tank in action.

Select Pictures Corporation.

THE REASON WHY (Select).—Clara Clara Kimball Young and a fine supporting company appear in this screen version of Elinor Glyn's novel. The production is excellent, and the story is clearly told. A longer review is printed on another page of this issue.

Triangle Film Corporation.

PAYING HIS DEBT, April 28.—Roy Stewart plays a duel role in this five-part Western story written by Alvin J. Neitz. The amount of life and excitement in the picture keeps the interest at high pitch. A longer review is printed on another page of this issue.

THE LONELY WOMAN, April 28.—One of John A. Morosco's stories, this five-part picture is rather slow of action, but contains good character drawing. Belle Bennett is the star. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 50 (Universal), April 20.—Opening a baseball season in New York, stringing wires "under fire" at Camp Logan, Texas, shipbuilding at Stockton Springs, Me., children's tribute to John Burroughs, and numerous other subjects are treated in this interesting number. It closes with reproductions of newspaper cartoons.

ANIMATED WEEKLY NO. 21 (Universal), April 24.—A motorcycle climbing contest at Los Angeles heads this number, which also contains war views of various sorts, baseball game at Chicago, scenes from the Liberty Loan drive, food saving, and cartoons by Hy Mayer.

HER MOVIE MADNESS, (L-KO) May 8.—A two-reel comic, with Gale Henry and Hugie Mack in the cast. Gale plays a farm maiden, who joins a moving picture company; Hughie is her fat country lover. There are some quite amusing knock-about moments in the studio scenes. The subject is one of average strength; it would have been helped by more of a plot idea.

THE BULLSEYE, No. 14, (Universal Special), May 11.—This number pictures the selling of Cora as a white slave, in Mexico. Cody and Lee, recovering on the desert, go in search of her. There are some fierce hand-to-hand conflicts, and the number closes with Cody about to be shot, against a wall.

WHOSE BABY ARE YOU? (Lyons & Moran Star Comedy), May 11.—Eddie appears as a young husband with a wife and baby, and Lee plays his well known role of janitor. The janitor finds himself with the baby, a dog and a parrot on his hands, after a mixup in the apartment house, but eventually gets them in the hands of their proper owners. This is an excellent comedy and will make its way with any audience.

THE LION'S CLAWS, No. 6 (Universal), May 11.—Thrills without number are contained in this instalment, which is alive with interest. Beth and Buck, after escaping from the subterranean stream, are captured and taken to Bonda, where Beth's father is already a prisoner. All are confined in the palace dungeon, and Beth is tortured in the presence of the other prisoners. This is exceptional in direction and general presentation.

THE TWO-SOUL WOMAN (Universal Special), May 11.—A five-reel subject, based on a novel by Gelett Burgess, which features Priscilla Dean as a sort of feminine "Jekyl and Hyde." She is under the hypnotic power of a doctor, who changes her from a sweet, attractive girl to a vulgar, athletic creature. The hero succeeds in releasing the girl from this bad influence and of course marries her. This is a weird, fascinating story and leads up to an exciting finish.

THE BRIDE'S AWAKENING (Universal Special).—A six-reel number, written by F. McGrew Willis and produced by Robert Leonard, with Mae Murray in the leading role. She plays the part of a young heiress who marries the wrong man and later falls in love with another. Lewis Cody and Ashton Dearholt play the male leads. The story is one of the emotional type and has a moderately strong plot. Reviewed at length elsewhere.

World Pictures Corporation.

MASKS AND FACES, May 6.—This five-part feature is unique. It was made in England, and all the famous actors in London take part in the performance. Charles Reade's celebrated work would please any body of spectators. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Resurrection (Paramount).
Brave and Bold (Fox).
The Greatest Show on Earth (Paramount).
The White Man's Law (Paramount).
Peg of the Pirates (Fox).
Moral Suicide (Graphic).
Passing of Third Floor Back (First National).
Masks and Faces (World).
The Trail to Yesterday (Metro).
A Mother's Secret (Bluebird).
Hearts or Diamonds (American).
Mlle. Paulette (Triangle).
An Honest Man (Triangle).
A Romance of the Underworld (Keeney).
How Could You, Caroline? (Pathe).
The Little Runaway (Vitagraph).
Blindfolded (Paralta).
Joan of Plattsburg (Goldwyn).
With Hoops of Steel (Paralta).

"PEG OF THE PIRATES."

Peggy Hyland Featured in Five-Reel Drama Full of Romance and Adventure. Written and Directed by O. A. C. Lund. Fox Release for May 12.

Cast.

Margaret Martyn.....Peggy Hyland
Sir Wynham Martyn.....Carleton Macy
Terry, the Poet.....Sidney Mason
Mr. Elliott.....James Davis
Captain Bones.....Frank Evans
Flatnose Tim.....L. Walheim
One-Eyed Pete.....Ajax Carroll
Gov. Brenton.....Eric Mayne

The Story: Margaret Martyn is about to be married to Mr. Elliott, a wealthy merchant she does not like. Captain Bones and his pirate crew come into the house and carry off Margaret to their ship, and sail away. Terry, a youth without fame, is in love with Margaret, and Margaret loves him. Terry fits out a ship, and goes after the pirates, and rescues Margaret, who has many thrilling adventures before her gallant sweetheart arrives. In the meantime Peg had discovered where the pirate treasures were located, and she and Terry lived in luxury ever after.

Feature Peggy Hyland as Margaret Martyn and Sidney Mason as Terry, the poet.

Program and Advertising Phrases: What Would You Do If Pirates Carried You Off?
Dignified and Thrilling Photo-Comedy-Drama of Romance and Adventure.
Won Husband and Treasure.
Thrills and Humor Galore.
Remarkable Story Peggy Hyland as the Star.
Adventure and Romance Cleverly Mixed.

Stunt Suggestions: Dress a man in typical pirate costume, any costumer will furnish you with one; arm him with a big cutlass and let him parade up and down in front of your theater. Get an old trunk or chest, label it "Pirate's Treasure Chest," "Captain Kidd's Safe," or something like this, and put it in your lobby; fix up your lobby to resemble the entrance to a cave, and label it, "Entrance to Pirates' Treasure Cave." Use a black flag with skull and cross bones; have someone draw you up a mariner's chart with mysterious symbols scattered over it showing where the pirates' cave is located or the treasure is buried.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheets and mats. (Mats may be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

"THE WHITE MAN'S LAW."

Jesse L. Lasky Presents Sessue Hayakawa in Marion Fairfax and John Browne's Story. Scenario by Marion Fairfax. Photographed by Charles Rosher. Directed by James Young. Paramount Release for May 6.

Cast.

John A. Ghengis.....Sessue Hayakawa
Maida Verne.....Florence Vidor
Sir Harry Falkland.....Jack Holt
Sir Robert Hope, Governor,
Herbert Standing
Mrs. Mayhew.....Maym Kelso
Corporal Verne.....Forrest Seabury
Suliman Ghengis.....Joseph Swickard
The Derelict.....Charles West
Sir Harry's Father.....Ernest Joy
Dr. Robinson.....Noah Beery
Lady Falkland.....Clarissa Selwynne
Falkland's Valet.....Frank Deshon

The Story: Sir Harry Falkland, a rascally Englishman, comes to Sierra Leone, on the West Coast of Africa, to redeem himself, leaving a suffering wife behind. He becomes enamored of Maida Verne, a pretty little Sudanese, and makes advances toward her. She is loved by Ghengis, an ivory trader and Oxford University graduate, but, attracted by Falkland, she coquets with Ghengis, who is bitterly disappointed. Ghengis and Falkland go to the bush together to trade in ivory, and Ghengis learns that Falkland has a wife in England, and that she is on her way to rejoin him in Africa. They have a battle, and Ghengis is left for dead by Falkland, who returns to the settlement. He again forces himself upon Maida, but his purpose is frustrated by Ghengis, who returns unexpectedly from the dead as it were. Falkland kills himself, and Ghengis takes Maida to his heart.

Feature Sessue Hayakawa as John A. Ghengis and Florence Vidor as Maida Verne.

Program and Advertising Phrases: Famous Japanese Actor in a Story of Intrigue When Hearts and Not Skins Measure the Man.
The White Man Measures Badly in the Comparison.
Romance and Adventure Combining Thrills and Excitement.
Thrilling Situations Dominate While Intrigue Holds Tense Appeal.
Exciting Love Romance With Mysterious Note of Surprise.
Red Blood Courses Through Veins of Men Who Fight to Death.

Advertising Suggestions: With Japan an ally in the war there is opportunity to strengthen the bonds. Show the Japanese flag, decorate the lobby with lanterns and paper flowers to lend an Oriental atmosphere. Use liberally of the ads Paramount supplies, and keep your house hooked up with Paramount's national advertising.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"RESURRECTION."

Adolph Zukor Presents Pauline Frederick in Count Leo Tolstoy's Great Drama. Scenarioized by Charles E. Whittaker. Paramount Release for May 6.

Cast.

Katusha.....Pauline Frederick
Prince Nekludov.....Robert Eliott
Simonson.....John Sainpolis
Shenbok.....Jere Austin

The Story: Katusha, a beautiful half Gypsy Russian girl, is betrayed by a prince. In accordance with the custom of the old regime of Russia she becomes a woman of the streets, and through an accident is finally sentenced to imprisonment in Siberia for a crime she did not commit. On the jury which convicts Katusha is the prince who is responsible for her degradation. He pleads with the Czar in her behalf, and obtains her pardon, and he presents this to her guard just in time to save her from the advances of a brutal officer. The prince offers to marry Katusha, but she has learned to love a simple peasant, and, preferring him to the prince, she gladly enters upon her banishment with the man she loves.

Feature Pauline Frederick as Katusha and John Sainpolis as Simonson.

Program and Advertising Phrases: The Story of a Tragic Life Finally Glorified by Enduring Love and Devotion.
Darkest Russia Reflected in a Tragedy of Siberian Exile.
A Soul Resurrected from Agony of Despair by Love Sublime.
The Double Standard of Morals Scathingly Arraigned.
One of the Greatest Melodramas of All Time.
Enduring Stage Triumph Translated to Permanent Screen Use.

Advertising Suggestions: Stunts will be hard to devise, and might be unsuited to the tragic note of the drama. Play made famous by Blanch Walsh, beside the great numbers who read Tolstoy gives the screen version an original following that only need to be stirred by proper advertising. An especially good picture to use heavily in newspaper advertising.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"BRAVE AND BOLD."

Fox Presents the Acrobatic George Walsh in a Thrilling and Humorous Screen Success. Adapted by Perley Poore Sheehan from "Four Forty at Fort Penn." Directed by Carl Harbaugh. Released May 5.

Cast.

Robert Booth.....George Walsh
Chester Firkins.....Francis X. Conlan
Col. Wilson.....Dan Mason
The Adventuress.....Mabel Bunyea
Ruth Hunneywell.....Regina Quinn

The Story: Robert Booth is working for the Wilson Company, whose rival is the firm of Firkins & Firkins, of which the unscrupulous Chester Firkins is the head. A prince arrives here to give a billion dollar war order. Booth makes an appointment with the prince at the latter's

hotel in Pittsburgh, and tells his sweetheart to meet him there and be married. Young Firkins hears of Booth's appointment, and boards the same train to the Pennsylvania city. Firkins executes many schemes to keep Booth from the prince's hotel, but not even a stick of dynamite used near the end of the play halts Booth. He gets the big order, and he is married despite the attempts of Firkins to steal the girl.

Feature George Walsh as Robert Booth and Regina Quinn as Ruth Hunneywell.

Program and Advertising Phrases: Battling for a Billion With a Girl.
A Ripping Story of Love and Business.
A Photodrama of Love and Ledgers.
As Full of "Pep" as a Hot Tamale.
George Walsh, the Human Dynamo.
A Screen Success Replete With Thrilling Stunts.

Stunt Suggestions: Put out a banner with this inscription, "Wanted: One Billion Dollar Contract." Make a little mystery of the hour Booth is to meet the prince, 4:40 o'clock. Put an advertisement in the paper or have little slips printed reading, "'Brave and Bold'—be there at 4:40 (name of theater)." "You'll miss $1,000,000,000 if you're not at the appointed place at 4:40 (name of theater)." "If you never saw a billion dollar contract be at (name of theater) today."

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

"THE GREATEST SHOW ON EARTH."

Thomas H. Ince Presents Enid Bennett in Florence Vincent's Story; Directed by Jerome Storm. Photographed by Charles Stumar. Paramount Release for May 6.

Cast.

Roxie Kemp.....Enid Bennett
Owen Trent.....Earl Rodney
Marjorie Trent.....Ethel Lynn
Mrs. Trent.....Bliss Chevalier
Col. Jeffrey Trent.....Carl Stockdale
Nat Kemp.....Melbourne MacDowell

The Story: Roxie Kemp is a showgirl whose act is to face several lions in their cage. She quits the circus when she is seventeen, and enters a girls' academy, where she has many interesting adventures, including one in which she saves a girl chum from a vicious dog. The mother of Roxie's sweetheart is an aristocratic woman who refuses to sanction the marriage of her son to a former circus girl. Her husband, however, a colonel, then confesses that he owns part of the circus, and hints that if Roxie is not good enough for his son he (the colonel) is not good enough for the proud mother. After Roxie risks her life to save her father's circus from a riotous mob she is accepted as true blue all around, and finds happiness.

Feature Enid Bennett as Roxie Kemp and Earl Rodney as Owen Trent.

Program and Advertising Phrases: An Interesting Story of Intimate Circus Life With a Love Interest of Intense Appeal.
Brave Girl Trains Wild Animals and Tames Social Lions.
Fascinating Life With the Circus Revealed Day by Day.
Brave Circus Queen Show Ability to Run Society Circus.
Dan Cupid Proves Himself the Greatest of All Showmen.
Sensational Photoplay With Impelling Heart Interest.

Advertising Suggestions: There is every chance to "bill like a circus" and pull all the "circus stunts" that may be devised. Transform the lobby into the appearance of a circus "marquee"; tent concerns in all of the large cities will rent banners and "fronts." Extra paper can be secured from the lithographic firms to literally "bill like a circus." You can devise your own street parade and get plenty of children to participate. Make it a real circus day.

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each of star and production, one to three columns wide. Slides. Advertising layout mats. Press book.

"MLLE. PAULETTE."

Triangle Presents Claire Anderson in George Cowell's Story. Scenario by Frank Condon. Photographed by G. E. Peterson. Directed by Raymond Wells. Released May 5.

Cast.

Paula Grey.....Claire Anderson
Robert Wayne.....George Pearce
Jack Wayne.....Wallace MacDonald
Bill Jones.....Walter Perry
Hilda.....Dot Hagar
Mrs. Wilkins.....Anna Dodge
Oscar Smallett.....George Hernandez
Rev. Ichabod Whiffen.....John Lince

The Story: At a mountain resort where his father has sent him to keep him from further indulgence in New York City's gay life, Jack Wayne rescues Mlle. Paulette, an actress, who, in private life, is Paula Grey, from drowning. Assuming that she is just a visitor, Jack takes her to his camp. Shortly after his father, who has decided to pay him a surprise visit, appears. Jack tries to smuggle Mlle. Paulette out concealed in his bathrobe, but Mr. Wayne, believing that his son is up to his old tricks again, orders him back to New York. Some time later a girl friend of Jack's invites him to the home of Mlle. Paulette, and he is surprised to recognize in her the girl he rescued in the country. A newspaper reporter complicates matters by printing a notice to the effect that Jack and Mlle. Paulette are engaged, thereby arousing the ire of Mr. Wayne, but in the end everything turns out happily as Jack and Mlle. Paulette announce their engagement.

Feature Claire Anderson as Paula Grey and Wallace MacDonald as Jack Wayne.

Program and Advertising Suggestions: When Father and Son Compete for the Same Prize the Call of Youth to Youth Awards the Victory.
The Idle Rich Engage in Battle Under Gen. Dan Cupid.
Surprising Outcome of a Vacation Romance.
Sensational Newspapers Uncover Stage Scandal.
Stage Beauty Makes Quick Choice Between Father and Son.
Romping With the Sirens of the Great White Way.

Advertising Aids: Two one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

"AN HONEST MAN."

Triangle Presents William Desmond in Henry P. Dowsts' Story. Scenario by George E. Jenks. Released May 5.

Cast.

Benny Boggs.....William Desmond
Beatrice Burnett.....Mary Warren
Nanine La Rose (Ruby Cushing), Ann Kroman
Old Man Cushing.....Graham Pette

The Story: Benny Boggs, a tramp, is rejected at a recruiting station. Wandering, he lands at Old Man Cushing's farm. Cushing, who is taken violently ill, and fearing that he will die, tells Boggs of a package behind a cider barrel which he would like to have delivered to his runaway daughter, Ruth, who is somewhere in the city. Boggs finds that the package contains $50,000, but being an honest man refrains from stealing the money. In the city, after various experiences, he comes upon Ruth, who, being unable to make a living on the stage, is almost destitute. Boggs takes her home to her father, who has regained his strength. The two fall in love, and shortly afterward Boggs leaves to fight for his country, Ruth vowing to marry him upon his return.

Feature William Desmond as Benny Boggs and Ann Kroman as Ruby Cushing.

Program and Advertising Phrases: Would You Trust a Tramp With $50,000 in Cash to Be Delivered to Your Daughter in New York's Underworld?
Rejected as a Recruit, Accepted as a Sweetheart.
The Call of Country and the Call of Love.
Once More Honesty Proves to Be the Best Policy.
True Love Survives Despite Hunger and Poverty.
Rugged Honesty Wins Reward in Wealth and Happiness.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"A ROMANCE OF THE UNDERWORLD."

Frank A. Keeney Pictures Corporation Presents Catherine Calvert in the Late Paul Armstrong's Greatest Screen and Stage Creation. Directed by James Kirkwood. Released on State Rights Plan.

Cast.

Doris Elliott.....Catherine Calvert
Richard Elliott.....David Powell
Thomas McDonald.....Eugene O'Brien
Michael O'Leary.....Edwin Forsberg
Mamie Bronson.....Sybil Carmen
Dopie Benny.....Cecil Chichester
Slippery Jake.....Harry Lee
Sarah.....Marcia Harris

The Story: When Thomas McDonald, a young reform lawyer, institutes an investigation of the underworld, Doris Elliott, recently out of a convent, learns to her dismay that her brother, Richard, is a habitue of the low dives of the city. Michael O'Leary, a trafficker in drugs, lures Mamie Bronson to an opium den, and nothing more is heard of her. O'Leary then tries to get Doris into his power, and is attacking her when Richard, who has been apprised of the plan by Benny, a dope fiend, enters. In the struggle which takes place in the dark a shot is fired, and O'Leary is found dead. Doris shoulders the blame, but during the trial Dopey Benny announces that he killed O'Leary. Benny succumbs to the effects of the drug, and the climax pictures Doris as the wife of the reform lawyer, who defended her during the trial.

Feature Catherine Calvert as Doris Elliott and Eugene O'Brien as Thomas McDonald.

Program and Advertising Phrases: Picturing the Great Sociological Problems Disclosed in the Fight Against the Use of Habit-Forming Drugs.
Exposing the Iniquities and Crimes of New York's Underworld.
Great Moral Force Disclosed in Crusades Against Crime.
Realistic Scenes and Incidents Picturing New York's Underworld.
Backing the Government's Fight Against Habit-Forming Drugs.
Great Love and Noble Sacrifice Revealed in Gripping Drama.

Advertising Suggestions: The crusade against habit-forming drugs is going on all the time in every big city. Even the smallest communities have their victims. Showmen should investigate the conditions in their vicinity, and may easily couple the picture with the situation. Drug habits constitute a deadly evil, and this picture can be made to serve good purposes.

Advertising Aids: Two styles of one-sheets. Two styles of three-sheets. One six-sheet. One twenty-four-sheet. Lobby displays. Heralds. Cuts. Press matter.

"HOW COULD YOU, CAROLINE?"

Pathe Presents Bessie Love in a Satire on Faddists. Based on Izola Forrester's Story. Scenario by Agnes C. Johnson. Directed by Frederick Thompson. Released May 5.

Cast.

Caroline.....Bessie Love
Bob North.....James Morrison
Reginald.....Dudley Hawley
Mr. Rogers.....Henry Hallam
Ethel.....Edna Earl
Mrs. Rogers.....Amelia Summerville

The Story: Carolina Rogers, a girl of pronounced romantic inclinations, perpetrates all sorts of tricks at the finishing school at which she is a student. She goes home to attend the wedding of her sister, Ethel, and appears dressed in a vampirish evening gown. One of the ushers being unable to attend, Ethel gives Caroline a book, and asks her to select a substitute. Because of its euphonious sound she picks the name of Reginald Van Alden, who happens to be a chauffeur recommended to Ethel. She becomes much attracted to Reginald much to his discomfort, as he is a married man. Bob North, in love with Caroline, is also much perturbed over her apparent affection for the chauffeur. The number of amusing and exciting episodes that follow brings the subject to a pleasing close.

Feature Bessie Love as Caroline and James Morrison as Bob North.

Program and Advertising Phrases: The Exciting and Amusing Adventures of an Ultra-Romantic School Girl Afflicted With "Fads."

Novel Reading School Girl Acquires "Twisted Soul."
Venturesome Chauffeur Under Spell of Amature Vampire.
Society Shocked by School Girl's Fads and Pranks.
Ridiculous Situations Culminate in Surprise Climax.

Advertising Suggestions: Take advantage of Bessie Love's popularity by newspaper advertising, publicity and lithographing. Use liberally of the aids furnished by the exchange.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

"MORAL SUICIDE."

Graphic Film Corporation Presents Ivan Abramson's Dramatic Problem Play, Conspicuously Cast, Featuring John Mason, Leah Baird and Anne Luther. Seven Reels. State Rights Distribution.

Cast.

Richard Covington.....John Mason
Waverly Covington.....Jack McLean
Beatrice Covington.....Anne Luther
Rodman Daniels.....Sidney Mason
Fay Hope.....Leah Baird
"Lucky" Travers.....Alan Hale
Lucy Daniels.....Claire Whitney
George Daniels.....William Lampe

The Story: Richard Covington, a millionaire stock broker, succumbs to the wiles of Fay Hope, a woman with a tarnished past, and finally marries her. Through her vile influence Covington becomes estranged from his two children, Waverly and Beatrice, of a previous marriage, and his moral strength begins to weaken. His son, Waverly, is sent to prison for a crime prompted by the actions of Fay. Impoverished by his wife, Covington becomes a derelict, and wanders to New York, where, in a cafe, he meets his daughter, Beatrice, who had left home when she quarreled with her step-mother. From then on Covington begins his regeneration, and later returns to California, where, with the aid of his daughter, he starts life anew. Waverly is released from prison.

Feature John Mason as Richard Covington and Leah Baird as Fay Hope.

Program and Advertising Phrases: Great Question of Moral Standards Discussed in Gripping Episodes of Dramatic Conviction.

The Great Problem of Life Discussed in Gripping Revelations.
Proving That Morality Leads Humanity to Truest Happiness.
A Heart-Stirring Offering of Great Dramatic Force.
A Screen Study in the Ethic of Moral Uprightness.

Advertising Suggestions: With stunts not available wise showmen will depend upon newspapers for direct publicity, using the press work supplied by the distributor liberally. John Mason is a dramatic celebrity with a numerous following in every community—feature him heavily.

Advertising Aids: Two styles of one-sheets. Two styles of three-sheets. One six-sheet. One twenty-four-sheet. Lobby displays, 8x10, 11x14, 22x28. Press book. Double and single-column cuts. Slides. Heralds.

"PASSING OF THE THIRD FLOOR BACK."

Herbert Brenon Presents Sir Johnston Forbes - Robertson in Jerome K. Jerome's Famous Story. Distributed by First National Exhibitors' Circuit.

Cast.

The Stranger,
Sir Johnston Forbes-Robertson
Mrs. Sharpe.....Augusta Haviland
Stasia.....Molly Pearson
Stasia's father.....Alfred Hickman
Stasia's mother.....Germaine Bourville
Major Tompkins.....Ben Graham
Mrs. Tompkins.....Grace Stephens
Vivian.....Kettey Galanta
Joe Wright.....Robert Fisher
Christopher Penny.....George Le Guere
Jape Samuels.....Sydney Goldin
Harry Larkcom.....Thornton Bation

The Story: The narrative is in a large measure symbolical, picturing the compelling force of love and understanding in solving the ills of human misery and weakness. Aside from its spiritual message, it has many humorous and dramatic qualities. To a dingy and sordid boarding house in gloomy Bloomsbury Square, London, peopled with mean-spirited and unhappy failures, comes a stranger seeking quarters. The Stranger, by refusing to see in the scheming landlady and her quarrelsome boarders anything but the best, succeeds in calling out the best in each, and one after the other each becomes morally rehabilitated. Before his smile and understanding words their bickerings and meanness disappear. They grow more tolerant toward each other, and at the same time strangely happy. Finally, when love has replaced hatred as the governing spirit of the household, the Stranger passes from their midst as mysteriously as he came.

Feature Sir Johnston Forbes-Robertson as the Stranger.

Program and Advertising Phrases: A Story Picturing the Compelling Force of Love and Understanding in Solving the Ills of Life.

When Love and Understanding Replace Hatred Mankind Finds Complete Happiness.
A Dramatic Symphony That Has Played Sweet Music on the Heartstrings of Millions.
You Will be Better and Happier After Seeing This Famous Symphony of Happiness.

Advertising Suggestions: Maintain the idea of high artistic standards in advertising to conform with the nature and repute of star and play. Display advertising and other publicity should be well thought out and not carelessly issued. "Stunts" are out of the question, as not applying to this standard of offering.

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each one and two-column cuts. Thumbnail cut. Slides in three designs. Heralds. Press sheet.

"THE TRAIL TO YESTERDAY."

Metro Presents Bert Lytell in June Mathis' Screen Version of Charles Alden Setlzer's Novel of the Same Title. Photographed by Robert Kurrle. Directed by Edwin Carewe. Released May 6.

Cast.

Ned Keegles ("Dakota").....Bert Lytell
Sheila Langford.....Anna Q. Nilsson
Jack Duncan.....Harry S. Northrup
David Langford.....Ernest Maupain
Ben Doubler.....John A. Smiley
"Texas" Blanca.....Danny Hogan

The Story: David Langford, a member of the firm of Keegles and Langford, hardware merchants, has a violent quarrel with his partner, and kills him. Ned, Mr. Keegles' son, who has been expelled from college, returns on the night of the murder, and is suspected of the crime. He leaves for the West, where he becomes known as "Dakota." "Texas" Blanca, a Mexican, and John Duncan blacken the name of "Dakota" by unjustly accusing him of cattle stealing. Later, "Dakota" aids a young girl named Sheila during a thunderstorm, and he subsequently learns that she is the daughter of Langford, the murderer of his father. In revenge he forces her to marry him, and then she leaves for the Double R ranch, which her father has purchased. "Dakota" becomes implicated in a number of other diabolical plots, but emerges triumphant, and the climax of the drama shows him and Sheila living happily as man and wife.

Feature Bert Lytell as Ned Keegles, later known as "Dakota," and Anna Q. Nilsson as Sheila Langford.

Program and Advertising Phrases: Thrilling Story of Ranch Life, When Intrigue and Villainy Is Thwarted.

Love Thrives in the Breezy Atmosphere of the Open Plains.
Remarkable Outcome of a Plot to Wreck Two Lives.
Love Finds a Way to Surmount All Opposition.
Thrills and Sensations in Gripping Story of the West.
Crime and Villainy Fall Before Honest Love.

Advertising Suggestions: Play up the fact that the story is one of the "best sellers." Interest book dealers in advancing sales by methods of mutual benefit. Reciprocate advertising space in local papers.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"A MOTHER'S SECRET."

Universal-Bluebird Presents Ella Hall in Lois Zellner's Story. Scenario by Doris Schroeder. Directed by Douglas Gerrard. Released May 4.

Cast.

Angela.....Ella Hall
Mrs. Eldone.....Mary Mirsch
Capt. Eldone.....T. C. Crittenden
"Mammy".....Mrs. L. C. Harris
Howard Grey.....Emory Johnson
Rose Marie.....Grace McLean

The Story: Lady Eldone, the wife of a British Army captain, becomes a Red Cross nurse. On the battlefield, Captain Eldone tells her that if his plans for a new gun are accepted by the Government it will provide for her handsomely should he be killed in battle. She is scarcely out of the building when it is demolished, and believing that her husband has perished she leaves for America, and establishes herself at Newport. Angela, Lady Eldone's daughter by a first marriage, who has been sadly neglected by her mother, reads of her arrival, and decides to visit her. Angela appears during a reception at which her mother is trying to win Howard Grey, a young millionaire, and almost upsets her plans. Eventually Captain Eldone, who was not killed, but injured, returns, and Lady Eldone is glad

to let Angela, who has fallen in love with Howard, become the betrothed of the young millionaire.

Feature Ella Hall as Angela and Emory Johnson as Howard Grey.

Program and Advertising Phrases: The Story of a Selfish Mother Brought to Realization by Her Daughter's Love.
Hiding Selfish Ambition Under the Red Cross.
Social Ambition Was This Mother's Secret.
War's Work and Society Failures Reach Selfish Heart.
A War Story Without Battles.
Ella Hall in Her Most Congenial Role.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

"BLINDFOLDED."

Paralta Plays, Inc., Present Bessie Barriscale in E. Richard Shayer's Story. Released Through W. W. Hodkinson Service, April 15.

Cast.

Peggy.....Bessie Barriscale
Patrick Muldoon.....Joseph J. Dowling
Izzy.....Patrick Calhoun
"Sparks" McDonnell.....David Kirby
"Soupy" Drane.....Jay Morley
Robert Benton.....Edward Coxen
Mrs. Benton.....Helen Dunbar
Quinlan.....H. M. O'Connor

The Story: As the result of her bringing up by her foster father, Patrick Muldoon, a criminal, Peggy becomes one of the cleverest of crooks. They are associates of a gang of which Sparks McDonnell and Soupy Drane are among its prominent members, and when Peggy shows signs of reforming, Soupy brings news that "The Mask," a master crook, requests her aid. Peggy refuses to perpetrate any more crimes unless Muldoon will quit with her after this one. He agrees, and Peggy and "The Mask," assisted by Soupy, rob a bank. Soupy kills one of the detectives. To save Soupy, "The Mask" changes revolvers, and the police are thereby deceived into believing that "The Mask" committed the murder. Peggy gets a two-year sentence, and upon her release comes to the attention of Mrs. Benton, a welfare worker, who takes her under her wing. As the action progresses it develops that the son of Mrs. Benton, who left home and who is now the husband of Peggy, was "The Mask." He is saved from the hounding detectives by Peggy, who details the whole affair. Soupy is killed by an officer, and Peggy and her husband realize that the straight and narrow path is the only path.

Feature Bessie Barriscale as Peggy and Joseph J. Dowling as Patrick Muldoon.

Program and Advertising Phrases: The Experience of Two Accidental Criminals Who Proved to Themselves That It Pays to "Go Straight."
Great Sociological Question Skillfully Expounded.
Bessie Barriscale in the Greatest Role of Her Career.
Pathways to Uprightness Lead from the Underworld.
Great Crime Play Carrying a Lasting Moral.
Battle for Morality Fought and Won by Brave Hearts.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Real Photographs

$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

"NEWMAN" Brass Frames and Rails

Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalog. It is yours for the asking.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing.

"THE LITTLE RUNAWAY."

Vitagraph Presents a Blue Ribbon Feature, Starring Gladys Leslie, in Paul West's Story. Scenario by George H. Plympton. Directed by William P. S. Earle. Released May 6.

Cast.

Ann.....Gladys Leslie
Lord Killowen.....Edward Earle
Ann's Aunt.....Jessie Stevens
Ann's Grandmother.....Mary Maurice
Peter Dowd.....William Dunn
Harvey Dowd.....William Calhoun
Eileen Murtagh.....Betty Blythe

The Story: Peter Dowd, the son of Harvey Dowd, who is employed by Lord Killowen to collect the rents of all living in the latter's little Irish village, in aiding his father in the collections neglects to give a receipt for the money he received from Ann, living with her aunt and blind grandmother, and absconds to America with the cash. When her people are ejected, Ann decides to go after Peter and demand that he make restitution. In America, through a policeman who knows of Killowen's presence, Ann learns of the lord's whereabouts, and relates her story to him. Killowen is smitten by her beauty much to the chagrin of Eileen Murtagh, whom the lord had come to America to court. Eileen resorts to evil methods to get Ann out of the way, but her plans fail, and Lord Killowen takes the Irish lassie back to the little village as his bride.

Feature Gladys Leslie as Ann and Edward Earle as Lord Killowen.

Program and Advertising Phrases: An Irish Lassie Alone in America Returns to "The Ould Dart" as Bride of Lord Killowen.
Gladys Leslie, the Colleen With "The Million Dollar Smile."
True Irish Hearts Find Happy Haven in America.
Love Born in Erin Awakens in the New World.
Adventurous Romance Spiced With Intrigue and Malice.
Irish Comedy Drama That Recalls the Real Old Erin.

Advertising Suggestions: Make a bid for Irish patronage in your community. Recall the days of Scanlan and Joe Murphy in your advertising. Fancy up the lobby with green decorations, and have throwaways printed in green.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"MASKS AND FACES."

World Pictures Presents Sir Johnston Forbes-Robertson in Charles Reade's Great Story. Released May 6.

Cast includes George Bernard Shaw, Gerald du Maurier, Weedon Grossmith, Irene Vanbrugh, H. B. Irving, Sir John Hare, Sir James Barrie, Dennis Neilson Terry, Gertrude Elliott, Henry Vibart, Donald Calthrop, J. Fisher White, Mabel Russell, Winifred Emery, Sir Arthur Pinero, Gladys Cooper, May Brough, Gerald Ames, Lottie Venne, Nigel Playfair, Lyall Swete, Renee Mayer, Lillah McCarty, Dion Boucicault, Sir George Alexander, Ben Webster, Lilian Braithwaiter, Stella Campbell, Viola Tree, C. M. Lowne, Helen Haye, Sir Squire Bancroft, Sir Johnston Forbes-Robertson.

The Story: This visualization of Charles Reade's great novel, "Masks and Faces," tells about Peg Woffington, a humble orange girl peddler in a quaint town who in time grew to be the idol of the theater and as great as any star whose name

PHOTOPLAYLETS

MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING

Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate

ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

ever graced a signboard. Peg was truly woman-truly good and played the game as men play it. It is a fascinating tale enthrallingly told and will be a tremendous hit wherever it is shown.

Program and Advertising Phrases: The Gripping Story of Peg Woffington's Sacrifice of Love on the Altar of Duty.

Presented with the Greatest Cast of Notables Ever Assembled on Stage or Screen.

Fascinating Story of Immense Dramatic Intensity.

Twenty Conspicuous Celebrities Appear in the Cast.

An Ideal Photoplay Superbly Cast and Acted.

Remarkable Assemblage of World Celebrities for War Charity.

Advertising Suggestions: The newspapers will be the best means to wide publicity ends in this as in every other picture. Space should be devoted to enumerating the celebrities who participate; the advertising should be dignified and the publicity comprehensive, using liberally of the material supplied by the exchange.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"WITH HOOPS OF STEEL."

Paralta Photoplays, Inc., Present Henry B. Walthall in Florence Finch Kelly's Story. Released Through W. W. Hodkinson Service, April 29.

Cast.

Emerson Mead.....Henry B. Walthall
Marguerite Delarue.....Mary Charleson
Jim Harlin.....William DeVaull
Col. Whittaker.....Jos. J. Dowling
Pierre Delarue.....Howard Crampton
Albert Wellesley.....Roy Laidlaw
Paul Delarue.....Jack Standing, Jr.
Will Whittaker.....Clifford Alexander
Amada Garcia.....Anna Mae Walthall

The Story: Emerson Mead, a cattle man, is in love with Marguerite Delarue. The son of Col. Whittaker, head of the Fillmore Cattle Company, which is trying to annex the ranch owned by Mead, is reported to have been killed, and Mead is accused of the crime, because it is known that he had had a quarrel with the young man. Mead flees from town after agreeing to give himself up if the death of young Whittaker is established. Marguerite is also loved by Albert Wellesley, the financial agent of the Fillmore Company, and when their engagement is announced, Mead comes back to town, and is arrested immediately. But Tommy and Nick, two of Mead's pals, who are bound to him with hoops of steel, secure his release by offering themselves as hostages until Mead, who has offered to go in search of Marguerite's lost baby brother, returns. Mead and Marguerite find the child, and then it is discovered that young Whittaker is not dead, but that the report of his death was circulated by the fact that he had changed clothes with his wife's cousin, whom he killed in an argument. Mead is vindicated, and marries Marguerite.

Feature Henry B. Walthall as Emerson Mead and Mary Charleson as Marguerite Delarue.

Program and Advertising Phrases: Gripping Medley of Romance and Vengeance, With True Love Working Out the Happy Ending.

Vengeance Rides, While Justice Walks and Wins the Race.

Villainy Baffled When True Love Triumphs.

Red-Blood Romance of the Rugged West.

Sympathy Opens Flood Gates of Woman's Love.

Popular Walthall's Most Effective Role.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

"HEARTS OR DIAMONDS?"

William Russell's Productions, Inc., Present William Russell in Mutual Program. Directed by Henry King. Released April 29.

Cast.

Larry Hanrahan.....William Russell
Adrienne Gascoyne.....Charlotte Burton
Col. Paul Gascoyne.....Howard Davies
Bewley.....Carl Stockdale
Wintermute.....John Gough
Hoskins.....Robert Klein

The Story: Larry Hanrahan, a connoisseur of diamonds, comes to the aid of Col. Paul Gascoyne and his daughter, Adrienne, when they are attacked in the street by thieves. Col. Gascoyne is a chemist of extraordinary attainments, and he shows Larry how he manufactures diamonds. In return for the many kindnesses that the colonel has extended to him, Larry entertains him and his daughter at his home, and shows them his vast collection of gems. A few nights later a couple of burglars enter Larry's home, and while one of them rifles his safe the other—a woman—keeps him from making an outcry by holding a revolver in front of him. As the result of a struggle it develops that Col. Gascoyne is a crook. Dying, he confesses that Adrienne is ignorant of his criminal operations, and asks Larry to care for her. And Larry does by making her his wife.

Feature William Russell as Larry Hanrahan and Charlotte Burton as Adrienne Gascoyne.

Program and Advertising Phrases: Diamonds are Trumps in a Game of Hearts.

Played with State Prison as the Joker.

Gripping Mystery Plot with Surprise Ending.

An Original Detective Drama with Thrilling Climax.

Strong Heart Interest Coupled with Sensational Outcomes.

Fast Moving Drama Combining Love Interest and Thrills.

William Russell Presented as a Star in His Own Right.

Advertising Suggestions: Announce the arrival of another star who is producing his own pictures with plays exactly suited to the best elements of screencraft. Use liberally of newspaper advertising, without dependance upon "stunts."

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

CONDENSER BREAKAGE STOPPED
by using the Preddy Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDY
669 Haight Street
San Francisco, Cal.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids Mich. New York, 150 Fifth Ave.

"Son,-I guess it's up to you!"
It's up to the boys at home to help those at the front. But these boys—regardless of age or creed—must be equipped—morally and physically—for national tasks. Your support of the Boys' Club Federation in extending its BOY mobilization here—to back up *your* boy, husband, brother, son—in France—is a patriotic duty. More Community Boy Clubs, under expert supervision, are needed.
Will You Send A Contribution NOW?
Already 121 Clubs have been established in 86 cities. Work is commended by Government officials as an important war measure. Money is needed NOW to extend the work throughout the U. S. Will YOU send $1—or $5—or $25—or more—NOW? Address
C. J. ATKINSON, Secretary
BOYS CLUB FEDERATION
1 Madison Ave., New York

Have You Bought Your Liberty Bond?

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

"JOAN OF PLATTSBURG."

Goldwyn Presents Mabel Normand in Porter Emerson Brown's Great Play. Photographed by Oliver T. Marsh. Directed by George Loane Tucker and William Humphrey. Released May 5.

Cast.

Joan.....Mabel Normand
Captain Lane.....Robert Elliott
Supt. Fisher.....Wm. Fredericks
Ingleton.....Joseph Smiley
Silverstein.....Edward Elkas
Miggs.....John W. Dillion
Colonel.....Willard Dashiell
Mrs. Lane.....Edith McAlpin
Mrs. Miggs.....Isabel Vernon

The Story: An orphan asylum situated near the military camp at Plattsburg is conducted by a band of enemy spies to shield their nefarious operations. Joan, one of the inmates of the home, learns that the spies are plotting to secure the invention of Ingleton, who is stopping at the camp under the guardianship of Captain Lane, a young officer with whom Joan is in love. Joan apprises the young officer of what she has heard, but he is inclined to disregard her observation. Subsequent activities of the gang change his view, however, and an investigation results in the capture of the spies.

Feature Mabel Normand as Joan and Robert Elliott as Captain Lane.

Program and Advertising Phrases: An Inspiration to Patriotism Instilling Love of Country in Every Heart.

Coupling Inspired Patriotism With Wonderful Self-Sacrifice.

Spirit of the Times in Patriotic Photo-drama.

The Story of an Inspired Soldier Girl and Her Sacrifice.

The Screen's Greatest Patriotic Comedy-Drama.

An Appeal to Hearts and Call to the Colors.

Advertising Suggestions: Play, star and title will bear extraordinary advertising effort. Great opportunity for patriotic enthusiasm. Local societies and war charities should instantly respond to "benefit" suggestions. Great chance to marshal the spirit of patriotism and will to win the war.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Synopses of News Reels

Mutual.

Screen Telegram No. 16 (April 24).

Baker Back From France.—American Secretary of War returns to his office in Washington from battle front with declaration that Germany will never win.

Pershing's Men to Front.—American soldiers leave their training camps in France for first line trenches to help stem tide of German drive.

Baseball Season Begins.—Scenes showing opening games between Sox and Browns, Yanks and Washington, Cubs and Cardinals, and Giants and Brooklyn.

Train Smashes Interurban.—Two passengers killed and score of more persons injured when fast freight wrecks electric car at LaGrange, near Chicago.

Horsemen Train for Fray.—Cavalry units conduct maneuvers behind firing line on Champagne front. Scenes from Official French War Pictures.

Honor John Burroughs.—Famous American naturalist lives to see a statue of himself unveiled. 20,000 Toledo children attend ceremony.

Women Drive War Trucks.—Squad of feminine chauffeurs leave Lansing, Mich., with huge motor cars, driving with war supplies to Southern army cantonments.

Shipbuilders Celebrate.—Flag of the Emergency Fleet of the United States raised at Houston, Tex., as another ship is launched. Workers hold demonstration.

Screen Telegram No. 17 (April 28).

President Rides Tank.—Woodrow Wilson guest on board His Majesty's tank Britannia on tour of White House grounds. Burns his hand on hot exhaust pipe.

Baltimore Zoo on Fire.—Wild animals stampede as public park animal house burns in Maryland City.—Camels and Zebras run wild through park.

Schwab Shipping Chief.—Noted steel maker becomes director general of U. S. Shipping Board.—Poses with President E. N. Hurley and Charles Piez for Screen Telegram.

40,000 Union Men Parade.—Labor forces of Chicago march through streets in downpour of rain as part of the Federated Labor's patriotic demonstration.—Carry effigy of Kaiser.

Observes 110th Birthday.—B. Corn, of Los Angeles, thirty-five years a soldier under Czar Nicholas I, attains unusual age.—Children make day memorable.

Troops Make Hard March.—Members of U. S. N. A. pitch tents at Morgan's Point, Tex., along picturesque river on 100-mile hike from Camp Logan.

Artists Paint Huge Sign.—Men and women of the Attic Club parade streets of Minneapolis and end march by painting monster patriotic sign.

How Armored Cars Work.—St. Louis sees demonstration of machine gun efficiency when motor car guns mow down long rows of wooden soldiers.

Lends Voice to Country.—Geraldine Farrar sings in public parks of New York as part of energetic drive to stir American public to patriotic fervor.

Cycles Try Dizzy Climb.—Chug bikes at San Juan Capistrano, Cal., attempt to make 70 per cent. incline.—Many sensational spills.—None succeed.

Dance Among the Lillies.—Pretty pupils of Van Vlissingen's studios cavort among the blossoms at Lincoln Park conservatory.—Reproduce St. Cecelia.

Governor Reviews Troops.—State executives of Texas witness parade of the men of the 36th Division U. S. N. A. as they march through streets of Fort Worth.

Universal Screen Magazine.

Issue No. 68 (April 27).

Preparedness.—Who Says There Aren't Enough Guns? Since the shake-up in the Ordnance Bureau plants all over the country have been turning out rifles at top speed. There'll soon be enough for every Sammy here and "over there."

Comedy.—Screen Vaudeville De Luxe in Clownland. Do you remember how clowns delighted you when you were a boy, and how it was your fond ambition to grow up and be the supreme laughmaker of the circus world? Happy days those were!

Agriculture.—Now for the Great Chicken Drive! Uncle Sam wants everyone to help him raise chickens and put the Kaiser

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

TYPHOON COOLING & VENTILATING SYSTEM
TYPHOON FAN CO. NEW YORK CITY 1044 CAMP ST. NEW ORLEANS
As Mercury goes up your business goes down - Typhoons keep it balanced.

where he belongs. If you have a back yard raise 'em, and make neighbor Jones do the same, and save enough on food to buy another Liberty Bond. (Official film of the United States Department of Agriculture.)

Animated Interviews.—Animated Interview with Dorothy Dix. We present an interview with the noted love expert—who has advised more than a million couples about their matrimonial troubles—on the eternal question, "What's the matter with marriage?" (Written by Martha Goode Anderson.)

Art.—Miracles in Mud Produced by Willie Hopkins.

Issue No. 69 (May 4).

Preparedness.—Cleaning Up to "Clean-Up" the Kaiser. Uncle Sam is going to see that his boys—wherever they are "Over There"—have clean clothes. A new and marvelously efficient traveling laundry will do the work for the "Sammies" in each sector.

Domestic Science.—May Irwin's Conservation Loaf. Famous actress-cook creates a delicious new yeast bread that saves 40 per cent. wheat flour and requires no kneading.

Animal Friends. — Training Russian Wolfhounds. These dogs are probably the most valuable in the world, and are raised and trained on one of the few farms of its kind in America by the famous John L. Kuser.

Animated Interviews.—Animated Interview with Marion Harland. This famous writer is 87 years old, and has just completed her 40th book. She has something vital to say on old age. (Written by Martha Goode Anderson.)

Art.—Miracles in Mud Produced by Willie Hopkins.

Issue No. 70 (May 10).

Preparedness.—A Day With Our Future Generals. West Point is the finest military school in the world, and the officers trained here form the backbone of our splendid National Army. Boys go into camp every summer and learn the practical side of soldiering.

What We Eat.—Breadmaking—as They Did It 1,000 Years Ago. Indians down in the West Indies make a skimpy, "Hooverized" kind of bread in the self-same way as their ancestors did in centuries past.

Comedy.—Humpty Dumpty Circus Appears in Never-Never Town. Have you ever seen the Humpty Dumpty Circus? It's just the other side of the Sandman's house in Never-Never Town, at the outer edge of Dreamland. The price of admission—a kiddie's heart.

Animated Interviews.—Animated Interview With Mayor Hylan. The famous Tammany mayor of New York, who is distinctly a self-made man, gives an interesting talk on his rise from the bottom to the top. (Written by Martha Goode Anderson.)

Art.—Miracles in Mud.

Gaumont Company.

Gaumont Graphic No. 5 (April 19).

Great Lakes, Ill.—The Greatest Insurance Company in the World. Insurance Unit No. 1 at the U. S. Naval Training Station here has written 25,000 policies, averaging about $10,000 each.

New York City.—Boys, the Baseball Lid Is Off. 30,000 fans at the Polo Grounds watch "Giants" trounce "Dodgers" in opening battle. Subtitle: At Fenway Park, Boston, the "Red Soxs" and "Athletics" start the ball rolling.

Los Angeles, Cal. — Despised Desert Product Produces Prosperity. The Yucca Cactus is now used for binder twine, and opens an entirely new industry yielding several million dollars annually.

Galveston, Texas.—The Bathing Season Opens Here. The first dip into the warm water of the Gulf of Mexico is a welcome delight to thousands of swimming enthusiasts here.

New York City.—They've Come at Last—the Baby Carriage Garage. E. Osborne Smith says they will become popular in the newlywed zone.

Fresno, Cal.—Don't Forget to Buy Thrift Stamps Every Week! This letter carrier, C. A. Tockstein, breaks national record for single day's sale, totaling nearly $10,000 worth.

Camp Lewis, Wash.—Soldier Boys in Big Field Meet. Crack athletes compete in war-time games.

Chicago, Ill.—Thousands of High School Boys Enlist to Collect Old Clothes for French and Belgian Refugees. Mrs. J. Murray Page directs the Bureau of Junior Activities.

New York City.—The Circus Goes to Grim Old Bellevue. For 50 years Barnum and Bailey have given performances, which, to the child's mind, never grows stale.

Camp Kearney, Cal.—Troops Pass in Review for Allied Visitors. "Sunshine Division" reflects their fitness for the work ahead.

Chicago, Ill.—Their Brothers Are at War. These two plucky girls, daughters of a contractor, pitch in and help dad keep the home fires burning.

Baltimore, Md.—Pointing the Way to Victory. Unique statues of Uncle Sam are constant reminders to passers-by to buy Liberty Bonds.

Toledo, Ohio.—This City Wins First Liberty Loan Honor Flag. Everybody celebrates as the Stars and Stripes go aloft with the Liberty Honor Flag.

Paris, France.—The 186th Anniversary of Washington's Birthday Is Celebrated Here. American officers taking part for the first time. Subtitle: Ambassador Sharp delivers the oration.

Boston, Mass.—The Tank "America" Takes First Cruise. The U. S. has built tanks for England, now she is building them for herself—here is the result. Subtitle: The "America" weighs 45 tons, and the largest British tank could be stored inside her.

Gaumont News No. 5 (April 23).

America.—Eat Eggs as Best Substitute for Meat. U. S. consumes and grows most chickens and eggs. Annual production, $670,000,000.

America.—Oil May Make World Safe for Democracy. Expert says, "Allies must increase supply, as the Germans have captured Roumanian fields."

Capistrano, Cal.—10,000 See Dare Devils

6

BELL & HOWELL

Continuous Printers

For Sale Cheap

Address: "Printer,"

Moving Picture World

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

MOTION PICTURE CAMERAS

BASS TESTED AND GUARANTEED

Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND

BASS CAMERA COMPANY

111 N. Dearborn St., CHICAGO, ILL.

M. P. CAMERA DEPT.

UNIVERSAL

Motion Picture Camera

more speed

better results,

at half the price.

Write for 6 new features.

Burke & James, Inc.

240 E. Ontario St., Chicago

Previewing or Screening FILM

at your convenience with

The De Vry Portable M. P. Projector

Operates at the touch of a button.

Motor Drive—Size 17"x17"x7" over all. Weighs but Twenty Pounds. Takes Standard Size Reels and Film.

USED BY

Majestic Theatre, Detroit; Schade Theatre, Sandusky; Empire Theatre, Detroit, etc., and many film manufacturers and exchanges.

The DE VRY CORPORATION, 109 North Wells St., Chicago, U. S. A.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227

425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

Simplex

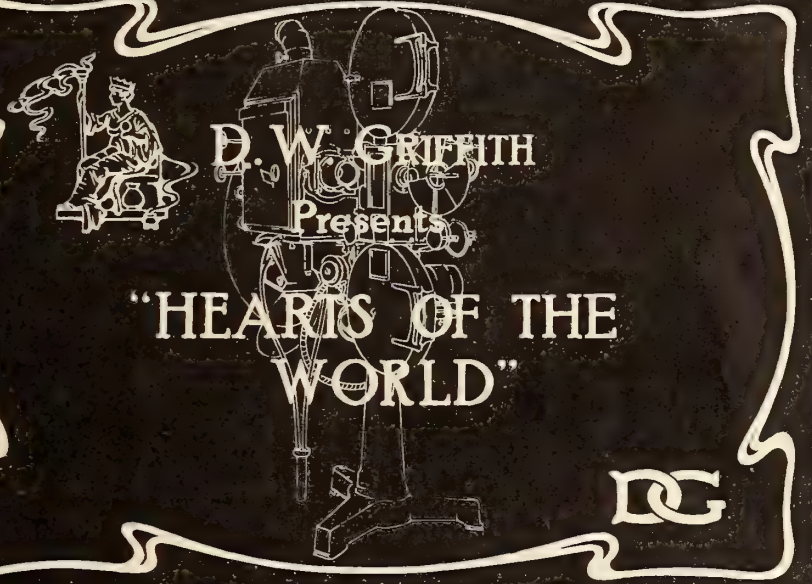
The Noted Cinema Master's latest and greatest Production

shown at the 44th Street Theatre New York

reflects his continued conviction that the

SIMPLEX

is essential to success



"The Birth of a Nation" proved Simplex superiority; "Intolerance" confirmed it; and the scores of Simplexes Mr. Griffith uses in his Road Shows have justified his faith in the Projector with Permanently Perfect Projection

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Climb Hill. Thrills and spills are common occurrences at 3d annual motorcycle hill climbing contest.

America.—The Shipbuilders Are Behind Uncle Sam to the Man. These are the men who will build our great Liberty Fleet to bridge the Atlantic and beat the Huns.

Boston, Mass.—Paul Revere's Ride Revived. Capt. R. A. Harrison rides same route taken by Revolutionary hero April 19, 1775.

Compton, Cal.—King Cauliflower Has Full Sway. Thousands of carloads are being shipped East to still the gastronomic clamor for finest of vegetables.

Boston, Mass.—Secretary Daniels Is Guest of Honor for This City's Great War Parade for the Liberty Loan.

Chicago, Ill.—School Children Start a "Pig Club." Cook county school system gives each child a pig to raise, furnishing "useful, practical and profitable work for hours outside of school work."

Baltimore, Md.—The Negro Who Made President Wilson Laugh. Sergeant Landers, Cake Walker and Jazzer, with his band poses for the Gaumont News.

San Antonió, Tex.—Secretary McAdoo Arrives Here. Enthusiastic crowds welcome the Secretary of the Treasury in his swing around the country to boost the 3d Liberty Loan.

Washington, D. C.—The British Tank "Britannia" Calls at the White House. President Wilson has his first ride in gigantic war machine.

France.—U. S. Troops Take German Prisoners. First of Hun captives taken by Americans are interned in concentration camps back of the fighting lines.

San Antonio, Texas.—3,000 School Children Take Part in Spring Fiesta. Gala Pageant symbolizes "The Spirit of 1918."

Cincinnati, Ohio.—Famous Orchestra Gets New Leader. Ysaye, noted musician, signs contract as conductor of the Cincinnati Symphony Orchestra.

Baltimore, Md.—Many "Zoo" Pets Are Homeless. Water supply fails, and animal house is destroyed.

Palo Alto, Cal.—Soldier Boys from Camp Fremont Stage Military Rodeo. The old-fashioned cowboy has nothing on these husky Yanks when it comes to horsemanship.

Pathe Exchange, Inc.

Hearst-Pathe News No. 33 (April 20).

Play Ball!—The baseball season is on, and the big leagues get into swing. Yankees and Senators cross bats in the national capitol.

New York City.—Front seats—free! Bedridden patients at Bellevue Hospital forget all ills as circus folk make merry within their walls.

Washington, D. C.—Confident of utimate victory is the message of Secretary of War Baker upon his return from a visit to the front.

Spartanburg, S. C.—Curves, drops, spitballs—here's where the Yankees shine! Two million pitchers will soon be on the mound to face the Huns.

Washington, D. C.—The enormous increase in mail because of war keeps the Bureau of Engraving busy turning out stamps for the post office.

New York City.—Did you buy a Liberty Bond? Nation's appeal rings throughout the land—a procession of floats depicts war's phases. Subtitles: Remember the Lusitania! It is your own boy who may engage in the next battle. Buy a Liberty Bond and protect him!

Erie, Pa.—Wake up, America! Your soldier sons call you! Patriotic demonstrations are held in many cities to boost the loan.

Cartoon (Magazine Section).—Give Him a Helping Hand.

Hearst-Pathe News No. 34 (April 24).

Great Lakes, Ill.—It's moving day—even Jackies get this Spring habit, for with bag and baggage they move from barracks to tent city.

Camp Devens, Mass.—Into them, boys, with pep and ginger right from the start. New England boys are preparing a warm reception for Huns.

Capistrano, Cal.—Ever read about the Hill of Thrills and Spills? Here it is, and see what happens to cyclists trying to reach the top.

Somewhere in America.—The aeroplane is now an important feature of naval service, and the sailors learn how to build the winged "men-of-war."

Washington, D. C.—America sympathizes with Chili in the untimely death of her ambassador, the late Don Santiago Alduanate.

Washington, D. C.—Right up to the White House mighty Britannia rumbles its way, and President Wilson inspects the big land monster.

San Antonio, Texas.—Bonds, bonds, bonds—drive for Liberty never stops. Secretary McAddo appeals to the "Solid South" for a solid subscription.

Universal Animated Weekly.

Issue No. 20 (April 17).

Pacific Coast Gives Great Start to Liberty Loan.—Mayor Rolph and army officers review thousands in gigantic demonstration as a send-off for vast patriotic campaign.—San Francisco, Cal.

Honor Memory of Inventor Once Thought Insane.—Impressive ceremonies mark the opening of the Langley Laboratory of Aeronautics named in honor of the late Samuel P. Langley, inventor of the aeroplane.—Carnegie Institute of Technology, Pittsburgh, Pa.

Once a Mayor, Now a Flyer, He Booms Liberty Loan.—John Purroy Mitchel, former mayor of New York, now a major in the Aviation Corps, tells crowds "Don't be a miser and we'll lick the Kaiser! Put 'pay' in patriotism, and buy bonds to biff the Boche."—San Diego, Cal.

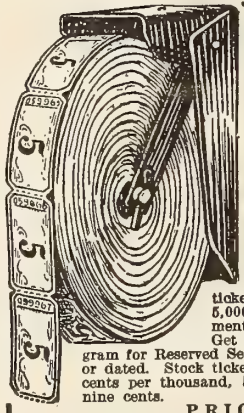
"U. S. Navy Increased 400 Per Cent!"—So Secretary of the Navy Daniels tells thousands of "Jackies" at the Great Lakes Naval Training Station.—Great Lakes, Ill.

Look Out, Kaiser Bill! The Yanks Are Coming!—Boys of the Twenty-Seventh Division demonstrate their fitness to grapple with the Boche, and show the means by which this high state of perfection in training is achieved.—Spartanburg, S. C.

Cartoons by Hy Mayer.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

OUR SPECIALTY IS
PLAIN and FANCY TITLES
Printed in Any Language
Write or Call
VELASCO & PUIG
145 W. 45th St., New York Phone: Bryant 6837



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

Third Liberty Loan
Every Hundred More Makes the Hun Dread More
Hurry Up! Quick Action!

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ORGANIST, strictly high class, employed, desires change. Fine library—references. Good organ and salary essential. Musician, care M. P. World, N. Y. City.

CAMERAMAN at liberty, fully equipped Pathe Professional Camera. Highest recommendations. Address Cameraman, care Tashman, 936 Glenmore Ave., Brooklyn, New York.

AT LIBERTY May 1, theater manager with years of experience; my past successes my reference; if interested communicate with R., care Moving Picture World, N. Y. City.

MANAGER wants to manage high-class motion picture theater; any city in U. S.; excellent booker, familiar with trade, adept at music, scenic and lighting effects. W., care Moving Picture World, N. Y. City.

HELP WANTED.

THOROUGHLY competent operator not subject to draft preference; man experienced in electrical wiring. Write quick. Regent Theater, Cleveland, Miss.

THEATERS FOR SALE OR RENT.

FOR SALE—Only moving picture show in an Illinois county seat; 2,000 population; long lease on opera house seating 600; well equipped, good business. Address 708 E. Washington St., Bloomington, Ill.

THEATERS WANTED.

WANTED—To purchase half interest in a successful moving picture theater. You may manage the business. References given and required. John M. Gray, Jr., Nashville, Tenn.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Butter-Kist Pop Corn Machine. Gas machine good as new can be converted to electric or gasoline; bargain; Holcombe & Hoke made same machine as advertised in the World of April 20, page 443. B. Van Borssum, Crescent Theater, Terre Haute, Ind.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph, also Film, Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

EQUIPMENT WANTED.

WANTED—Portable ticket booth and 3½ ft. by 7 ft. wood lobby photo; frames must be in perfect condition. Lyric Theater, Endicott, N. Y.

USED MACHINES, FILMS, FANS, ETC.—Anything used for theater; best prices paid. MOVING PICTURES SALES COMPANY, 540 Plymouth Place, Chicago, Ill.

CAMERAS FOR SALE.

SEND AT ONCE FOR THE LATEST BASS BARGAIN LIST 28, CONTAINING ALL THE LATEST ADDITIONS IN OUR STOCK OF BASS TESTED AND GUARANTEED USED BUT EQUAL TO NEW MOTION PICTURE CAMERAS. TAKE ADVANTAGE OF OUR HIGHLY TRAINED ORGANIZATION. WE CAN SELL YOU THE CAMERA FOR YOUR SPECIAL NEEDS, ALL GUARANTEED. EXTRA SPECIAL BARGAINS FOR THIS WEEK: 1st, 200 ft. Capacity LE PERISCOPE Cinematograph Camera. Accurate Claw intermittent, direct finder, 50 M. M. Tessar lens. A snap at $70.00. 2d, 400 ft. Capacity PRESTWICH PROFESSIONAL, footage indicator, one to one crank and eight to one crank. Beautifully constructed. Condition like new. Extra special, $145.00. 3d, Slightly used UNIVERSAL Motion Picture Camera. Complete with Tessar F:3.5 lens. Cannot be told from a new one. Price, $200.00. 4th, 400 ft. PATHE PROFESSIONAL OUTSIDE MAGAZINE, Automatic dissolve, 50 M. M. Krauss Zeiss Tessar F:3.5 lens, 4 magazines and carrying case. Complete, $400.00. Equal to new, UNIVERSAL PANORAM AND TILTING TOP TRIPOD, $60.00. Special dissolves built to order. Used NORTHERN LIGHTS, $45.00 each. Other experimental work done at lowest prices. Write today to America's Modern Camera Exchange. BASS CAMERA COMPANY, Charles Bass, President, 109 N. DEARBORN ST., CHICAGO, ILL.

CINEMA CAMERAS, self adjusting tripods—tilts, printers, polishers, perforators, lenses, developing outfits, rewinders, prismaopticons. Expert mechanical repairing. Eberhard Schneider, Second Ave., 14th St., New York.

FOR SALE—Pathescope camera and case, two magazines, Universal focus, projector and case, tripod and case, Standard; also silver screen. K., care of M. P. World, N. Y. City.

HERE'S THE REAL SNAP OF THE SEASON—200-ft. Davsco M. P. camera—50 M. M. B. & L. Tessar F.3:5, with panoramic tilting head tripod; our price, complete outfit, $125. Write for our wonderful bargain list of slightly used, tested and guaranteed "Movie" cameras. Telegraphic orders shipped same day they are received. Get in touch with us to-day. DAVID STERN COMPANY—in business since 1885. 1027R Madison St., Chicago, Ill.

FILMS WANTED.

WANTED NEGATIVE—Will buy any Military reviews, camp scenes, magazine stuff; must be fair price, Pathe frame line and good photography. Roscoe Gammage, Westlake, Louisiana.

FILMS FOR SALE.

FOR SALE—80 reels, consisting of 3, 4, 5-reel features; first-class condition; full line advertising; will sacrifice for entire lot. Kriger, 1465 Broadway, N. Y. City.

FOR SALE—18 reels every week of two, three and four-reel features—single reels—plenty of advertising matter on all subjects. Write Matthew Teplitz, 940 Penn Ave., Pittsburgh, Pa.

FOR SALE—Posters on all Kriterion subjects; also new prints of one and two-reel comedies, dramas and westerns, Biograph make. FEDERAL FILM CO., 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

PHOTO PLAYER—Wurlitzer style K, factory overhauled, guaranteed condition. Price, $1,400. Tangley Company, Muscatine, Iowa.

APPROPRIATE GIFTS

Your friends in the moving picture industry will thank you 365 days in the year for any one of our various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Pictur World

makes the ideal gift and will remind the recipient of the thoughtfulness of the donor regularly each week for fifty-two weeks.

Our Other Publications are:

MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
By F. H. RICHARDSON
Price $4.00, postage paid

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG
Price $2.50, postage paid

TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT
Price $3.00, postage paid

PICTURE THEATRE ADVERTISING
By EPES WINTHROP SARGENT
Price $2.00, postage paid

MODERN THEATRE CONSTRUCTION
By EDWARD BERNARD KINSILA
Price $3.00, postage paid

SCREEN CRAFT
OR THE MAKING OF A PHOTOPLAY
By LOUIS REEVES HARRISON
Price $2.00, postage paid

Any of these Publications Sent Promptly Upon Application to

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

OR YOUR NEAREST BRANCH OFFICE

Schiller Bldg., Chicago, Ill. Wright & Callender Bldg., Los Angeles, Cal.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).
The Purple Dress (One of the O. Henry Series—Two Parts—Drama).
The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).

JAXON COMEDIES.
(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.
(All Two-Part Comedy-Dramas.)

Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.
Love of Bob.
Dog vs. Dog.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).

Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).

The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).

Truths on the War in Slang; Scenic (One Part).

Oh, What a Beautiful Dream; Scenic (One Part).

The Ghost; Hocking the Kaiser; Scenic (One Part).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.
Poverty Gulch.
Bashful Buck Bailey.

SELBURN COMEDIES.
(Piedmont Pictures Corporation)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 14.

The Busy Inn (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 6—"A Living Target"—Two Parts—Drama—Astra).
Pipe the Whiskers (One Part—Comedy—Rolin).
Whispering Wires of War (One Reel—War Film).
Hearst-Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 21.

Ruler of the Road (Five Parts—Dr.—Pathe).
The House of Hate (Episode No. 7, "The Germ Menace"—Two Parts—Drama—Astra).
It's a Wild Life (One Reel—Comedy—Rolin).
Trinidad, British West Indies (One Reel—Travel—Pathe).
Hearst-Pathe News No. 34 (Topical).
Hearst-Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 28.

Dolly Does Her Bit (Five Parts—Drama—Diando).
The House of Hate (Episode No. 8—"The Untold Secret"—Two Parts—Drama).
Hey There (One Reel—Comedy—Rolin).
His Busy Day (Two Parts—Comedy—Rolin).
Picturesque Wales — Langollen — and Picture Spots in England (Split Reel—Colored—Travel Picture).
Hearst-Pathe News No. 36 (Topical).
Hearst-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 5.

How Could You, Caroline? (Five Parts—Comedy—Drama—Pathe).
The House of Hate (Episode No. 9—"Poisoned Darts"—Two Parts—Drama—Astra).
Kicked Out (One Reel—Comedy—Rolin).
Our Fighting Ally—The Tank (Topical).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).
Apr. 22—Rich Man, Poor Man (Five Parts—Drama).
Apr. 22—Playing the Game (Five Parts—Dr.).
Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).
May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).
May 13—M'Liss (Five Parts—Drama).
May 13—Mile-a-Minute Kendall (Five Parts—Drama).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-

PARAMOUNT-BRAY PICTOGRAPHS.

Apr. 1—Subjects on Reel: Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by—"Me und Gott"—Bray Studios.
Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.

PARAMOUNT-BURTON HOLMES.

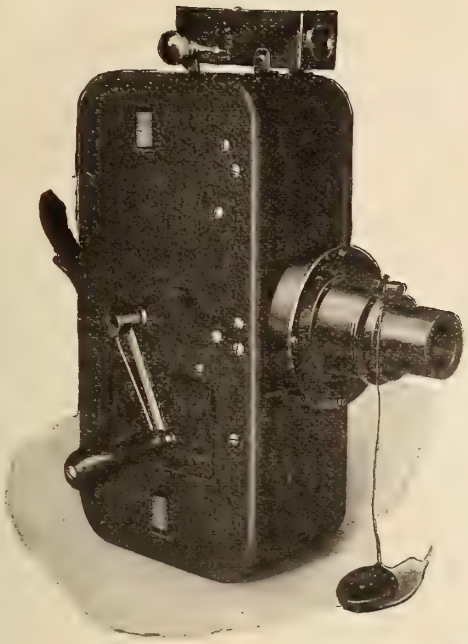
Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.
"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

For TAKING—PRINTING—PROJECTION



Alamo Baby

Daylight loading, interchangeable magazines, fitted with film counter, capacity 50 ft. of standard motion picture film; weight 4½ lbs.

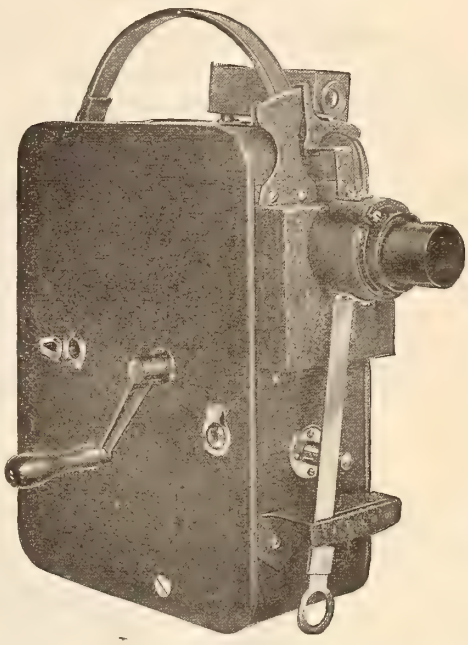
Price, $38.00

Alamo Junior

Double the capacity of the Baby Alamo; has automatic Focusing and Finder tilting device, Film Marker, Film foot counter and adjustment for single exposures; weight 8¾ lbs.

Price, $85.00

All sizes and models of motion picture cameras ranging in price from $38.00 to $250.00, manufactured by the Simplex Photo Products Co., are illustrated and described in a complete catalogue which will be mailed upon request.



Daylight Film Printer

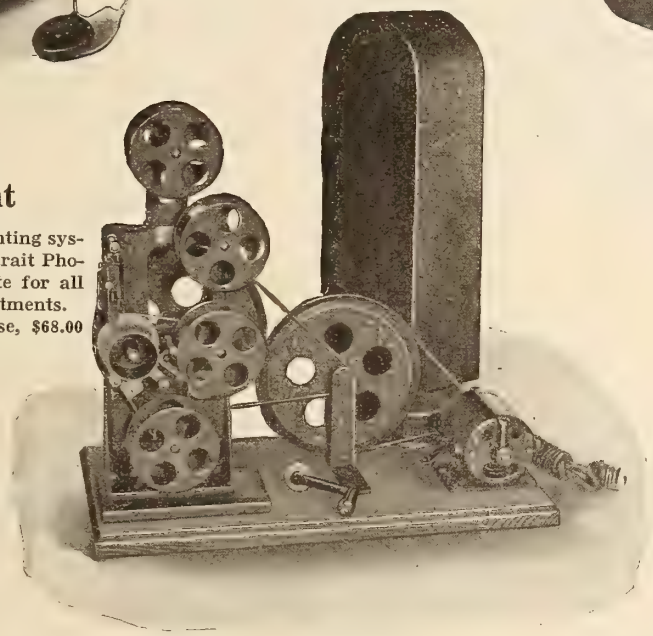
100 Foot Capacity

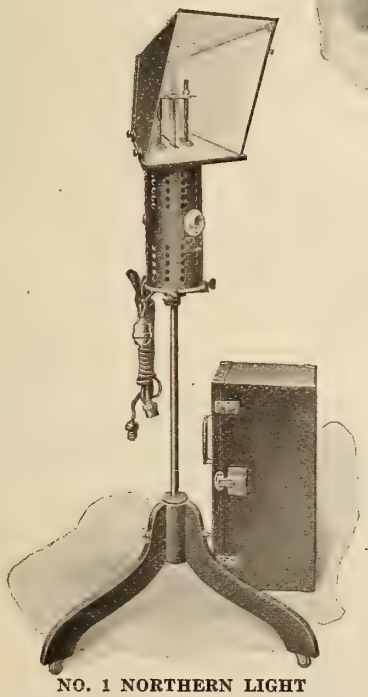
Price $35.00

Motor Drive $58.00

Northern Light

The most efficient portable lighting system for Motion Picture and Portrait Photography. An esesntial requisite for all progressive Photographic Departments.
Price, complete in carrying case, **$68.00**

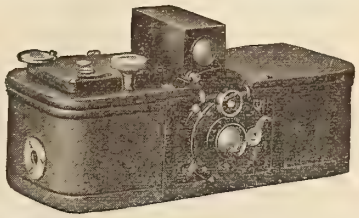




NO. 1 NORTHERN LIGHT

Multi Exposure Camera

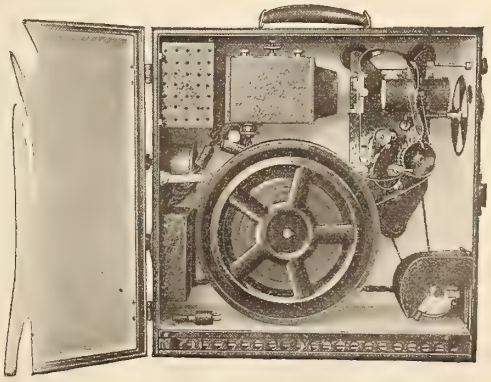
For tourists, sportsmen, explorers, scientists. Greatest capacity, highest efficiency and lowest cost per negative ever achieved in the history of photography. Daylight loading, capacity 50 ft. of standard film; will record 800 single or 400 double size exposures, yielding enlargements sharp in detail up to 11x14 inches in size. **Price, $25.00**



Precision Portable Projector

Accommodates standard Motion Picture film in any length up to 1,000 ft. Invaluable for cutting and editing film. Screenlite lighting system permit hold film indefinitely for lectures or demonstrating purposes.

Price, Hand driven, complete, **$150.00**
Price, Motor driven, complete, **175.00**



SIMPLEX PHOTO PRODUCTS CO.
RICHMOND HILL, L. I.
NEW YORK

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 17—Number 20 (Topical)—02969.
Apr. 24—No. 21 (Topical)—02979.
May 1—No. 22 (Topical)—02990.
May 8—No. 23 (Topical)—03002.

L-KO.

Apr. 10—Saved from a Vamp (Two Parts—Comedy).
Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.
Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.
May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.

NESTOR.

Apr. 15—The Shifty Shoplifter (Comedy)—02967.
Apr. 22—The Stolen Keyhole (Comedy)—02977.
Apr 29—It's a Cruel World (Comedy)—02988.
May 6—A Kitchen Hero (Comedy)—03000.

UNIVERSAL PRODUCTION.

Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.
May 11—The Two-Soul Woman (Five Parts—Drama)—03009.

UNIVERSAL SCREEN MAGAZINE.

Apr. 13—Issue No. 66 (Educational)—02959.
Apr. 20—Issue No. 67 (Educational)—02970.
Apr. 27—Issue No. 68 (Educational)—02980.
May 4—Issue No. 69 (Educational)—02991.
May 11—Issue No. 70 (Educational)—03003.

UNIVERSAL SPECIAL FEATURE.

Apr. 20—The Lion's Claws (Episode No. 3—"The Net of Terror" (Two Parts—Drama)—02973.
Apr. 20—Finley Nature Studies No. 14—"Wild Animals at Yellowstone" and "Atop the Alps" (Scenic—Split Reel)—02974.
Apr. 22—Boy Scouts to the Rescue (No. 2, "On the Trail"—Two Parts)—02998.
Apr. 27—The Bull's Eye (Episode No. 12, "Burning Sands"—Two Parts—Drama)—02982.
Apr. 27—The Lion's Claws (Episode No. 4, "A Woman's Scream"—Two Parts—Drama)—02983.
Apr. 27—Finley Nature Studies (No. 15, "Wild Bird Pets" and "In and Around Key West, Florida"—Scenic Split Reel)—02984.
Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.
May 3—The Bull's Eye (Episode No. 13—"Sold at Auction"—Two Parts—Drama)—02993.
May 3—The Lion's Claws (Episode No. 5—"The Secret Document"—Two Parts—Drama)—02994.
May 10—The Bull's Eye (Episode No. 4, "The Firing Squad"—Two Parts—Drama)—03005.
May 10—The Lion's Claws (Episode No. 6, "The Dungeon of Terror"—Two Parts—Drama)—03006.
May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.

UNIVERSAL CURRENT EVENTS.

Apr. 13—Issue No. 48 (Topical)—02960.
Apr. 20—Issue No. 49 (Topical).
Apr. 27—Issue No. 50 (Topical)—02981.
May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 13—A Pigskin Hero.
Apr. 20—The Tail of a Cat.
Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You? (Comedy)—03010.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.

MUTUAL STAR PRODUCTION.

Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 6—Social Briars (American—Five Parts—Drama)—19-FM-5.

MUTUAL.

Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).
Birds of a Feather (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr.21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Newspaper Clippings (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Don't Be

Trailer

of the U[illegible]
TERY SHIP [illegible]
TEST" will fairly
country from end to [illegible]
factors that will make this [illegible]

A tremendous crowd compelling plan that will pull for 18 weeks

THE HERALDS give the list of awards—explain every detail—of the age of boys and girls who may participate—how to become a participant—what to do—who the Judges are—how the awards will be made—how the suggestions will be judged—and all other details.

388 AWARDS

—consisting of United States Liberty Bonds—War Certificates and Thrift Stamps—Attractive amounts and so arranged as to be of the greatest possible incentive to all children.

NO BLANKS in this contest. EVERY CHILD IS REWARDED FOR HIS OR HER EFFORTS. This alone triples the value of this plan, and urges every Exhibitor throughout the entire country to communicate with his nearest Universal Exchange for this big WINNER.

The Kids Will Be Wild About It

516 FIFTH AVENUE NEW YORK CITY

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 17—Number 20 (Topical)—02969.
Apr. 24—No. 21 (Topical)—02979.
May 1—No. 22 (Topical)—02990.
May 8—No. 23 (Topical)—03002.

L-KO.

Apr. 10—Saved from a Vamp (Two Parts—Comedy).
Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.
Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.
May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.

NESTOR.

Apr. 15—The Shifty Shoplifter (Comedy)—02967.
Apr. 22—The Stolen Keyhole (Comedy)—02977.
Apr 29—It's a Cruel World (Comedy)—02988.
May 6—A Kitchen Hero (Comedy)—03000.

UNIVERSAL PRODUCTION.

Apr. 1—The Magic Eye (Five Parts—Drama)—02946.
Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.
May 11—The Two-Soul Woman (Five Parts—Drama)—03009.

UNIVERSAL SCREEN MAGAZINE.

Apr. 13—Issue No. 66 (Educational)—02959.
Apr. 20—Issue No. 67 (Educational)—02970.
Apr. 27—Issue No. 68 (Educational)—02980.
May 4—Issue No. 69 (Educational)—02991.
May 11—Issue No. 70 (Educational)—03003.

UNIVERSAL SPECIAL FEATURE.

Apr. 20—The Lion's Claws (Episode No. 3—"The Net of Terror" (Two Parts—Drama)—02973.
Apr. 20—Finley Nature Studies No. 14—"Wild Animals at Yellowstone" and "Atop the Alps" (Scenic—Split Reel)—02974.
Apr. 22—Boy Scouts to the Rescue (No. 2, "On the Trail"—Two Parts)—02998.
Apr. 27—The Bull's Eye (Episode No. 12, "Burning Sands"—Two Parts—Drama)—02982.
Apr. 27—The Lion's Claws (Episode No. 4, "A Woman's Scream"—Two Parts—Drama)—02983.
Apr. 27—Finley Nature Studies (No. 15, "Wild Bird Pets" and "In and Around Key West, Florida"—Scenic Split Reel)—02984.
Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.
May 3—The Bull's Eye (Episode No. 13—"Sold at Auction"—Two Parts—Drama)—02993.
May 3—The Lion's Claws (Episode No. 5—"The Secret Document"—Two Parts——Drama)—02994.
May 10—The Bull's Eye (Episode No. 4, "The Firing Squad"—Two Parts—Drama)—03005.
May 10—The Lion's Claws (Episode No. 6, "The Dungeon of Terror"—Two Parts—Drama)—03006.
May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.

UNIVERSAL CURRENT EVENTS.

Apr. 13—Issue No. 48 (Topical)—02960.
Apr. 20—Issue No. 49 (Topical).
Apr. 27—Issue No. 50 (Topical)—02981.
May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 13—A Pigskin Hero.
Apr. 20—The Tail of a Cat.
Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You? (Comedy)—03010.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.

MUTUAL STAR PRODUCTION.

Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 6—Social Briars (American—Five Parts—Drama)—19-FM-5.

MUTUAL.

Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).
Birds of a Feather (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).

METRO COMEDIES.

Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr. 21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Newspaper Clippings (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Don't Be A Trailer

Study up on the subjects you are not familiar with, whether projection, program, music, taxes, censorship or any of the many things that are apt to come up for consideration, and you will prepare yourself to lead rather than follow.

An exhibitor in trouble will find a lasting business friend in the *Moving Picture World,* if he will read it consistently and thoroughly.

The *Moving Picture World,* the oldest, most dependable and aggressive trade paper in the moving picture field to-day, is the publication you should have mailed to your business address each week.

RATES PER ANNUM

Domestic, $3.00 Canada, $3.50 Foreign, $4.00

MOVING PICTURE WORLD

516 FIFTH AVENUE NEW YORK CITY

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 8—The Business of Life (Five Parts—Drama).
Apr. 15—The Girl from Beyond (Five Parts—Drama).
Apr. 22—A Bachelor's Children (Five Parts—Drama).
Apr. 29—The Seal of Silence (Five Parts—Drama).
May 6—The Little Runaway (Five Parts—Drama).
May 13—The Triumph of the Weak (Five Parts—Drama).

BIG V COMEDIES.

Apr. 1—Sleuths and Slickers.
Apr. 8—Rummies and Razors.
Apr. 15—Counts and No Accounts.
Apr. 22—Whistles and Windows.
Apr. 29—Flirts and Fakers.
May 6—Laws and Outlaws.
May 13—Spies and Spills.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 25—His Wife Knew About It.
Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.

VITAGRAPH SERIAL.

"The Woman in the Web."

Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).
Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).
May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).
May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Apr. 7—The Bride of Fear (Five Parts—Dr.).
Apr. 14—Western Blood (Five Parts—Comedy-Drama).
Apr. 21—American Buds (Six Parts—Drama).
Apr. 28—Her One Mistake (Five Parts—Dr.).
May 5—Brave and Bold (Five Parts—Drama).
May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Firebrand (Five Parts—Drama).
May 26—Blue-Eyed Mary (Five Parts—Drama).

FOX STANDARD PICTURES.

Mar. 17—Woman and the Law (Seven Parts—Drama).
Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.
A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).
April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).
Apr. 29—Leap to Fame (Five Parts—Drama).
May 6—Masks and Faces (Five Parts—Drama).
May 13—Journey's End (Five Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Whose Wife?
The House That Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN,

1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.

51 East 42d Street, New York.

The City of Purple Dreams.

FOURSQUARE PICTURES.

729 Seventh Avenue, New York.

The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).
The Eagle's Eye (Episode No. 4—"Von Rintelen, the Destroyer"—Two Parts—Drama).
The Eagle's Eye (Episode No. 5—"The Strike Breeders"—Two Parts—Drama).
The Eagle's Eye (Episode No. 6—"The Plot Against Organized Labor"—Two Parts Drama).
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).
The Silent Witness.
The Sin Woman.

FRANCIS FORD PRODUCING CO.

1476 Broadway, New York.

Berlin Via America.

FORT PITT FILM CORPORATION.

Lyceum Building, Pittsburgh, Pa.

The Italian Battlefront.
The Italian Stand on the Piave.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

CINE MUNDIAL

The Spanish Edition of the Moving Picture World

IS

GROWING

GROWING

GROWING

BIGGER

EVER

BIGGER

THE EXPORT MARKET CALLS INSISTENTLY!

HEED! —And Increased Profits Will Be Yours.

Send That Advertisement in To-day!

RATES ON APPLICATION

CHALMERS PUBLISHING COMPANY, 516 Fifth Ave., New York

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

List of Current Film Release Dates

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

(The Following Are Frank Keenan Productions.)
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.

(The Following Are Norma Talmadge Productions.)
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.
A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PIEDMONT PICTURES CORP.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

ERNEST SHIPMAN.
17 West 44th Street, N. Y. City.
Josh Binney Comedies Featuring Funny Fatty Filbert—One Release a Month.
May—Fabulous Fortune Fumblers (two reels).
June—Fred's Fictitious Foundling (two reels).
July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

HARRY McRAE WEBSTER PRODUCTIONS, INC.
Brokaw Bldg., 42d Street and Broadway, N. Y. City.
Reclaimed.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

M. WEISSBERG.
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

ITS ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS

Published by

THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City | 917 Schiller Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

The Canadian Moving Picture —Digest—

FOUNDED JUNE SECOND, NINETEEN SEVENTEEN

By MERRICK R. NUTTING

PUBLISHED EVERY SATURDAY

Not a Territorial House Organ
BUT
An Independent National Trade Weekly

100% Circulation
In The Dominion of Canada

STATE RIGHT PRODUCERS AND DISTRIBUTORS

If your product and prices are right, the Digest will find the Canadian buyer.

Advertising Rates furnished by Head Office
326 Spadina Ave., Toronto, Ont.

OR

ERNEST SHIPMAN

NEW YORK REPRESENTATIVE

Room 804, 17 West 44th Street

Phone Murray Hill 5432

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

IT CONCERNS YOU!

If you are interested in securing better results and more prompt service in the DEVELOPING and PRINTING of your productions you will be interested to know that EVANS is in a position to assure both.

We combine modern facilities with years of experience, which together with the personal interest taken in the work we do assure you of the utmost satisfaction.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

ILLUSTRATED SONG
SLIDES
RENTED

Any 3 of these songs, including title, chorus and copy of music, $5 per wk. Pamphlet Free.

So Long, Mother — Liberty Bell
Baby's Prayer at Twilight
Break the News to Mother
Indiana
I May Be Gone for a Long, Long Time

Greater N. Y. Slide Co., 154 W. 45th St., N. Y.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

ARE YOU PROGRESSIVE?

We have a number of Rebuilt Machines as good as new, in fact, could be sold as new, but we would rather sell them for what they are.

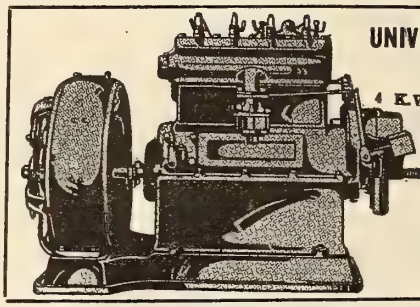
We guarantee them to be in A-1 adjustment—all worn parts have been replaced by new parts.

SEND FOR LIST TODAY

AMUSEMENT SUPPLY CO.
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building — 5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 16.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : : :
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

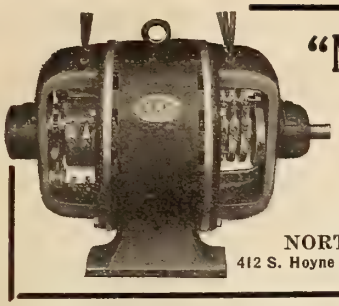
These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

THE WORLD'S STANDARD THEATRE ORGANS
SIMPLICITY • RELIABILITY • ENDURANCE — SEEBURG
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE — SEEBURG
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

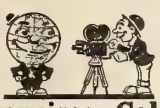
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE



985 Market Street San Francisco, Cal.

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Illinois

Wright & Callender Building, Los Angeles, Cal.

Silver bullion of a quality equal to that used by the United States Mint goes into the manufacture of

EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

The Essential Requirements

FOR

Improved Projection

ARE

SPEER CARBONS

Speer Alterno Combinations

for A. C. Work

AND

Speer Hold-Ark Combinations

for D. C. Work

Produce Incomparable Results

Write today for descriptive folders.

Read the unbiased opinions of operators.

Place an order now with your Supply House.

"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

Put It Over *Big!*

Exhibitors by the thousands have rushed to book

"THE SPIRIT OF THE RED CROSS"

A two-reel motion picture by

JAMES MONTGOMERY FLAGG

Produced by Jack Eaton and E. F. Warner for The American Red Cross

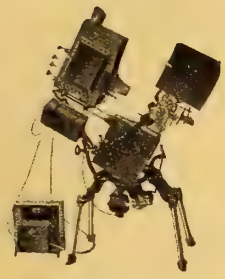
NOW comes the chance to do even more than the Red Cross asks. Put this picture over big! Decorate your lobby with Red Cross posters which will be furnished free by the Red Cross Chapter in your community! Advertise the production. Give it a run longer than you ever gave any other picture! Show it early in the campaign and re-book it later on.

Prove to your patrons that you are back of the Red Cross with every ounce of energy that is in you.

"The Spirit of the Red Cross," released on April 28, is booking now at the following exchanges—

Famous Players-Lasky Corp.	Metro Pictures Corp.	Universal Film Corp.
Fox Film Corp.	Pathe Exchange, Inc.	Vitagraph
Goldwyn Distributing Corp.	Select Pictures Corp.	World Film Corp.

This advertising space contributed by the Moving Picture World and is acknowledged by Jesse L. Lasky, Chairman Red Cross Committee of the National Association of the Motion Picture Industry.



POWER'S 6B

EVENTUALLY! WHY NOT NOW?

HALLBERG MOTOR-GENERATOR

-UTE-

STANDS FOR

EFFICIENCY AND SERVICE

11 BRANCH OFFICES

10 GROUND FLOOR STORES

NATIONAL

Cored Carbons
Silver Tip Carbons
FOR D. C.
AND
"WHITELIGHT"
CARBONS FOR A. C.

WE GUARANTEE PROJECTION SUPREME

GARDINER

VELVET
GOLD
FIBRE
SCREEN

Distributors of

ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—910 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—514 S. Wabash Ave.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

AUG 12 1918

The Best Press Agent

Continually advertises your product and keeps it favorably before the public.

Mr. Exhibitor, YOU SELL PROJECTION and your audience demands 100% plus.

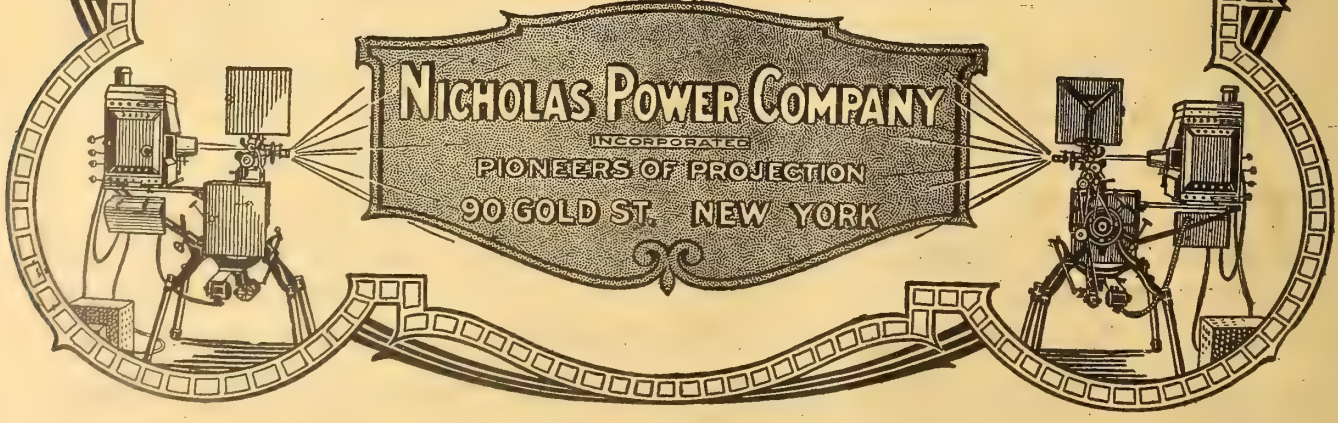
The best medium for advertising your house and holding your patronage is

The Pioneer Projector of the World

Power's Cameragraph No. 6B

It has existed since the industry was created, is in general use throughout the civilized world and with the trade it is a by-word for mechanical perfection.

IT IS YOUR BEST PRESS AGENT



LIBRARY OF CONGRESS
0 007 551 478 5